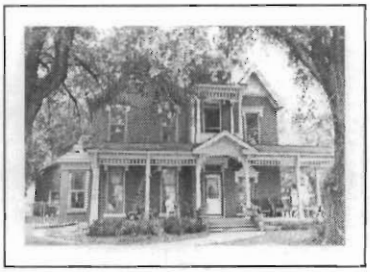
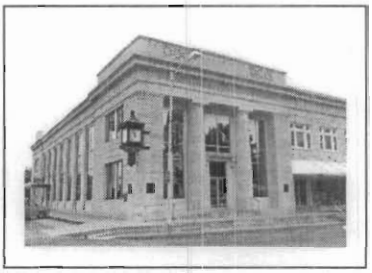
Cultural Resource Survey

Downtown Butler, Missouri

Prepared for

Bates County Preservation Society

By

Historic Preservation Services, L.L.C.

April 2001

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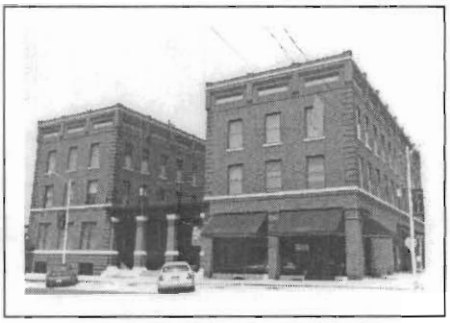

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Bates County Preservation Society

By

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April 2001

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INTRODUCTION

The Bates County Preservation Society contracted with the firm Historic Preservation Services, L.L.C. (HPS) to complete a historic resources survey of selected areas of Butler, Missouri. The Missouri Department of Natural Resources Historic Preservation Program administered grant funds from the U.S. Department of Interior, National Park Service Historic Preservation Fund. The goal of the survey was to identify and evaluate architectural and historic cultural resources in the survey area and to ascertain any individual properties and/or groups of properties that may be potentially eligible for listing in the National Register. In addition, the designation of resources and information gathered in the Survey is a necessary component of future city and neighborhood planning activities.

HPS preservation planner Sally Schwenk, assisted by Susan Rickman, conducted survey activities between August 2000 and April 2001. Brad Finch of F-Stop completed the photographic portion of the survey. The survey area included 173 properties generally bounded by High Street on the west, Lyon Street on the east, Mill Street on the north and Fort Scott Street on the south [Figure 2]. The survey included commercial, institutional and residential properties.

Figure 1: BUTLER, MISSOURI LOCATION MAP

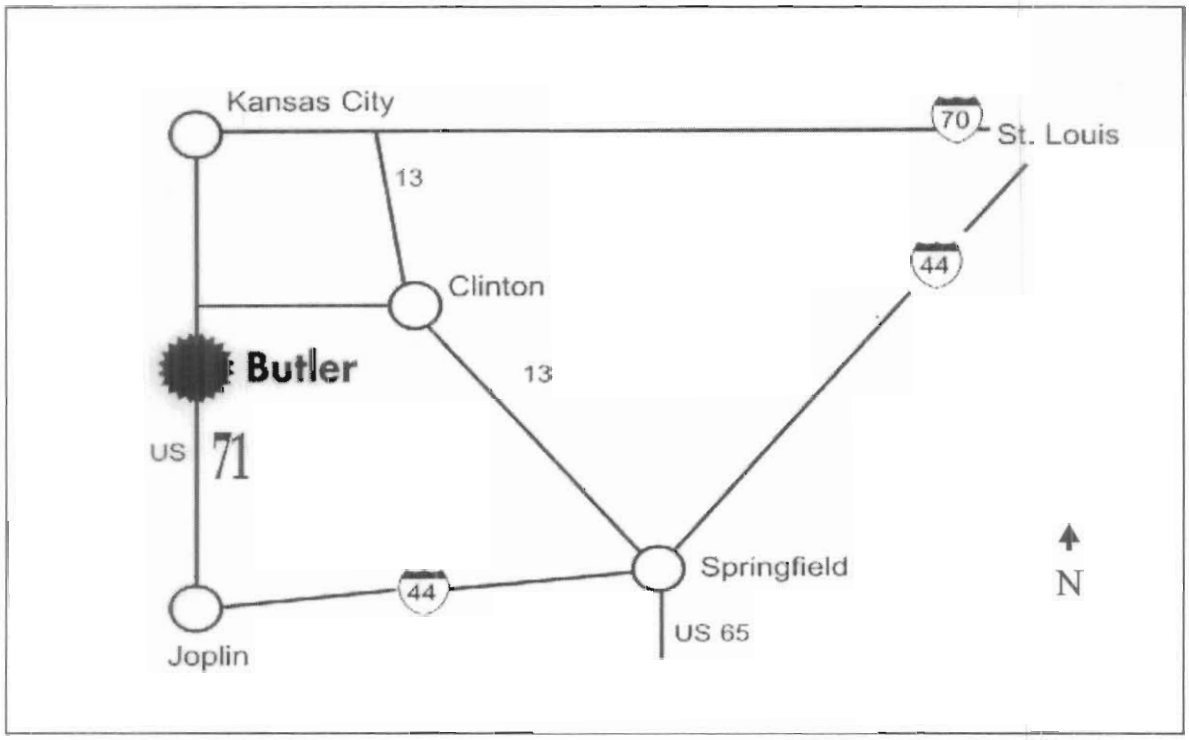
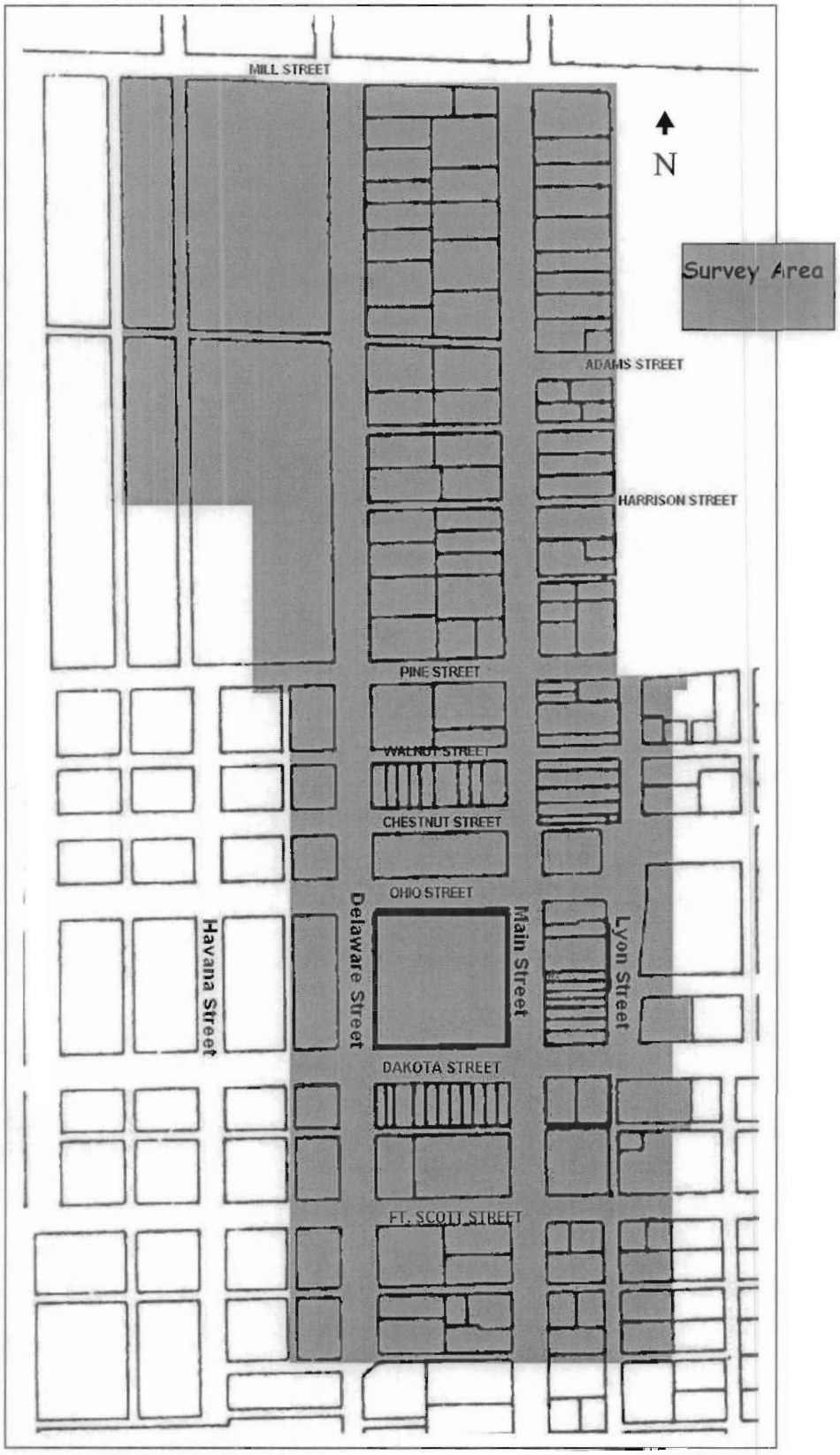


Figure 2: BUTLER, MISSOURI SURVEY AREA



METHODOLOGY

HPS completed the Downtown Butler Survey in conformance with the procedures for reconnaissance level survey outlined in the *National Register Bulletin 24, Guidelines for Local Survey: A Basis for Preservation Planning.* Evaluation of resources for significance was in accordance with *National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation.* In addition to these guidelines, the consultants relied on criteria of the Missouri Department of Natural Resources Historic Preservation Program's "Minimal Guidelines for Professional Surveys of Historic Properties" and the "Missouri Historic Property Inventory Form Instructions."

SCOPE OF WORK

The scope of work for the Survey project included the following:

- Preliminary identification of all historically and/or architecturally significant sites, objects, buildings, structures or districts within the defined survey area.
- Preliminary identification of each resource's history and significance, architectural style or design, period, architect, builder, construction types, etc., if known.
- Evaluation and determination of properties and districts that are potentially eligible for listing on the *National Register of Historic Places.*
- Recommendations for Preservation Planning and Cultural Resource Management of identified cultural resources in the larger Downtown Butler area.
- Field inspection and photo documentation of all properties in the Survey area.
- Compilation of data on a database and preparation of a report and maps that summarize the findings.
- Determination of broad patterns of development which include historic context, cultural themes, geographical limits and chronological limits.

FIELD SURVEY

The field survey component included field inspection of each building in the survey area to confirm building materials, in particular wall cladding and foundation materials. The consultants relied on this information, as well as that supplied by the photographs, in developing written descriptions of each property.

ARCHIVAL RESEARCH

In addition to the documentation of architectural styles and evolution of land use, research focused on the preparation of historical contexts for the time period in which the survey area developed, the identification of dates of construction and the original property owners. HPS used the archival and research collections of the Mid-Continent Public Library, Independence, Missouri North Branch; the Bates County Museum of Pioneer History Archives and Research in Butler, Missouri; the City of Butler, Missouri; the Bates County Recorder of Deeds; and the Kansas City, Missouri Public Library, Special Collections. Primary source materials included maps, atlases, telephone directories, published advertisements, photographs, and a c.1939, eight mm. film of the community recorded under the asupices of the Works Project Administration. Secondary sources included histories written during different periods of the community's development and recollections of long-time residents of the city. Because there has been no previous cultural resource survey or development of a survey plan for the the community and the Missouri Historic Preservation Plan does not include established historical contexts for the region, the consultants used county and state histories to obtain the information necessary to provide the broad community history as it pertains to the date of development and geographic limits of the defined survey area required for developing historic contexts.[1] In utilizing these secondary sources, an effort was made to identify inconsistencies in data and interpretation. When such inconsistencies occurred, information supported by two different sources was used .

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[1] Anne Derry, H. Ward Jandl, Carol D. Shull and Jan Thorman, *Guidelines for Local Surveys: A Basis for Preservation Planning. National Register Bulletin 24* (Washington D.C.: National Register of Historic Places Interagency Resources Division, National Park Service, U.S. Department of the Interior, 1985), 31-32.

Establishing Dates of Construction And Property History

Due to the absence of extant building and water permits, HPS staff used plat maps, fire insurance maps, city and phone directories from the 1930s,[2] historic photographs and architectural style to establish a construction date range. Identification of architectural style and the use of atlases, plat and fire insurance maps helped identify properties with the earliest dates of construction (late nineteenth and early twentieth centuries). When information documenting the date of construction was lacking, the consultants estimated the date based on similarity of architectural features to other buildings in the survey area and in the region. In addition to these efforts, survey sheets with photographs were furnished to long-time residents of Butler who provided information as to the estimated date of construction and history of the properties. As a result, dates of construction are not exact, but estimated to a circa (c.) date which denotes the age to be within five years of the year listed.

Owner History

Without building permits or a series of city and telephone directories, it was difficult to ascertain original owners unless the information appeared in secondary accounts of the history of the town or on maps. Research materials utilized include: extant city and phone directories and maps located at the Bates County Museum of Pioneer History; materials relating to local history at the Butler Public Library; county histories at the Mid-Continent Public Library, Independence, Missouri North Branch; and the Special Collections located at the Kansas City, Missouri Public Library.

COMPILATION OF DATA

HPS used a database in Microsoft Access 7.0 to compile the survey information and used a template of fields for the Missouri Historic Property Inventory Form. The database fields include records for each building's physical features (plan, height, materials, style) as well as historical information (date of construction, ownership, environment). When linked with the digital records from future surveys, this database will enhance the understanding of historic resources in Butler. This information can also be linked to geographic information systems and mapping software to more easily create visual presentations of the data.

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[2] No phone or city directories prior to 1927 could be located in any of the city, county or private research collections.

DATA ANALYSIS

The consultants analyzed four categories of data to identify contiguous historic districts and/or individual properties that are potentially eligible for National Register listing. The five categories address issues important in determining the significance of a property for listing on the National Register. The categories are:

- Architectural Integrity
- Date of Construction
- Original Building Use/Function
- Architectural Style/Property Type

A detailed description of the four areas of analysis and results is included in the "Survey Results" section of this report and in the Appendix.

HISTORICAL AND ARCHITECTURAL ANALYSIS

After compiling and reviewing the results of the field survey and completing the archival research, HPS identified broad patterns of development in the City of Butler and the specific neighborhoods in the survey area. At the same time, work on developing architectural and property type contexts began with the review of photographic documentation and database information relating to the survey area. *A Field Guide to American Houses* by Lee and Virginia McAlester and *The Buildings of Main Street* by Richard Longstreth, provided guidelines for determining property types by architectural style, building forms and function, as well as assuring the use of terminology consistent with National Register nomenclature. Review of the survey data revealed not only the architectural styles, building forms and sub-types but provided information to begin to determine development patterns and a building chronology.

In order to make management recommendations, the consultants conducted preliminary evaluations of all inventoried properties according to the criteria and standards for historic resources established by the Secretary of the Interior. This included a preliminary assessment for individual eligibility for listing on the *National Register of Historic Places* and as potentially contributing elements in a National Register District.

Properties listed on the *National Register of Historic Places* must meet certain criteria of historic significance. Historic significance is the importance of a property to the history, architecture, archaeology, engineering or culture of a community, a state or the nation. To be listed, properties must have significance in at least one of the following areas.

- Criterion A: Association with events, activities or broad patterns of history.
- Criterion B: Assocation with the lives of persons significant in our past.
- Criterion C: Embody distincitive characteristis of construciton, or represent the work of a master, or possess high artistic values; or represent a significant and distinguishable entity whose components may lack individual distinction.
- Criterion D: Have yielded, or be likely to yield information important in prehistory or history.

All properties eligible for listing on the *National Register of Historic Places* whether for individual significance or as contributing[3] elements to a district must retain sufficient architectural integrity to convey the period of time in which they are significant. There are seven areas of integrity and a property must retain integrity in a majority of these areas.

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

The consultants visually inspected the exterior of each of the buildings in the survey area. Each building received an integrity rating of Excellent, Good, Fair or Poor based primarily on how much of the building's original design, workmanship, exterior materials and overall feeling of a past period of time remained. The following criteria served as the basis for rating architectural integrity:

[3] A contributing property to a historic district does not have to meet the threshold for individual significance but it must contribute to the district's area of significance. Properties contributing to a district's significance for architecture must retain a higher degree of architectural integrity than in a district significant for associations with an important individual or with historical events or patterns of history.

EXCELLENT

- The majority of the building's openings are unaltered or altered in a sensitive and appropriate manner, using similar materials, profiles and sizes as the original building elements;
- The exterior cladding material has not been altered;
- Significant decorative elements are intact;
- Design elements intrinsic to the building's style are intact;
- The overall feeling or character of the building for the time period in which it was erected is intact. Changes over a period of time are sympathetic and compatible to the original design in color, size, scale, massing and materials;
- Character-defining elements from the time period in which the building had significant associations with events or important individuals remain intact; and
- If over 50 years in age, the building is individually eligible for listing on the *National Register of Historic Places* or would be a contributing element to a historic district.

GOOD

- Some alteration of original building openings or spaces has occurred using new materials and profiles but not causing irreversible damage to the original configuration of openings and spaces;
- Significant portions of original exterior cladding material remain;
- Significant decorative elements remain intact;
- Alterations to the building are reversible and the historic character of the property could be easily restored;
- Additions to a secondary elevation are in an appropriate manner, respecting the materials, scale and character of the original building design;
- The historic feeling or character of the building is slightly weakened by change or lack of maintenance; and
- The building would be a contributing element to a historic district and/or it might be independently eligible to the National Register if restored in conformance with the *Secretary of the Interior's Standards for Rehabilitation.*

FAIR

- The majority of the building's openings were altered in an inappropriate manner using new materials, profiles and sizes;
- Exterior cladding material has been altered or added, however there is some indication upon visual inspection that if removed, enough of the original cladding material might remain that the property could be restored to its original appearance;
- Additions were made in a manner respecting the materials, scale and character of the original building design and, if removed, the essential form of the building remained intact;
- Historic feeling or character of the building is compromised, but the property could be restored although reversal of alteration and removal of inappropriate materials could be costly; and

- If restored in conformance with the *Secretary of the Interior's Standards for Rehabilitation,* and if the property has association with a district's area of significance, the property might be a contributing resource to a historic district.

POOR

- The majority of the building's openings, such as windows and doors, were altered in an inappropriate manner using new materials, profiles and sizes;
- Exterior materials were altered;
- Alterations are irreversible or would be extremely difficult, costly and possibly physically damaging to the building to reverse;
- Later additions do not respect the materials, scale or character of the original building design;
- The overall historic feeling and character of the building is significantly compromised; and
- Further investigations after removal of non-historic materials and alterations may reveal that the structure retains greater architectural integrity than originally apparent and should be reevaluated.

SURVEY RESULTS

PHYSICAL DESCRIPTION OF SURVEY AREA

The survey examined 173 properties in an area roughly bounded by Mill Street on the north, Vine Street on the south, Lyon Street on the east and Havana Street on the west [Figure 2]. The survey includes the area two blocks from the Courthouse Square in all directions and then concentrates on the residential areas to the north and south of the Square.

Late nineteenth to mid-twentieth century development characterizes the survey area. Commercial and institutional properties dominate the first two blocks from the Courthouse Square in all directions. The remainder of the survey area was historically single-family residential, with some mix in commercial and residential usage occurring closer to the commercial center of the Courthouse Square. All commercial lots are on a grid system around the Courthouse Square. The grid extends in all directions from the square into residential areas. Lot size varies depending on traditional platting for residential, institutional or commercial use.

The residential streets feature deep lots with outbuildings such as garages located on the back lot line. Paved streets and sidewalks characterize these areas. The Downtown area's arrangement is around the traditional county Courthouse Square. Brick paving covers the streets. Two rows of diagonal parking divide the street. The survey documented a number of scattered mid- to late-twentieth century infill[4] buildings.

HISTORICAL PROPERTY TYPES

To assist in developing historic property types for Butler, Missouri, HPS identified historic properties based on both their original function as well as their architectural style and/or building form/type. A property type is a grouping of individual properties based on shared physical or associative characteristics. Property types link the ideas incorporated in the theoretical historic context with actual historic properties that illustrate those ideas.

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4 Houses erected after the block was developed.

In the preservation planning model outlined by the Department of the Interior, historic contexts and property types are usually identified as part of a survey plan. However, no such plan has been developed for Butler. The current survey project is the first effort to identify cultural resources in the city and to begin to develop historic contexts and property types for the entire community. Therefore, the synthesis of information leading to the development of community-wide property types and historic contexts was limited by the arbitrary geographic boundaries of the survey area and the analysis of survey data applies only to the survey area.[5]

As a beginning basis for identifying and defining historic property types for the City of Butler, HPS identified resources according to 1) original function and 2) architectural style — thus including both shared associative (function) and physical (architectural style/building form/type) characteristics.

ORIGINAL BUILDING FUNCTION PROPERTY TYPE

Figure 3: ORIGINAL BUILDING FUNCTION

DOMESTIC: Single Family	88	51%
COMMERCE TRADE: Business	71	41%
COMMERCE TRADE: Financial Institute	2	01%
COMMERCE TRADE: Hotel	1	0.5%
GOVERNMENT	3	02%
RELIGION: Religious Facility	2	01%
RECREATIONAL	1	0.5%
UNKNOWN	5	03%
TOTAL	173	100%

[5] "Part IV Department of the Interior National Park Service Archaeology and Historic Preservation; Secretary of the Interior's Standards and Guidelines" *Federal Register*. 29 September 1983, 44718. Generally, historic contexts should not be constructed so broadly as to include all property types under a single historic context or so narrowly as to contain only one property type per historic context.

Drawn from the National Register sub-categories for function and use, the consultants identified different categories of building function for properties in the survey area. The functions of some buildings changed from their original use but, for the purposes of this analysis, they were recorded according to their original use. The four major functional property types are single-family residential, commercial, governmental and institutional buildings.[6] They have a high degree of diversity due to their dates of construction, which constitutes a long time span (1875-1995).

The single-family residential buildings compose a sub-type of a larger residential property type. Their significance is derived from the information they impart as to the continuum of single-family dwellings in the community reflecting middle-class blue- and white-collar working-class families, upper-middle-class families, as well as the homes of substantial size erected by the town's upper class.[7] This property sub-type is found in popular "high style" architectural styles and in vernacular folk house building forms of the era in which they were constructed. In Butler, only a few of these property types appear to be the work of architects; the majority are popular plan-book styles executed by master carpenters and builders. All are detached dwellings located on rectangular lots with narrow frontage platted on a grid system. They are one- or two-story buildings constructed of masonry foundations, wood and/or masonry wall cladding, and roofs of tile or shingles.

The commercial building property types found in the survey area reflect a variety of property sub-types. The majority of commercial buildings have retail sales or services functions typical of small county courthouse business districts in rural areas of the state. They are business houses designed for small business operations providing financial, legal and other professional services, or wholesale or retail sales services involving the receipt and disbursal of goods.

Usually sited on one or two lots, they have a rectangular plan with the short side located facing the street. Their design incorporates public space on the first floor and storage or secondary space on the upper floors. They are one or two stories in height. One defining feature of the property sub-type is a well-defined ground floor "storefront" that is distinctly separate from the upper stories and reflects a difference in public/private uses. Private use

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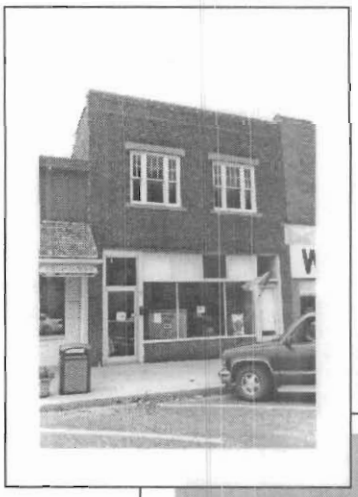
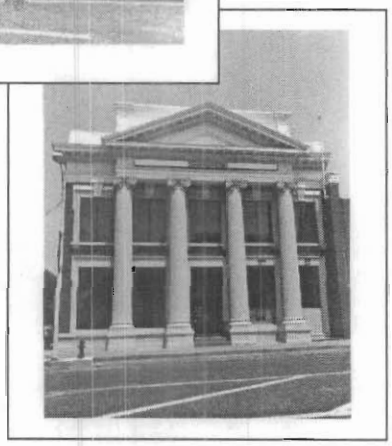
6 The determination of property types is based on the original use.

7 Only one sub-type of functional residential property type – single-family buildings – is found in the survey area. Survey research yielded no information on other sub-types i.e., duplex, multi-family.





may pertain to storage space, or office space or even residential space. Storefront space indicates retail or wholesale vending space, lobby space, showroom or office space. A small percentage of this property sub-type feature high style design with an accentuated, stylistic entrance rather than a storefront. The first floor is separated from upper floors by decorative devices such as belt courses and different fenestration treatments. This property type's style may reflect the high style architecture or commonplace commercial styles popular in the era in which they were built. They typically have a flat roof and masonry construction – usually brick. Depending on the date of construction, structural elements include the use of load-bearing brick walls, cast iron or steel construction. Similarly, storefronts incorporate combinations of brick, cast iron and wood.

The survey identified one commercial hotel. Because it is a singular example of a special use, it does not technically constitute a property sub-type.

The survey also identified three government buildings (county courthouse, city hall, and fire station), two institutional buildings (churches) and one recreational property (movie theater). Although they have associative functions, the government buildings do not share any physical characteristics due to their divergent functions. Because there are so few examples of institutional and recreational buildings, it is not possible to develop property type characteristics for these buildings. Future survey may identify more of these types of buildings in sufficient numbers to constitute a property type or sub-type.

ARCHITECTURAL PROPERTY TYPES

Property types based on shared physical attributes include categorization by building styles and/or forms. The architectural styles and forms identified in the survey and assigned to the properties are according to the terminology and classifications accepted by the *National Register of Historic Places* program. This hierarchy and nomenclature relies heavily on forms and styles discussed in Virginia and Lee McAlester's *A Field Guide to American Houses* for residential properties and *The Buildings of Main Street* by Richard Longstreth for commercial buildings. The McAlesters include vernacular forms of architecture,

particularly under the category of "National Folk Houses." Some of the categories for commercial buildings relate to building form,[8] such as the "one-part commercial block." Such terminology is often combined with the building's style, i.e., "Italianate, one-part commercial block." At other times, when no specific style can be assigned to the building, the building form/type is used. Despite the inclusion of building form categories by the McAlesters and Longstreth, there are a number of building forms that these authorities do not address. When a style or building form/type term does not categorize a building in the survey area, this does not imply that the building cannot be classified, but merely that existing survey terminology is not appropriate.

SINGLE-FAMILY RESIDENTIAL STYLE/ PROPERTY TYPES

Single-family residences were the dominant building type found in the survey area. The residential architecture included examples from nineteenth century Italianate through the Modern and Neoeclectic styles of the post-World War II period, as well as the entire range of nineteenth and twentieth century folk house forms.

FOLK HOUSES: PRE-RAILROAD/ Midland Tradition Log Cabin
(Before 1850-1890; locally to c.1920)

The first period of American folk architecture spanned the long interval between the earliest permanent settlements of the seventeenth century and the emergence of the railroads as an efficient transportation network in the last half of the nineteenth century. During this period, Euro-American settlers erected many plain modest dwellings that were, by necessity, constructed of local materials. In Missouri in the early and mid-nineteenth century, settlers erected log buildings in the Midland tradition. This form of log building in the United States began in the middle colonies (Pennsylvania, New Jersey, Delaware and Maryland) where Germanic immigrants from central and northern Europe introduced building with square hewn logs placed horizontally, one on top of the other, to make a solid wooden wall. Various systems of carefully interlocking notches at the corners held the massive structures together. The tradition continued as the early Germanic settlers migrated into central Pennsylvania southward along the eastern slope of the Appalachian Mountains. Here, Scotch-Irish and English settlers quickly adopted the techniques and modified the square three-room German plan to a one-room-deep linear plan with external chimneys. As the Euro-American settlement line pushed westward, settlers carried the

[8] Commercial building's physical components and their arrangement are often related to function.

building form across the Appalachians and westward where it became the dominant Pre-Railroad Folk housing form. The McAlesters make a distinction between log *houses,* which have walls of square-hewn logs joined by carefully hewn corner notching, and log *cabins*, in which the timbers are left round and are joined at the corners by overlapping saddle notches. Because the round log walls are difficult to chink, these buildings generally provided only temporary shelter. Often, once the settler obtained a more permanent house, these buildings functioned as ancillary structures on the home site. The log building at the corner of **Fort Scott and Lyon streets** ***(above)*** reflects this building form.

National Folk Houses (1850-1890)[9]

The nature of American folk housing changed dramatically as the nation's railroad network expanded in the decades from 1850 to 1890. Builders of modest dwellings no longer had to rely on local materials. Instead, railcars moved bulky construction materials, particularly lumber from distant sawmills in heavily forested areas, rapidly and cheaply over long distances. Consequently, large lumberyards quickly became standard fixtures in almost every town. Soon folk houses of light balloon or braced framing covered by wood sheathing replaced hewn log houses. Despite the change in building technique and materials, the older folk house shapes persisted. The resulting houses were simple dwellings defined by their form and massing but lacking identifiable stylistic attributes. Even after communities became established, these folk house designs remained popular as an affordable alternative to more ornate and complex architectural styles.

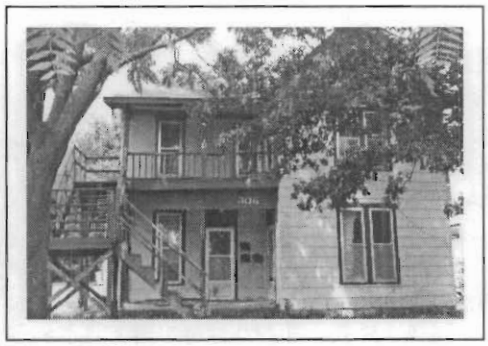
Gable-Front Houses

The Survey identified examples of Gable-Front Houses that ranged from between one- to two- stories in height and dated from the early to mid-twentieth century. The gable-front shape with its reference to the typical triangular pediment on the façade of the Greek temple has its origins in the Greek Revival stylistic movement that dominated American houses during the period from 1830 to 1850. They have their origins in the

[9] Some sub-types continued up to World War II.

Northeast, where simple gable-front folk houses became popular in the pre-railroad era. The design persisted with the expansion of the eastern railroad network in the 1850s to become a dominant form until well into the twentieth century. Their adaptability to narrow urban lots, in particular, assured their popular use and they dominated many late nineteenth and early twentieth century neighborhoods. An additional wave of interest in the gable-front shape grew from houses of the Craftsman movement typically built from 1910 to 1930. They were usually one-story double-wide forms with low-pitched roofs such as those found at **400 N. Main Street *(previous page)* and 104 S. Delaware Street *(above)*.** Other identifying features are their rectangular massing, front-gabled form and minimal architectural ornament.

Gable-Front-and-Wing Houses



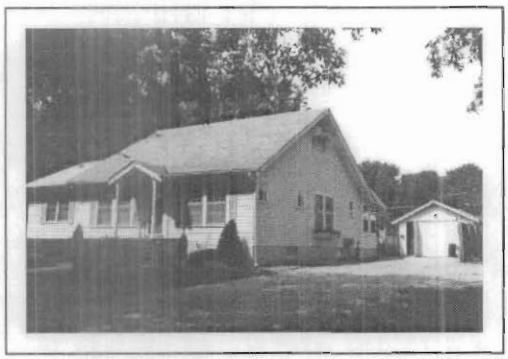
The two-story Gable-Front-and-Wing House is very similar to its Gable-Front cousin and gained popularity in rural areas. In this form, a secondary side-gable block placed perpendicular to the main gable-front block gives this house style its distinctive L-shaped massing. In the South, builders added a gable-front wing to the traditional one-story hall-and-parlor form. Like the Gable-Front House sub-type, architectural ornament is minimal. Both the one-story and two-story forms became common in the Midwest. The one-story version at **400 N. Delaware Street *(above left)*** and the two-story version at **306 N. Main Street *(above right)*** are turn-of-the-century examples of the sub-type.

Hall-and-Parlor

Hall-and-Parlor dwellings have a simple side-gable form and usually a symmetrical three-bay façade composed of two rooms flanking an entrance hall. Like the example at **305 N. Main Street *(right)*,** they are two-rooms wide and one-room deep with little if any architectural ornament. This example has Arts and Crafts elements

such as the porch supports and exposed rafter ends that indicate a date of construction in the early twentieth century.

Massed Plan House



Massed Plan dwellings expand the Hall-and-Parlor footprint to a mass that is two-rooms wide and two-rooms deep. The side-gable forms, such as that at **512 N. Main Street *(left)*,** are usually one-story forms that vary principally in roof pitch and the size and placement of porches. Earlier examples, particularly in the South, commonly had full-width shed-roof porches.

Pyramidal Roof

While side-gabled roofs normally cover massed-plan folk houses of rectangular shape, those with more nearly square plans commonly have pyramidal roofs. This roof form (an equilateral hip roof) is a more complex roof framing system but requires fewer long-spanning rafters and is therefore, less expensive to build. The small dwelling at **523 N. Delaware Street (*right*)** is a classic example of the sub-type.

ROMANTIC PERIOD
(1820-1880)

During the Colonial era, one or two styles tended to dominate each colony for an extended period of time. The Greek Revival style, with its references to Greek democracy, replaced the popular English architectural styles and dominated housing design in the new nation during the first decades of the nineteenth century. By the 1840s, the cottage designs in the Italianate, Gothic Revival and Exotic Revival styles, first published by Andrew Jackson Downing in his popular pattern book, supplemented the Greek Revival style as a design choice for American homeowners. The simultaneous popularity of several architectural styles from this point forward persisted as a dominant theme in American housing. All of the Romantic styles originated and grew to popularity in the decades before 1860 and appear both as highly detailed and less elaborate interpretations as late as the 1880s.

Gothic Revival

The Gothic Revival-style house has its origins in eighteenth century English cottages that utilized medieval design motifs and served as the basis for the picturesque country house designs. The style first appeared in America in the 1830s and was popularized by Andrew Jackson Downing's pattern books published in 1842 and 1850. The style emphasized high multiple gables and wide porches that did not make it a practical style for narrow urban lots. The most common form was the Center-Gable sub-type, which were symmetrical houses with side-gable or hipped roofs having a prominent central cross-gable. The plane of the cross-gable may be either the same as the front wall or projected forward to make a small central wing such as this restrained example at **105 S. Delaware Street *(above right)***. Smaller cross-gables or gable dormers often flanked the dominant central gable. Other characteristics of the style present in this example are the steeply pitched roof, a wall surface extending into the gable without break, one-story entry porches with a flattened arc created by brackets on the porch supports and rectangular windows with two-over-two lights. Missing features in this example are decorative gables, trim vergeboards and window drip molds.

Italianate

The Italianate style, like the Gothic Revival style, began in England as part of the Picturesque movement. A reaction to formal classical ideals that dominated European architecture for 200 years, the Italianate design emphasized the large informal farmhouse-villas found in rural areas of Italy. While the Italianate houses built in the United States generally followed this model, builders and architects alike modified and embellished them to such an extent that they became modified, adapted and embellished into a native style with subtle references to the original Italian farmhouse. An early phase from the 1840s and 1850s is distinguished by relatively simple detailing. The later more highly decorated phase from the 1860s and 1870s is often called high Victorian Italianate. The symmetrical design of the residence at **518-20 N. Main Street *(above)*** is a classic example of an

wooden dwelling with its shallow hipped roof, wide bracketed eaves, full-height side-bay window, and segmental arched hooded windows with one-over-one light double-hung sashes.

VICTORIAN PERIOD
(1860-1900)

During this period, increasingly accessible builder's pattern books spread the latest trends in house designs and styles to the growing communities throughout the country. The expansion of the railroad system after the Civil War made building materials, including milled lumber and mass-produced nails, accessible to anyone living in relative proximity to a rail line. Milled lumber included decorative turned and cut pieces that conveyed ornate Victorian motifs.

Stick

The Stick style is a transitional style that links the Gothic Revival and the Queen Anne styles. All three incorporate Medieval English building traditions. The Stick style uses the wall surface as a decorative element. The style dominated builder's pattern books of the 1860s and 1870s. Identifying features found in the two-story gable roof example at **314 N. Main Street *(right)*** include: a steeply-pitched gable roof with cross gables; decorative trusses at the apex of the gable; wooden wall cladding (shingles and boards) interrupted by patterns of horizontal and vertical boards (stickwork) raised from the wall surface for emphasis; and the one-story entry and full-width porch.

Queen Anne

The Queen Anne style has it origins in Medieval European architecture. As adapted to American residential design in the second half of the nineteenth century, its distinguishing features are an asymmetrical plan; irregularly-shaped, steeply pitched roofs; partial, full or wrap-around porches; and patterned wall surfaces. As the Queen Anne style evolved, the emphasis on patterned wood walls seen in the earlier Stick style became more pronounced. Queen Anne dwellings feature numerous devices to avoid smooth wall texture including the use of multiple wall claddings, cut-away or projecting bay windows and oriels. The one-story, partial, full or wrap-around porches that cover the façades typically feature turned or jigsaw ornament. Extensive one-story porches are common and accentuate the asymmetry of the façade. They always include the front entrance area and cover part or all of the front façade. It is not uncommon for them to extend along one or both sides of the houses. The style can be divided into sub-types based on form and/or decorative detailing.

Spindlework Sub-type

About 50 percent of Queen Anne houses have "gingerbread" ornamental trim. The two-story brick residence at **220 N. Main Street** ***(left)*** is an excellent representative example of the Spindlework sub-type. The turned porch supports, cutout brackets and frieze of knob-like beads on the first-story wrap-around porch and the second-story porch, as well as the curvilinear vergeboard in one of the front gables are common ornamental treatments.

While the square porch supports and balustrade reflect a later alteration, the rear side porch of the Queen Anne cottage at **406 N. Main Street** ***(right)*** retains its turned posts and spindlework frieze. Other character-defining elements of this sub-type are the ornamental wood detailing in the front and side gable and the wall overhangs left by the cutaway bay windows on the front elevation.

Free Classic Sub-type

This sub-type became common after 1890 and, because of its classically inspired ornamentation, has much in common with the asymmetrical Colonial Revival houses. About 35 percent of Queen Anne houses feature classical columns used for porch supports. These columns appear as full-height supports such as the example at **401 N. Havana Street** ***(left)*** or they rest on a pedestal the level of the porch railing such as the house at **407 N. Delaware Street** ***(right)***. These examples utilize the spindlework balusters or balustrades composed of square one-by-one-inch vertical uprights. It is not uncommon to find the columns grouped in units of two or three. The house on Delaware also incorporates classical detailing in the Paladin window in the gable.

Each of these examples has roof and porch configurations that are typical of the Queen Anne style. The cottage at **405 N. Havana Street** ***(left)*** has a hipped roof with lower cross-gables and a partial-width front porch. The large two-story house at **401 N. Havana Street** has a cross-gable roof and a front porch that wraps to both the gable façades. The fishscale shingling in the gables is a typical Queen Anne wall treatment. The full-width, gable-front roof house at **407 N. Delaware** ***(above right)*** wraps-around to the side.

Patterned Masonry

Only about five percent of Queen Anne buildings have masonry walls with patterned brickwork or stonework and relatively little wooden detailing. Examples of this sub-type are usually found in cities and are high style architect-designed houses that exhibit a wide variation in shape and detail. The example of this sub-type found at **100 E. Fort Scott Street** ***(left)*** features a cross-gable roof system and a partial-width front porch with spindlework porch posts and frieze. The brickwork lining the front-facing gable and the corbel along the cornice define the top of the building. The use of raised brickwork above the second-story windows extends into the front-facing gable. The use of recessed brick planes on the first story creates a pattern emphasizing the three stories. A side addition that projects forward from the house's façade is incompatible with the original design.

Folk Victorian

The combination of Victorian decorative detailing on simple folk house forms defines this style. As a rule, these houses have less ornamentation than the Victorian styles they attempt to mimic -- usually the Italianate and Queen Anne styles. Ornamentation appears on the porch, such as porch railings and friezes, and along the cornice line. The example at **511 North Main Street** ***(right)*** is an excellent example. Here spindlework typical of the Queen Anne style is present, but the symmetrical arrangement of the central gable plan with side wings with flanking porches and the lack of textured and varied wall surfaces differentiate it from the style.

ECLECTIC PERIOD
(1880-1940)

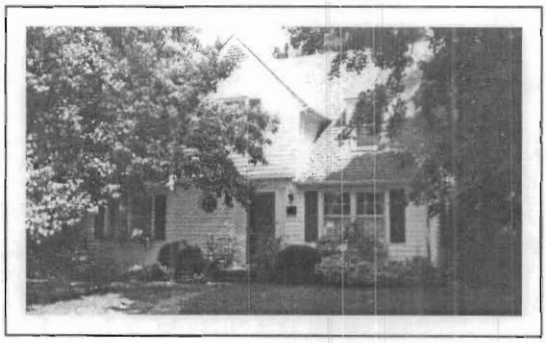
The McAlesters divide the Eclectic Period into three subcategories: Anglo-American, English and French Period Houses; Mediterranean Period Houses; and Modern Houses. The Eclectic Movement drew inspiration from American Colonial era architecture as well as the architecture of Europe. Designs emphasized strict adherence to stylistic traditions and minimal variation and innovation. At the same time, and in contrast to the European and Colonial American-influenced designs, Modern Houses appeared. Dwellings in this subcategory represent the burgeoning efforts of the Arts and Crafts Movement, Frank Lloyd Wright's Prairie School and European Modernism in the early twentieth century.

Anglo-American, English and French Period Houses
Colonial Revival

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

Center Gable Roof

The residence at **311 N. Delaware Street** ***(right)*** is a version of this sub-type. It is a rectangular plan with a center gable and a cross-roof with side gables. It also incorporates a second-story overhang in the center-gable block. The center gable and the second-story overhang are rare features. The latter usually appearing in the 1930s and lasting into the 1950s.



One-Story

An example of the One-Story sub-type, often referred to as a Cape Cod, is the small dwelling at **510 N. Havana Street** ***(right)***, which has a symmetrical three-bay façade, gable-front roof dormers, and wooden entrance surround composed of pilasters supporting a simplified Adamesque segmental arch.

Tudor Revival

Houses designed in the Tudor Revival style became increasingly popular after World War I. Innovations in building technology made the application of stone and brick veneer over frame construction increasingly affordable. In addition to large, high style examples, small Tudor cottages frequently appear in modest working class neighborhoods. Their distinguishing features include steep gables prominently placed on the front of the dwelling; complementary arched door hoods or openings, grouped windows and usually a full-height central chimney.

Brick Wall Cladding

Excellent examples of Tudor Revival styles in the survey area executed in brick include the properties at **410 and 501 N. Delaware Street *(below left and right).***

Wooden Wall Cladding

Modest examples of this sub-type often have weatherboard or shingled walls. They often feature brick or stone in the gable walls and tall chimneys of brick and stone. The example at **508 N. Delaware Street *(left)*** reflects the design of this sub-type.

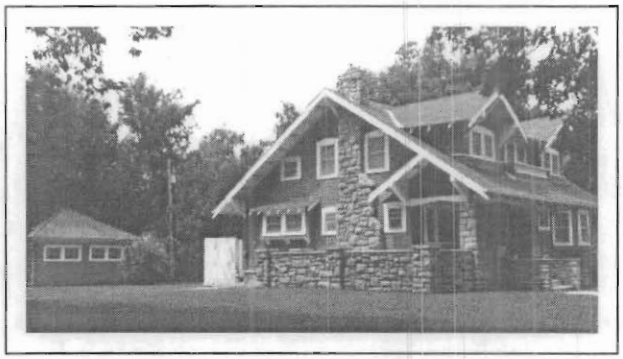
Craftsman

Craftsman Houses date from c.1905 through 1930. Most drew from the early designs of Charles Sumner Greene and Henry Mather Greene who practiced architecture in California

from 1893 to 1914. The Greene brothers designed simple bungalow houses that incorporated designs inspired from the English Arts and Crafts movement and oriental wooden architecture. Popularized by architectural and house and garden magazines, as well as a wide variety of builder pattern books, the one-story Craftsman house became the most fashionable smaller house in the country during the first decades of the twentieth century. Identifying features are low-pitched, gable-front roofs; wide eave overhangs, often with exposed roof rafters; decorative beams or braces under gables; and full- or partial-width porches supported by square columns.

Gable-Front Roof

This sub-type makes up about 25 percent of Craftsman houses. Like the example at **509 N. Delaware Street *(left),*** this sub-type usually features a partial-width, gable-front porch. This frame variety has sloping, "battered" wood porch columns set on square brick piers. The one-over-one light double-hung sash windows feature vertical muntins in the upper sash that reflect Arts and Crafts influences.



Cross-Gable Roof

The substantial one-and-one-half-story residence at **502 N. Havana Street *(right)*** is an excellent example of this sub-type. It incorporates many Craftsman details including: multiple roof planes; wide eaves with supporting brackets and triangular brace supports; projecting exposed rafter ends; gabled-dormers; low stone piers without columns and tapered stone porch supports that extend unbroken to the ground; small high windows on each side of the chimney; and a balcony configuration in the dormer area. Another variation of this sub-type is the side-gable roof with a large central projecting dormer such as the residence at **312 N. Delaware Street *(left).*** Of note are the small square columns on stone piers, the bands of windows with vertical muntins in the upper sashes, and the solid masonry stair walls.

Hipped Roof

This sub-type makes up less than 10 percent of Craftsman houses. The wood frame example at **406 N. Havana Street** ***(right)*** has a hip roof central dormer with exposed rafter ends, a full-width porch with square stone columns on stone piers and a solid masonry railing.

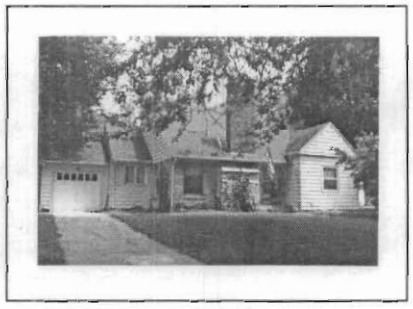
American Houses Since 1940

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

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

Minimal Traditional

Minimal Traditional dwellings represent a transition from Tudor and Craftsman architecture to the Ranch House. Tight eaves and a large prominently placed chimney are common elements, as are multiple gables (often crossed) and the incorporation of stone or brick veneer elements. They are distinguished from Tudor Revival styles by the shallower pitch of the roof gables. The buildings **at 515 N. Delaware, 511 N. Havana and 401 N. Havana streets** ***(below from left to right)*** demonstrate this transition.



Ranch House

The basic Ranch House is a low one-story building with moderate to wide eaves. The low-pitched roof is gable or hip and the plan may or may not include an integrated garage. Large picture windows, often grouped with flanking sash windows in a tripartite arrangement, are common. Other window openings are typically single or paired and decorative shutters are a common design element. The small gable-end example at **503 N. Main Street** ***(above left)*** is an early example of the style. The later version with the hip roof at **404 N. Main Street** ***(above right)*** reflects the evolution of the style.

NEO-ECLECTIC

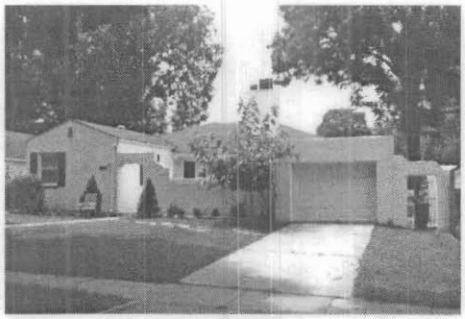
By the late 1960s, references to historic architectural styles returned to domestic architecture. Builders and architects adapted and incorporated restrained elements of Colonial, Tudor, French and Mediterranean architecture into modern house forms.

Neo-Colonial

The Neo-Colonial style is the most recent interpretation of seventeenth and eighteenth century American Colonial architecture. Like the earlier Colonial Revival, Neo-Colonial dwellings feature a one-and-one-half- or two-story primary block with a side-gable roof and tight eaves. On the front façade, windows may be single or grouped around the central entrance creating a façade that is symmetrical or nearly so. The residence at **506 N. Havana Street** ***(right)*** is a variation of the style. Of note is the side gable roof with full-height chimney, gable-front dormers, and multi-light double-hung sashes. An eclectic touch are the turned post porch supports with brackets that reference Victorian design and the double-car garage incorporated in a projecting gable.

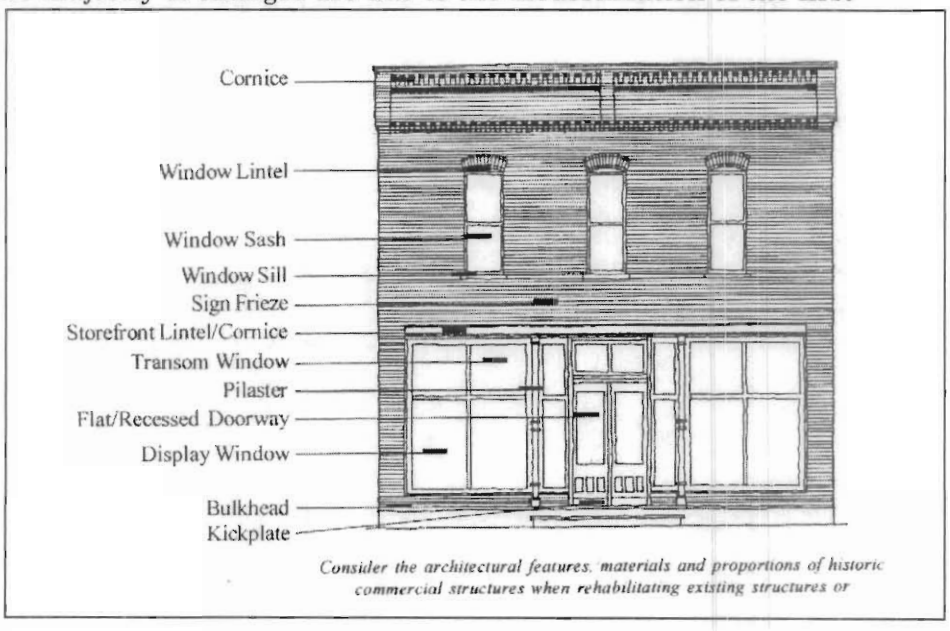
Neo-Mediterranean

Neo-Mediterranean designs reflect a loose relationship to Spanish Eclectic and Mission precedents and/or the Italian Renaissance style. Common features include tile roofs, stucco walls and round, arched windows and doorways. The example of the design as applied to the Ranch House form at **514 N. Havana Street** ***(right)*** features a stucco wall treatment and the use of shaped walls with slightly arched entrances. Such treatments in older neighborhoods reflect either new infill houses or remodeled houses.



COMMERCIAL BUILDING ARCHITECTURAL PROPERTY TYPES

Commercial buildings and the streetscape they create in downtown Butler, Missouri define both the functional and visual character of the city's central business district. Their appearance and physical condition play a significant role in defining the community. Most of Butler's commercial buildings are simple structures of one or two stories. The traditional building material is dark red brick. Significant commercial institutional buildings, such as the bank, are stone. Dating from the mid-to-late nineteenth century, they include examples from almost every decade up to the present. Many of the façades have been altered or have inappropriate siding. The majority of changes are due to the modernization of the first story display windows and entrances. In particular, the replacement of display windows, the installation of inappropriate canopies/awnings, and the covering of transom windows are the most conspicuous alterations. Many of these alterations leave the original



Consider the architectural features, materials and proportions of historic commercial structures when rehabilitating existing structures or

openings and spatial relationships of the storefront intact. Other changes, such as the addition of awnings and applications of wood or metal sheathing over original openings are reversible. The second stories often retain their original integrity and are the principal means to identify the original appearance and style.

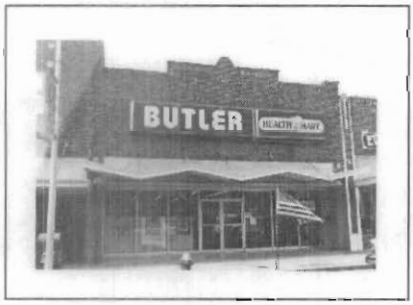
Commercial architecture is distinguished first by building form and secondly by its architectural style. Due to their functional nature, many commercial buildings exhibit restrained architectural details.

The first story storefront is the most prominent and distinctive feature of a commercial building and is an important merchandising element. The rest of the commercial building's key design elements visually relate to it. Important character-defining elements are display windows, signs, doors, transoms, kick plates, corner posts and entablature.

VICTORIAN FUNCTIONAL
(1870-c.1940)

Victorian Functional commercial buildings are one- to two-story buildings built in rectangular plans with flat, gable or hipped roofs. Their storefronts have central or offset entrances, display windows and transoms on the first story, and simple detailing on the upper façade. Upper stories generally have simple cornices, rectangular windows and detailing. The late nineteenth century form continued well into the mid-twentieth century. The building at **15 W. Dakota Street** ***(right)*** is an early twentieth century example of this building type. These buildings are distinguished by their arrangement of architectural features rather than architectural style.

False Front

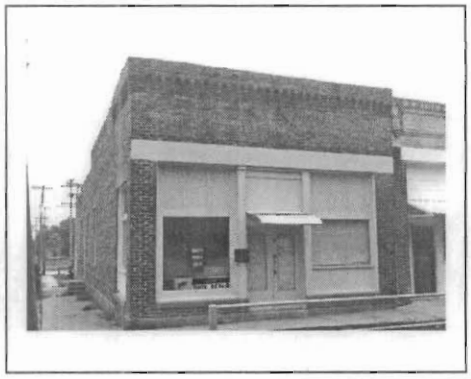


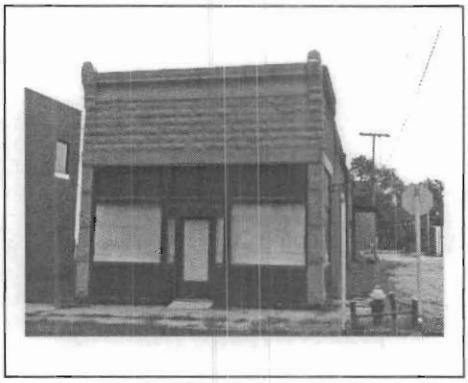
False Front commercial buildings such as the example **at 18 N Delaware Street (left)** were quite common in small towns. These buildings are generally one- to two-stories in height, of frame construction with wood cladding or brick veneer, and have gable or flat roofs hidden behind the false fronts on the primary façade. These false fronts have a flat

roofline and a stepped gable or triangular pediment at the roofline that forms a parapet. Usually they have narrow primary façades and are disproportionately deep -- a plan adapted to the narrow commercial lots of the nineteenth century downtown.

One-Part Commercial Block

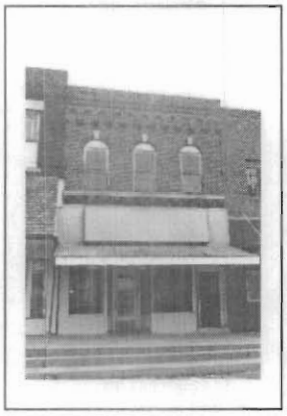
This basic commercial building form, such as the one at **14 W. Chestnut Street** ***(below left),*** is one-story in height and generally house a single business. Simple architectural styling emphasizes the storefront window glazing and usually a decorative brick corbel at the roofline. Other stylistic applications included datestones or panels near the roofline and glazed brick laid in decorative patterns. The building at **229 N. Main Street** ***(below center)*** is a twentieth century treatment. The building at **219 N. Main Street** ***(below right)*** is a rare example of the design executed in stone.

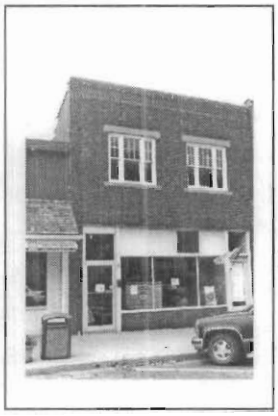




Two-Part Commercial Block

Slightly more complex than their one-story cousins are two-part commercial blocks. These buildings typically are two to four stories in height and there is a clearly visual separation of use between the first story customer services and upper story office, meeting room or residential uses. Styling on the first story focuses on the storefront glazing and entrance(s).





Design of the upper stories identifies the building's architectural influences. The arched windows and arched band of brick corbel at the cornice line reflect late nineteenth century Italianate and Colonial Revival design idioms on the building **at 11 N. Main Street** ***(far left).*** The building at **9 W. Dakota Street** ***(immediate left)*** has a simple brick corbel and tripartite windows that reflect an early twentieth century treatment. Both retain the

original components of their storefronts (although altered) and a separate entrance door to the second story that denotes its separate function.

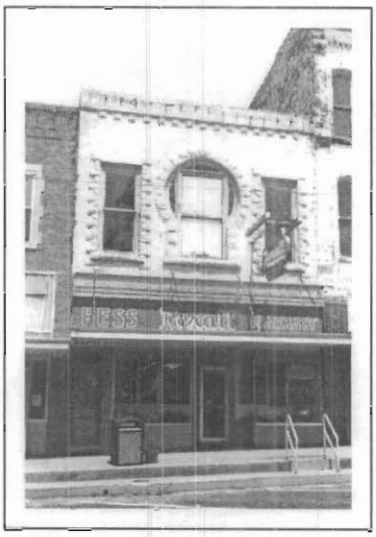
Two-Part Vertical Block

Office buildings, department stores and hotels are commonly Two-Part Vertical Block designs. The two-story vertical block's façade has horizontal divisions that create two major zones that are different and yet carefully related to one another. The lower zone (one or two stories) serves as a visual base for the dominant upper zone. The clearly prominent upper zone achieves its dominance through a unified treatment of the upper stories. A cornice usually separates the upper zones from the roofline.

The Two-Part Vertical Block hotel at **100 W. Ohio Street** ***(right)*** is an excellent example. A terra-cotta stingcourse running between the first and second stories creates a horizontal plane that clearly separates the first story from the dominant two stories above. The two upper stories are treated exactly the same with no features separating them. They are further defined as a whole by the deep, elaborate geometric-paneled entablature and cornice located above a simple, single projecting brick stringcourse.

Vernacular Adaptations

Many of the vernacular commercial buildings found in small towns include a category of designs noted for their eclectic combination of different styles applied to traditional commercial forms. The highly ornamented corner building at **200 N. Main Street** ***(left)*** reflects Italianate influences in its ornate cornice of brickwork and, its cast iron and masonry piers on the storefront level define the recessed central entrances that are flanked by display windows. The masonry piers continue the full height of the second story. The use of rough ashlar stone for the lintels and sills of both single and paired windows on a brick wall recalls Queen Anne and Romanesque Revival design. The small two-story brick building

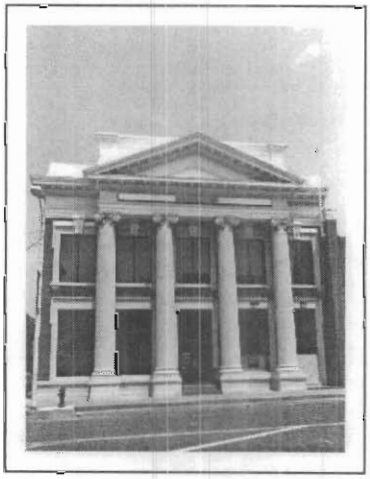


at **6 W. Ohio Street** ***(below right)*** has a central ogee-keyhole window opening flanked by single one-over-one light sash windows. All have window surrounds composed of rough ashlar stone. A brick cornice of dentils caps the building. Often these hybrids are specialty buildings such as confectionery shops, movie theaters, fraternal lodges, etc.

HIGH STYLE BUILDINGS

These commercial buildings have sufficient stylistic features and ornamentation to be classified by architectural styles and period of construction. As such, they reflect conscious design intent and the widespread use of popular architectural styles in commercial architecture.

Neo-Classical Temple Front Commercial Building



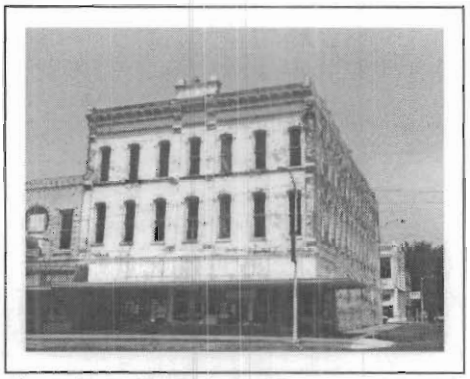
These buildings have façades derived from the temples of Greek and Roman antiquity. The design treatment enjoyed popularity at the turn of the twentieth century and for the next three decades as the design of choice for banks and institutional buildings. Temple Front buildings make use of arrangements of columns, pilasters and/or piers to spatially divide the primary façade and to accentuate the entrance. Most designs feature a shallow portico of four or more colossal columns extending across the façade or a recessed entrance fronted by twin columns set inside an enframed wall. Two excellent examples of this style are the buildings at **27 N. Main Street** ***(right)*** **and 22 W. Ohio Street** ***(below right)***. The brick building with terra-cotta and stone trim at **27 N. Main Street** has a classic Greek projecting pediment with dentils and entablature supported by four smooth-faced Ionic columns. The portico area is a very shallow recessed porch. The rectangular terra-cotta window surrounds and keystones reflect Colonial Revival influences as does the recessed balustrade centered back and above the pediment.

The limestone bank building at **22 W. Ohio Street** uses twin, two-story fluted Doric columns set in an enframed glass wall as the primary design elements. Capping this ensemble is a simple entablature set at the roofline with a recessed parapet wall above the

cornice featuring horizontal cut stone Greek symbols that form a balustrade flanking a solid central section.

Italianate

Italianate commercial buildings routinely feature a street-level storefront with plate-glass windows framed by iron columns or masonry pilasters with ornamented capitals and cornices or decorated piers. Upper story windows feature arches, either individual or grouped; window hoods, often with projecting keystones and richly profiled moldings; and arched double-hung sashes with one-over-one or two-over-two lights. Often, elaborate horizontal coursing defined floor levels. A projecting cornice with modillions or brackets defines the flat roofline.



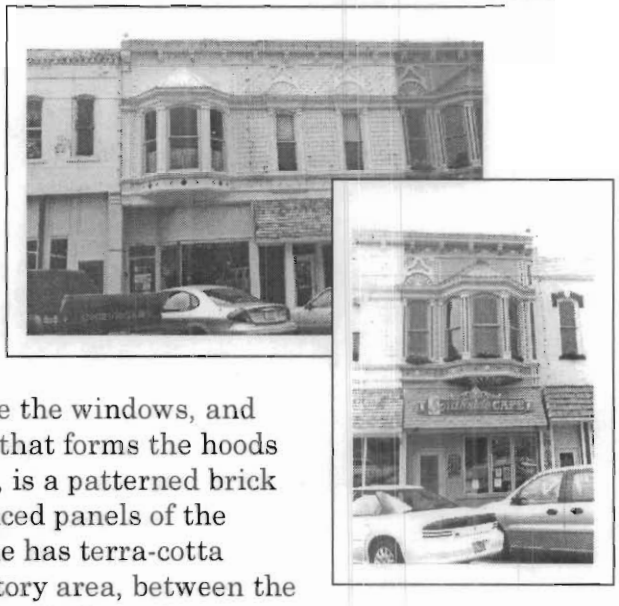
Although the storefront windows and bulkheads appear altered, the upper stories of this three-story corner building at **02-04 W. Ohio Street** ***(right)*** retains a significant degree of its Italianate detailing. The richly ornamented cornice is intact, as are the windows and window surrounds on the two primary façades. Stringcourses between the first and second stories at the window sill line provide horizontal emphasis. Also retained under sheathing are the original storefront transom windows and the corner entrance.

A simpler version can be found in the brick Two-Part Block at **211 N. Main Street** ***(left).*** The segmental arched windows with stone window heads define the second story. A refined dentil cornice caps an entablature composed of horizontal panels separated by projecting modillions. Stone pilasters define the first floor store spaces. Although altered, the original spatial arrangement of transom, window and bulkhead is apparent.

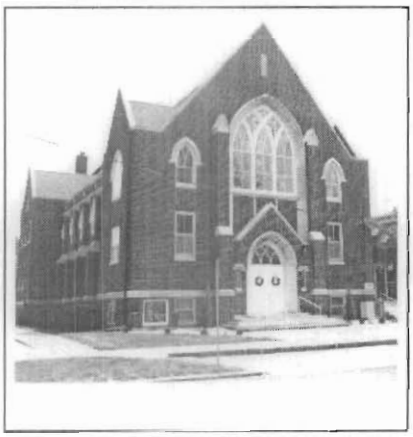
The bracketed cornice, window hoods, tall arched windows, and quoining on the corner that are visible on the two-story painted brick building at **1 E. Dakota Street** ***(right)*** are excellent examples of the defining features of the Italianate commercial building. Of special note is the continuation of cornice elements without the same projecting profile and brackets as that on the primary façade.

Queen Anne

The Queen Anne commercial style, like its residential counterpart, plays on the contrast of materials, walls with patterns, use of corner turrets borrowed from French chateau styles, molded or specially shaped bricks used as decorative accents, flattened arches, clustered windows, decorative cornice and columns, and heavy ornamentation. The building **at 1 N. Main Street** ***(left)*** reflects this style in its corner turret with curvilinear dome and ogee corner windows, deep and richly ornamented cornice, and the use of smooth and rough ashlar stone trim elements in contrast to its brick walls.

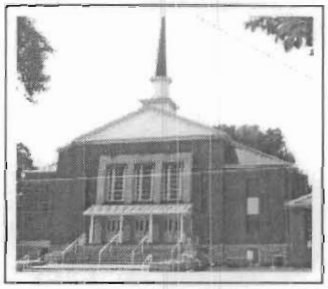


Despite alterations to the storefronts and additions of shingle awnings that are not in keeping with the original style, the companion buildings at **19-21 W. Dakota Street** ***(right)*** are an excellent example of the Two-Part Commercial Block executed in the Queen Anne style. In addition to an elaborate bracketed cornice, the design features bay windows on the second story flanking three single windows. The bay windows reflect Stick design influences. Above the windows, and incorporated in the shaped projecting stonecourse that forms the hoods for the windows and spans the width of the façade, is a patterned brick work interrupted with decorative Eastlake-influenced panels of the rising sun over each single window. The wall plane has terra-cotta panels in a basket weave pattern. In the second-story area, between the stringcourse and a stringcourse that runs below the windows, is terra-cotta wall sheathing that appears as a series of dimpled squares that lap over the lower course.



Late Gothic Revival

Two churches in the survey area demonstrate the shift from nineteenth century religious property design to twentieth century models. The Late Gothic Revival church at **Pine and Delaware** ***(left)*** reflects a common church design with a primary center gable, steep roof and gothic arch windows. The post-World War II complex at **300 N. Delaware** ***(right)*** incorporates streamlined Classical Revival symmetry and post-World War II modern idioms.



Romanesque Revival

The Bates County Courthouse, in the center of Butler's downtown commercial district, is an excellent example of late nineteenth century use of Romanesque Revival style in the design of public buildings. The design derives its monumental character through the use of stone and repetition of arches, heavy corner towers and stately gable- front entrance blocks to create a heavy, solid and rugged edifice.

Of the 173 buildings inventoried, 77 represented a variety of architectural styles, 82 represented vernacular style folk houses and commercial buildings, and 14 had no distinguishing forms, designs or styles.

Figure 4: ARCHITECTURAL STYLES

STYLE	Residential	Commercial	Total	%
QUEEN ANNE (C.1880-1900)	20	4	24	14%
LATE 19TH & EARLY 20TH CENTURY REVIVAL: COLONIAL REVIVAL (1907-1950)	8	3	11	06%
ITALIANATE (C.1870-1910)	2	7	9	05%
MODERN MOVEMENT (1960+)		6	6	03%
TUDOR REVIVAL	5		5	03%
CRAFTSMAN	5		5	03%
LATE VICTORIAN	4		4	02%
MODERN MOVEMENT: MINIMAL TRADITIONAL (1940-1950)	4		4	02%
STICK STYLE (1880S)	3		3	02%
CLASSICAL REVIVAL (1914-1920)	2		2	01.5%
MODERN MOVEMENT: RANCH (1950S)	2		2	01.5%
GOTHIC REVIVAL	1		1	01%
ROMANESQUE REVIVAL	1		1	01%
TOTAL			77	45%

Figure 5: VERNACULAR STYLES/FORMS

STYLE	Residential	Commercial	Total	%
ONE-PART COMMERCIAL BLOCK (1900-1930)		21	21	13%
TWO-PART COMMERCIAL BLOCK (1882-1914)		21	21	13%
NATIONAL FOLK HOUSE: GABLE & WING (1885-1965)	11		11	06%
NATIONAL FOLK HOUSE: OPEN GABLE/GABLE FRONT (1900-1915)	6		6	03%
NATIONAL FOLK HOUSE: MASSED PLAN/SIDE GABLE (1900-1915)	4		4	02%
NATIONAL FOLK HOUSE: PYRAMIDAL SQUARE (1900-1940)	4		4	02%
NATIONAL FOLK HOUSE: HALL & PARLOR (1910-1935)	2		2	01%
TWO-PART VERTICAL BLOCK		1	1	0.5%
PRE-RAILROAD FOLK BUILDING: LOG CABIN (1900)	1		1	0.5%
OTHER VERNACULAR		11	11	06%
NO STYLE			14	08%
TOTAL			96	55%

DATES OF CONSTRUCTION

Using the information provided by maps, extant city directories and phone books, as well as architectural style, the consultants determined estimated dates of construction. A review of the sequence of platting and establishment of subdivisions did not refine the determination of construction dates other than verify the probable earliest dates of construction. Development of the Courthouse Square began in 1865 after the end of the Civil War. The county began construction of the courthouse in 1869. By 1895, the survey area was completely platted and substantially developed. A review of the architectural styles in the residential areas surveyed indicates that building did not always occur in a sequential manner after platting. Each sub-division shows a wide range of styles, with no particular evolution. Dates of additions and alterations were not considered in the analysis.

Figure 6: ESTIMATED DATES OF CONSTRUCTION

LATE 19TH CENTURY 1870-1899	42	24
EARLY 20TH CENTURY 1900-1918	62	36
POST-WORLD WAR I 1919-1929	13	08
DEPRESSION AND WAR YEARS 1930-1945	18	10
POST-WORLD WAR II 1945-1959	8	05
MODERN ERA 1960+	30	17

ARCHITECTURAL INTEGRITY

All properties eligible for listing on the *National Register of Historic Places* and for local designation as Landmarks or Historic Districts, whether for individual significance or as contributing[10] elements to a district must retain sufficient architectural integrity to convey the period of time in which they are significant. There are seven areas of integrity and a property must retain integrity in a majority of these areas.

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

The consultants visually inspected the exterior of each of the buildings in the Survey area. Each building received an integrity rating of Excellent, Good, Fair or Poor based primarily on how much of the building's original design, workmanship, exterior materials and overall feeling of a past period of time appeared to remain. Based upon this rating system and the geographical location of the properties they were divided into four categories:

- Individually Eligible For Listing in the National Register (16)
- Contributing to a National Register commercial district (25)

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[10] A contributing property to a historic district does not have to meet the threshold for individual significance but it must contribute to the district's area of significance. Properties contributing to a district's significance for architecture must retain a higher degree of architectural integrity than in a district significant for associations with an important individual or with historical events or patterns of history.

- Have the potential to contribute to a National Register residential district (79)
- Non-contributing or not eligible for listing in the *National Register of Historic Places* (53)

INTEGRITY THRESHOLDS: RESIDENTIAL PROPERTY TYPES

To qualify for listing on the *National Register of Historic Places* under National Register Criteria A and/or C, residential property types must retain a strong integrity of association and location. To be eligible for individual listing under Criterion A, a building should retain a high degree of architectural integrity in setting, materials, and workmanship for its period of significance. It should also be an excellent example of its property type, possessing the distinct physical characteristics that qualify it as this property type. In addition to the above requirements, to be listed as an individual resource under Criterion C, the property must be an excellent example of a specific style of architecture, retaining a high degree of integrity in setting, materials and architectural elements that define the style.

To be listed under Criterion A in the national register as a contributing element to a district, a residential property should retain sufficient stylistic and structural features to link the property with its period of significance. Specifically, integrity of façade arrangement and fenestration is important. Additions to the main building are acceptable if they are on secondary elevations and are subsidiary in size, scale, and massing to the original building. Common alterations are the addition of synthetic or metal wall cladding, enclosure of porches, replacement of porch elements or porches in their entirety, and new roof materials. These types of alterations must be judged in accordance with the architectural style and impact on character-defining features to determine if the property retains sufficient integrity to contribute to a district. Alterations to primary façades of large residences may be acceptable if they do not alter a significant portion of the façade and the original appearance of the façade can be restored. Alterations to the façade of simple small examples of this property type should be minimal and should not significantly impact the original appearance of the building. In addition to the above requirements, buildings that are part of a larger grouping may also be eligible under Criterion C as contributing elements to a district as representative examples of a specific style of architecture and of its property type. In both instances, integrity of design, materials and workmanship associated with its period of significance is necessary. Because the survey was in an arbitrarily determined area, it is difficult to provide more specific physical

integrity thresholds for qualification of a functional property type without a more comprehensive understanding of single-family residences located elsewhere in the historic core of Butler.

INTEGRITY THRESHOLDS: COMMERCIAL PROPERTY TYPES

To qualify for listing on the *National Register of Historic Places* under National Register Criteria A and/or C, commercial property types must retain a strong integrity of association and location. To be eligible for individual listing under Criterion A, a building should retain a high degree of architectural integrity in setting, materials, and workmanship for its period of significance. It should also be an excellent example of its property type, possessing the distinct physical characteristics that qualify it as this property type. Because many of these resources are one or two stories, situated on narrow nineteenth century lots and have restrained commercial styling, it is important that the primary façade retain its original fenestration and spatial arrangements, in particular, the historic storefront elements or entrance treatment that define this property type. In addition to the above requirements, to be listed as an individual resource under Criterion C, the property must be an excellent example of a specific style of architecture, retaining a high degree of integrity in materials and architectural elements that define the style.

To be listed under Criterion A in the National Register as a contributing element to a district, the resource should retain sufficient stylistic and structural features to link the property with its period of significance. Specifically, integrity of façade arrangement and fenestration is important. The primary façade should have sufficient character-defining elements to retain the distinct separation of upper floors from the ground floor. Individual window openings do not have to be extant as long as the rhythm of the fenestration and bays is evident or the recession of the window opening has been maintained. Window, door and storefront infill or replacement should not destroy or obscure original openings. Additions to the main building are acceptable if they are on secondary elevations and are subsidiary in size, scale, and massing to the original building. Alterations to primary façades of large buildings in this property type are acceptable if they do not alter a significant portion of the façade and the original appearance of the façade can be restored. Alterations to the façade of simple small examples of this property type should be minimal and should not significantly impact the original appearance of the building. In addition to the above requirements, buildings that are part of a larger grouping may also be eligible under Criterion C, as contributing elements to a district as representative examples of a

specific style of architecture and of its property type. In both instances, integrity of design, materials and workmanship associated with its period of significance is necessary.

Integrity Thresholds: Other Potential Property Types

Because of the limited number of examples of other property types, it is not possible to address integrity thresholds beyond the seven general areas of integrity outlined previously in this report. Further identification and evaluation of other similar properties in Butler will be necessary to create qualifying criteria for property types associated with these buildings.

HISTORIC CONTEXTS

To fully understand the findings of the Survey, it is important to interpret survey information in context with the historical development of Butler. The National Park Service defines historic context as " . . . a broad pattern of historical development in a community or its region, that may be represented by historic resources." The development of a historic context identifies important connections between local, regional, state and national history and that of a defined sub-area. When survey findings are viewed in relationship to a broader historical context, it is possible to apply the criteria for evaluating eligibility for designation to the national and/or local historic registers. The historic contexts developed in this survey are examined within the general chronological contexts dictated by national and local events. Two major contexts identified, which have associated property types, relate to community development and the city's architecture.

THE DEVELOPMENT OF THE CITY OF BUTLER

EURO-AMERICAN SETTLEMENT OF BATES COUNTY

In describing the Marais des Cygne[11] and Osage valleys, the land that would someday be called Bates County, an early historian remarked, "To one reared in Ohio, where the forests confined the landscape to two or three miles and twenty acres of land would be called a large field, this valley was a revelation. Here there were several hundred and possibly as much as a thousand acres in one meadow as level as the floor." The Osage nation were the first historic peoples to occupy the land. The first Europeans in the area are thought to be French voyageurs who came from what is today Canada as early as 1700. The first Euro-American settlers who came to what is now Bates County were a group of Presbyterian missionaries from New York who settled at Harmony Mission in 1821 for the purpose of converting the native peoples to Christianity. After the missionaries arrived, other early settlers established farms in the vicinity of the mission. As the westward line of Euro-American settlement pushed westward, more people established homes in the area.

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11 "Marsh of the Swans," in reference to the great flocks of white swans seen by French explorers in the region in the 18th century.

It was not until after the removal of native tribes from their traditional grounds to reserved areas west of the Missouri state line that the area could be officially settled by Euro-Americans. Land titles for this period date to 1837. On January 29, 1841, the Missouri Legislature approved the organization of Bates County named in honor of Edward Bates, a native of Virginia and a prominent attorney.[12] With the western boundary established at the line between Missouri and the Kansas Territory, Bates County originally comprised all the territory that is now Bates and Vernon counties. "The communities of Harmony Mission,[13] Batesville and Papinville served as temporary seats of justice until a county seat became established. The Mission House continued to be the location of the county judges until 1847 at which time the residents of the county chose Papinville from three sites as the location of the Bates County seat. In 1848, the county erected a log courthouse. After considerable legal controversy, beginning with an attempt in 1851 to create Vernon County in most of the area designated earlier as Bates County, the Missouri Legislature in 1855 approved splitting the area into two counties – Bates and Vernon.[14] Papinville was no longer near the geographic center of Bates County and, consequently, in 1856 Butler became the county seat.

Local tradition holds that the first settler on the site now occupied by Butler was John C. Kennett, who established a mercantile business around 1849 to service "forty-niners" passing through the area for California. Kennett sold his business to John W. Montgomery in 1853. J. S. Wilkins and John E. Morgan came to the area in 1853 and, in 1854 Morgan and others laid out a town that they named Butler near what is present day Butler. At that time, the Honorable William Orlando Butler of Kentucky, enjoyed great popularity among southern Democrats and, although he lost the election for Vice President in 1848, he remained a hero to the town's founders who named the "surveyed bit of high, virgin prairie 'Butler.'" [15]

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12 *The Old Settlers' History of Bates County, MO From its First Settlement to the First Day of January, 1900*, (Amsterdam, MO: Tathwell and Maxey 1897) 23.

13 Although the mission site disbanded in 1837, the area remained a settled area.

14 A strip of territory 25 miles wide and about 30 miles long was detached from the south side of Bates County and organized as the County of Vernon. At the same time, the legislature added a part of Cass County to Bates giving it its present boundaries, boundaries that have so remained.

15 *Butler, Missouri Centennial Souvenir Program*, (Butler, MO: 1956), 5.

As an inducement to secure the county seat, Morgan, Wilkins and Montgomery offered to donate to the county a tract of land incorporating 55 acres. In 1856, the County Commissioners W. S. Sutherland and Achilles Easley fixed the county seat in Butler.[16]

The firm of Couch and Smith, dealers in general merchandise, erected one of the town's earliest business houses that spring. The partnership of McComb & Robison erected a competing business that fall. The town's citizens also erected a building to house the community's first school and church services that same year. John E. Morgan maintained the town's first inn. Construction of a brick courthouse began in 1857 and was completed a year later at a cost of $9,000.[17]

At the time Butler became the county seat, only a small portion of the land of the county had been homesteaded. By 1860 it contained a population of between 6,000 and 7,000 people who lived throughout the county. Within this short time span, many people made extensive improvements on their farms, cultivated considerable sections of land, raised livestock and built comfortable residences.[18]

CIVIL UNREST

Border War

The little communities of Bates County were barely established when sectional conflict interrupted their growth. The conflict over admission of slave or free territories soon consumed the area on the western border of Missouri. The Missouri Compromise, which established Missouri as a state, provided that slavery would be prohibited north of 36 degrees 30 minutes north latitude — Missouri's southern boundary. When the territory of Kansas applied for admission, pro-slavery supporters sought to establish the institution in the new territory. Those opposed to slavery were just as determined that Kansas should become a free state. Rescinding the Compromise, Congress voted to allow the citizens of the new territories to decide the issue of slave status. As the Kansas-Nebraska territory opened for settlement in 1856 and began to elect a legislature in preparation for statehood, both sides tried to control the election of either a pro- or anti- slavery legislature. As a

16 Old Settlers' History, 30.
17 Ibid., 31.
18 Ibid., 36.

result, open conflict along the Missouri-Kansas border escalated and for the next decade dominated events.

Bates County became a center of conflict. John Brown, the leader of the Free State men made his headquarters just across the Kansas line, 16 miles west of Butler. Pro-slavery forces consolidated in the county. As hostilities escalated in 1858 and 1859, a great exodus from the western part of the country occurred.

Although Missouri was a slave state, comparatively few of its citizens were slave owners and the state legislature earlier passed laws calling for the gradual emancipation of slavery. The sectional crisis, precipitated by the election of Abraham Lincoln as President of the United States, led the Missouri Legislature in its January 1861 meeting to call for a convention of elected delegates to decide the question of remaining in the Union. This body, in session in St. Louis in March, passed a resolution in favor of maintaining the Union. Despite the vote, Governor Jackson raised an army of state troops to defend the state from aggressions from the Federal Government. This action brought him in to conflict with the Union forces, and the state troops were defeated at Booneville on June 17, 1861. When the convention subsequently met in Jefferson City, pro-Union forces deposed Governor Jackson and from that time forward controlled the state government.[19]

Civil War (1861-1865)

When the Civil War began, the people of Bates County were divided over the question of slavery. This division, combined with the bitter presidential campaign of 1860 and the continuing border troubles, left the lines between the Free State and Slavery parties rigidly drawn in the county. Several hundred southern sympathizers in the county organized a secret society known as "Cummings Battalion" to guard the state border and report the movements of Union and Kansas troops.[20] Awed by the events, Union sympathizers remained passive.

General Sterling Price, commander of the Confederate forces in the region, set up a command in the spring of 1861 in Papinsville. The following fall General Lane and his Kansas troops swept through the area, forcing the Cummings Battalion out of the area and forcing Price to the south. In the last days of December 1861, Major Montgomery and his

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19 Ibid., 37-38.

20 Ibid., 38.

troops took possession of Butler and burned the courthouse. In the surrounding countryside, troops rounded-up most of the livestock and confiscated wagons, foodstuffs and other property. Raids across the Missouri-Kansas border began anew and the territory on each side of the line became a war zone From this time forward, the county suffered raids by the troops of the one side or the other.[21]

"In the spring of 1862 a troop of the 1st Iowa Calvary, took control of Butler and remained through the summer. Although they preserved order in the town, their presence had little effect on the guerilla warfare throughout the county."[22] On August 25, 1863, Brigadier General Ewing, in an effort to stop guerrilla efforts along the border, issued General Order Number Eleven that established civil law in the four counties bordering the Kansas territory, including Bates County. The order required all civilians to leave their homes and businesses and to move to army outposts and register as supporters of the Union. Those who could not prove their loyalty to the Union were ordered to leave the area. Federal and Kansas state troops then confiscated all crops and livestock and burned the farms and businesses throughout the countryside in an effort to destroy any shelter of foodstuffs accessible to the southern guerrilla forces. The order effectively depopulated Bates County. Although the county court met in Johnstown in 1864 and Pleasant Gap in 1865, county government essentially ceased to function from September 1863 until the end of the war.[23]

The destruction dating to this period affected the city's buildings. Most of Butler's buildings from this period were destroyed. As a result, the city's built environment today dates from the period after the end of the war.

Late Nineteenth Century Development

Recovery (1865-1870)

In the spring of 1866, many former residents returned to rebuild their homes and businesses. At the same time new settlers moved into Bates County from Illinois, Ohio, Kentucky and other states. They faced a wasted countryside. Where before the war Butler was a picturesque village, now only a few buildings and structures remained.

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21 Ibid., 38-39.
22 Ibid., 40.
23 Ibid., 41, 43.

Church members met in private residences and shared buildings with other denominations. Among the churches that reestablished themselves were the Methodist, Baptist, Presbyterian, and the Disciples of Christ.

Civil authorities again assumed control and faced the challenge of bringing order from chaos. Because it was the county seat, Butler was one of the few towns that regained its antebellum prestige.

The county judges[24] erected a temporary courthouse on the northeast corner of the public square and an office for the county clerk on the southeast corner. Benjamin White was the first to erect a business – a mercantile store located on the northeast corner of the square. In 1867 M. S. Powers erected the first saw and gristmill located on South Main Street. In 1868, Mr. Cuntock built a woolen mill. Masons established brick kilns. On July 9, 1866, D. K. Abell published *The Bates County Record,* the first newspaper to be published after the war.[25] The *Bates County Democrat* joined it in September 1869. That same year the members of the Masonic order laid the cornerstone for a 75-foot "square" brick courthouse in the center of the 300-foot public square. The Pickett House Hotel opened on the southwest corner of the Square.

Pickett Hotel c.1880

Efforts begun before the war to secure a railroad line through the county amounted to little more than a preliminary survey. Between 1861 and 1869, community leaders received a number of proposals from railroad companies, all of which sought funding from the community. In March 1869, Prairie City Township submitted a request to appropriate $25,000 to the Tebo & Gnash Railroad Company, the bonds to be issued when cars began to run through the township. The voters unanimously approved the offer and the rail company constructed a road through the southeast corner of the township by action of the court. After considerable legal turmoil, the citizens of Bates County finally issued the bonds to pay for the road.

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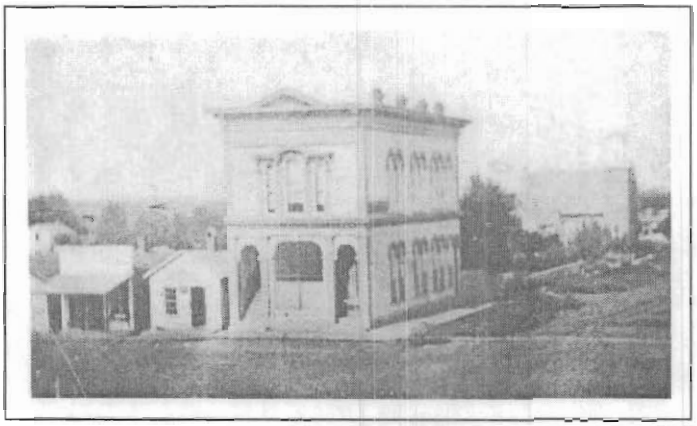
24 County judge is an elected administrative post rather than a judicial position.

25 Austin continued publication until his death in 1915.

Growth and Expansion (1871-1900)



West Side of Butler Square, c. 1875

During the next few years, the city expanded rapidly and on June 19, 1872 the city incorporated. That same year, city officials bought a lot for a two-story brick building on the east side of North Main Street. The first-story housed the fire department and the second story held city offices. *Bates County Times*[26] became the city's third newspaper in 1878.[27] The population continued to grow through the decade and, in 1879, Butler incorporated as a Fourth-class City.

North Side of Butler Square, c.1875

The town's commercial center included a number of new enterprises. Samuel Levy established his mercantile company in 1876, an establishment that continued in operation throughout the remainder of the nineteenth century and on into the twenty-first century.

In 1874, some of the town's leading citizens petitioned the Missouri Legislature and established an Academy for higher learning.[28] Rev. E. V. Campbell, the then pastor of the First Presbyterian Church of Butler, taught the first term in the upper story of a store building on the southwest corner of the public square. After expanding and erecting a brick building, the state, in 1881, granted the Butler Academy the right to confer academic degrees.

During the 1870s many proposals were made for the construction of railroads through Butler; none materialized until 1880 when the Missouri Pacific Railroad built a line from

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26 Later the *Butler Weekly Times*.

27 In 1950 the *Times* was consolidated with the *Republican Press* and became the *Butler Times Press*.

28 Academies were granted charters by the Legislature and were usually non-sectarian institutions providing secondary level and college course work.

Pleasant Hill, south through Butler. Prior to the construction of the railroad most of the freight for Butler was brought in by horse-drawn wagons from Pleasant Hill.

For the next decade the town boomed. In 1881, a private company erected an electric light plant, furnished streetlights, and even lit the top of the Courthouse, which could bee seen for miles. Butler, claiming to be the first town west of the Mississippi to have electric lights and became known as the Electric City.[29] The town's industrial base expanded with the construction of a woolen mill on North Delaware Street just north of Mill Street. By the end of the decade, a vote of the people on December 31, 1889 supported the incorporation of Butler as a third-class city.

In 1890, the city granted a franchise to a private corporation to construct a water works system in the city. The company erected a 100-foot high standpipe on West Mill Street, on the highest elevation in the city, which distributed water throughout the city through large main lines. The next year the city's first telephone exchange opened, adding to the number of private telephone lines already in the city. In the early 1890s, there were many proposals in the city for the distribution of gas for illuminating purposes and some residences secured this service.

John A Lefker opened a flour mill on Fort Scott and Fulton streets. At the end of the decade another flour mill operated on the north side of East Mill Street.[30] During this period, the city established itself as a regional center for the sale of horses and mules, and livestock traders erected a stockyard on Ohio Street. The growth of commercial enterprises stimulated new businesses. In 1898, A.H. Culver established the Culver Funeral Service on North Main Street.

Butler Mill, Late Nineteenth Century

[29] The *Bates County Record* documents the lights went on December 6, 1881 (followed a short while later by St. Louis.) The 1883 *History of Cass and Bates County* provides a description of the lights. The 1987 edition of the *Public Power Directory*, the American Public Power Association cited the electrical system as ". . . believed to be the oldest electric power system in continuous operation in the United States, established before Tom Edison started his Pearl Street station in New York, and still operating proudly as a municipal."

[30] However, for general purposes gas did not come to Butler until 1931, when the city was supplied with natural gas.

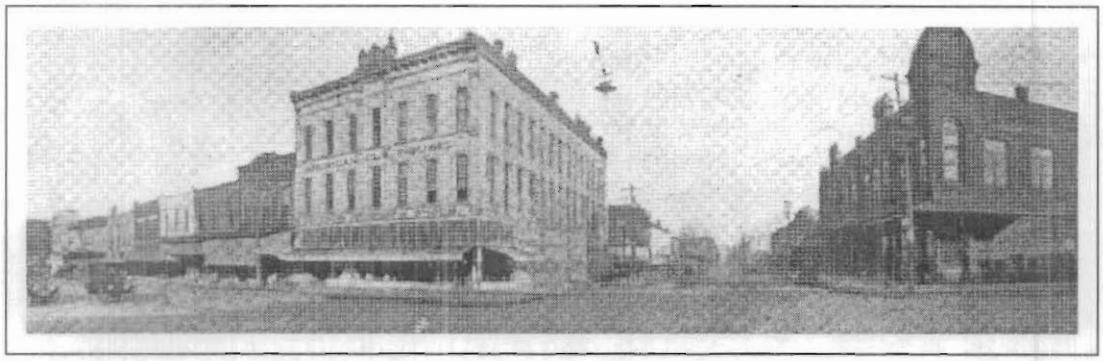
In the 1880s and 1890s, the three leading hotels in Butler were the Arlington Hotel at the corner of Main and Chestnut streets; the Palace Hotel, a three-story brick building at the corner of Ohio and Main streets; and the Laclede Hotel one block west of the Square on Dakota Street. The Arlington and Palace hotels were brick buildings and the Laclede was a frame building.

Several financial institutions opened on the Square in the 1880s. The Butler Building and Loan, located on the east side of the square, organized in 1881.[31] The Butler State Bank, originally organized as the Farmer's Bank of Foster in 1887, became an important financial institution in the city. William E. Walton founded the Missouri State Bank, a banking and real estate loan business, in 1889.[32]

Palace Hotel, c.1900

TWENTIETH CENTURY DEVELOPMENT

Early Twentieth Century Improvements (1901-1930)



North side of Butler Square, c.1900.

Improvements in public facilities and services marked the first decades of the twentieth century. In 1900, the city purchased the electric plant. Two yeas later a new courthouse of Carthage stone replaced the obsolete brick courthouse. In 1905, the city constructed a sanitary sewer system to serve the business district and some residential sections. In 1907, free delivery of mail began. The first street paving in Butler was of brick construction lain

31 First State Savings in 1975. *Bates County, MO Sesquicentennial 1841-1991*, (Butler, MO,: 1991), 17-18

32 It failed in the Great Depression. Liquidation brought about the Missouri Farm Loan Company in 1934 organized by J. B. Walton, Freeman B. Walton and Frank E. Cox.

Bates County Courthouse, c.1903

around the public square in 1910. It consists of six inches of concrete, two inches of sand and hard paving bricks, with slush cement brushed into the cracks. Two years later the city paved Ohio Street from the Square to the West School.

In 1911, voters approved issuing $35,000 in bonds to finance a new high school building. A special city election in 1914 resulted in the approval of $75,000 for a city-owned water system. The Federal government moved out of rented facilities to a new post office on Ohio Street in 1917. Two years later, the Midwest Telephone Company opened for business in the building north of what is now the Inn Hotel. The Midwest Telephone Company and the Butler/Rich Hill Telephone System served the city until the United Telephone Company took over in 1927 and built the building at 200 North Delaware in 1929.

During the 1920s several public facilities opened in the city for the first time. Mrs. S.C. Stayton of Archie, Missouri opened a six-room community hospital in June 1926 on the second floor of a building on Havana Street. Within a few months, she converted the first floor into hospital rooms. That same month, the Butler Public Library opened in the basement of the courthouse.

Post Office Building, c.1917

Other public improvements included the first concrete paving on Delaware Street in 1926 and then on Havana Street in the summer of 1928.[33] In 1927, the State completed Highway No. 71 through Butler. As the town grew, it became necessary to erect three elementary school buildings in the northern, eastern and western parts of the town. Late in 1927, a new auditorium-gymnasium addition was completed at the Butler High School.

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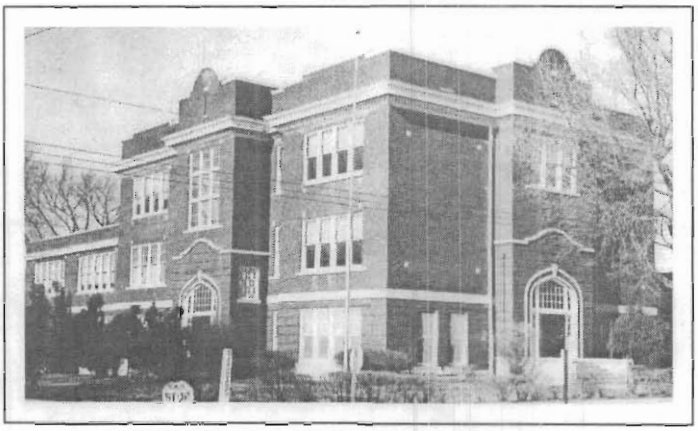
33 *Butler, Missouri Centennial Souvenir Program*, 18.

Depression and War (1931-1945)



Butler High School, c.1930

The Great Depression

When the Great Depression hit Missouri in full force, a large proportion of the citizens in Butler and the surrounding area depended on the agricultural market. Already hit by recessions in the 1920s, many farm enterprises were particularly vulnerable. Compounding the economic problems created by the Depression, the drought from 1935 to 1937 added to the austere conditions for farm families and dimmed any hopes of immediate recovery.

Hardest hit were the town's financial institutions, their plight reflecting the failure of farms throughout the region. Missouri State Bank established in 1889 failed. Liquidation of its assets brought about the Missouri Farm Loan Company in 1934 organized by J. B. Walton, Freeman B. Walton and Frank E. Cox. The Butler State Bank, originally organized as the Farmers Bank of Foster in 1887, closed during the "bank holiday" of 1933. "The Peoples Bank, located on the northwest corner of the square, also failed as did the Farmers Bank, located on the northeast corner of the square. In 1934, it opened as First National Bank.

Due to the combination of drought and depression, Federal relief programs focused on the Plains states. In particular, 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 its 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.

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.

Despite economic conditions, a number of improvements occurred in Butler. In 1931, the city received natural gas that could be distributed to households through a pipe system. The next year, a venture between Mrs. Stayton and the Chamber of Commerce, resulted in the new Butler Memorial Hospital – a two-story facility hospital on the corner of Maple and College streets. In 1936, the demand for medical services led to an addition on the west side. In 1939, all the elementary students moved into the new Butler Grade School building, which featured of ten classrooms, a principal's office and a health-activity room.[34] New business enterprises included the Booth Funeral Service, which opened a large residence at the corner of High and Pine streets in the late 1930s, under the management of John Underwood.

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. During the war years, little change occurred in the infrastructure or the appearance of Butler. Contractors completed projects initiated in the 1930s. New widened streets on the Square provided more parking. In 1943, the City of Butler purchased the Butler Memorial Hospital and over the next several years bought new equipment and remodeled the building.

Post War Development (1945-1955)

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. Federal highway projects initiated after World War II profoundly affected small towns like Butler. The routing of highways through, around or past communities created growth patterns that changed the town's physical orientation and stimulated development away from the traditional town square. In Butler, a number of new gas stations, restaurants and motels sprang up near the highway.

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[34] *Bates County, MO Sesquicentennial,* 23-24; and Atkeson, William. O. *History of Bates County* (Topeka: Historical Publishing Company, 1918), *and My Kind of Town (Butler, MO: Butler Chamber of Commerce),* 1979.

In the 1950s, modern improvements included the Butler Memorial Airport located north of the town's business center. In October of 1954, a successful bond issue for $187,000 provided funds for the improvement and enlargement of the water plant with a high tower with a 200,000-gallon capacity. In the early stages, the source of the water supply was Miami Creek, located four miles west of the city, but in 1938 workers completed the construction of a large lake to provide an adequate supply of water. In the fall of 1954, grade school students first used a modern new cafeteria and eight new classrooms accommodated students, including African American students previously assigned to segregated facilities. Near the end of the decade, Bates County voters approved bonds for a new Bates County Memorial Hospital to be located on West Nursery Street.

THE EVOLUTION OF BUTLER'S ARCHITECTURE AND BUILDING FORMS

RESIDENTIAL ARCHITECTURE

Early Building Forms and Styles

The first houses in Butler were log buildings. Some served as temporary shelter while larger hewn buildings served as residences for a generation or more. As the community grew, its buildings reflected a wide range of architectural styles. Most were simple folk houses – gable-front houses with massed plan that included the gable-front-and-wing, hall-and-parlor, and I-house shapes.[35] Other residences reflected the styles made popular by architectural pattern books that spread the use of the latest styles — Gothic and Greek Revival styles as well as the latest Italianate design. Few buildings in Butler and the surrounding countryside escaped the burning and pillaging of Federal troops during the Civil War. As a result, the oldest buildings in Butler date to the period immediately after the end of the war in 1865.

As railroads mushroomed across the continent during the last half of the nineteenth century, American folk housing erected in the communities of the "West" changed. In locations removed from major river transport areas, builders no longer relied exclusively on

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35 Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1985), 90.

indigenous materials. Wooden dwellings constructed with light balloon or braced framing covered by wood sheathing replaced folk houses in log, sod or heavy hewn frames.

Late Nineteenth Century Residential Styles

Due to Kansas City, Missouri's position as a rail hub for the lumber industry in the late nineteenth century, wood was a comparatively cheap and available commodity in the region and frame houses built on stone or brick foundations were quite common. Another factor contributing to the popularity of frame construction was the availability of paints and varnishes direct from local manufacturers.

Traditional folk forms of the period before the war continued to be built, but with new construction methods and different techniques. And, although a considerable number of the town's residences were of wood-frame construction, affluent members of the community erected brick houses.

Folk Victorian, 511 N. Main

During the 1880s and on into the early decades of the twentieth century, popular pattern book designs continued to influence building styles in Butler. Widespread use of Victorian ornamentation — turned and jigsaw wood trim, decorative glass, terra-cotta and brick continued. As in the past, in addition to folk house and vernacular designs, Butler residents erected high style residential, institutional and commercial buildings in the Italianate, Stick, Queen Anne and Shingle styles.

Beginning in the late nineteenth century, stylistic interpretations of older Euro-American period houses gained popularity.[36] The historic eclectic movement began when European-trained architects began to design houses for wealthy clients in the United States based on relatively pure copies of earlier styles. The architecture of the Colombian Exposition of 1893 further accelerated the movement. By the first decades of the twentieth century, Colonial and Classical Revival styles, as well as adaptations of Mediterranean and French

styles enjoyed increasing popularity. While adaptations of European styles were not a local building preference, the number of Free Classical Queen Anne-style houses that utilize Colonial Revival motifs reflects this movement.

Early Twentieth Century Residential Styles

During the early years of the twentieth century, the new and distinctly American Craftsman and Prairie styles also appeared and quickly began to overshadow the eclectic movement. Unlike their predecessors, the form and ornament of these houses contained no historical references. One- and two-story treatments, usually applied to the twentieth century four-square and bungalow residential forms, successfully competed with the historically-based revival styles.

During the first decades of the twentieth century, architectural styles in Butler reflected these national trends and ranged from traditional national folk house forms to vernacular and high style interpretations of popular architectural styles. The nineteenth century middle-class preference for one-story and one-and-one-half-story plans with fewer larger rooms continued. The front porch also remained an important feature of these homes, serving as outdoor living areas during the hot humid Missouri summers.

Craftsman House, 312 N. Delaware

The majority of these residences were variations of popular folk house designs, including the popular gable-front-and-wing form, the massed-plan side-gable house, the gable-front house, pyramidal roof house, and the two-story four-square house. Some reflected Free Classical and Craftsman stylistic influences. Variations of the Folk House styles continued to be erected in Butler well into the 1930s. The bungalow design that emerged as part of the Craftsman movement at the beginning of the twentieth century also continued in popularity into the 1930s. During this period, Colonial Revival, Craftsman, Prairie School, and Free Classical stylistic elements adorned the bungaloid form.

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[36] Ibid., 319.

During this same period, concepts of residential planning began to change. By the early 1900s, the City Beautiful Movement and the newly formed American Planning Association emphasized the creation of identifiable neighborhoods. Although the new field of landscape architecture promoted the use of curving streets following natural terrain, developers of middle-class subdivisions in Butler during this period expanded the traditional grid system already in place. The subdivisions and additions platted in the city between 1900 and 1920 had lots with cardinal axis. In some cases, new slightly modified street grids fit within the pre-existing rural road system.

Housing in the region by the end of World War I ranged widely in type and quality. The Craftsman and Prairie styles that enjoyed special popularity prior to World War I continued to be favored up to World War II. But, historic eclectic styles prevailed as the most common styles for residential housing.

In this respect Butler was no different from other American cities and continued these preferences into the 1940s.[37] This period was part of a larger era dating from the late nineteenth century to the beginning of World War II in which stylistic interpretations were based on a full spectrum of older Euro-American period houses. As a result, styles such as Colonial Revival, Neoclassical (Classical Revival), Tudor Revival, Chateauesque, Beaux Arts, French Eclectic, Italian Renaissance, Mission, Spanish Eclectic, Monterey and Pueblo Revival became part of the American residential style vocabulary.[38]

Between World War I and World War II, the residential architecture erected in Butler reflected national trends. Historical Revival styles returned to popularity, especially the Colonial and Tudor Revival styles. Vernacular and high style variations expressed the full range of both Revival styles and Modern architectural vocabularies as well.

Tudor Revival House, 501 N. Delaware

The Craftsman and Prairie styles that overshadowed the revival styles during the first

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37 Ehrlich, *Kansas City, Missouri An Architectural History, 1826-1990* (Columbia: University of Missouri Press, 1992), 88.

38 McAlester, 319.

decades of the twentieth century, continued after World War I but enjoyed less popularity. The shift back was due, in part, to new and affordable methods for adding thin masonry veneer to balloon frame houses, allowing even modest homes to replicate the stone and brick construction of bygone eras. However, it should be noted that the national preference for proven architectural styles even extended to the grand architect-designed mansions.[39] In new working-class neighborhoods, modest, plan book stock designs and pre-fabricated bungalows utilizing Prairie School, Craftsman, and Colonial Revival motifs appealed to developers interested in quick production of small detached houses.

The appearance of the typical residential lot changed during this period. As barns, wells, sheds and cisterns disappeared with the advent of city water lines and sewage systems, the backyard began to replace the front porch as a family and neighborhood gathering place. The growing use of the car by the middle-class made the detached garage a status symbol as well as a standard outbuilding by the 1920s.

The types of housing constructed in Butler in the 1920s were typical of the housing Americans often wanted. Before 1930, developers and contractors erected homes of more substantial materials with larger bedrooms and living areas. After 1935, design changes reflected increased dependence upon electrical innovation in appliances and greater attention to the mechanical aspects of housing. House design by this time reflected transitions such as the Minimal Traditional house which was more a precursor for the limited styles of post-World War II suburban subdivisions than a reflection of the more spacious houses of the 1900-1920s.

Mid-Twentieth Century Housing Preferences

Wartime restrictions stopped domestic home building. And construction did not resume until the end of the war. The first decades of the post-war period were a boom era in home building. 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 housing starts. In large towns and cities, the growth of suburban subdivisions marks the

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[39] Ibid.

explosion in housing. In rural areas, the change was more subtle. In towns like Butler, new housing forms that expressed a distinct horizontal emphasis represented the shift from the narrow deep city lot to the wider suburban lot. The Minimal Traditional and the Ranch House styles became the choice of the town's citizens for their new home.

COMMERCIAL ARCHITECTURE

Prior to the Civil War, Butler's commercial architecture consisted of wooden structures and a few institutional and commercial buildings constructed of brick and limestone. The destruction of the Civil War destroyed this collection of buildings and, therefore, Butler's historic architecture and its built landscape dates from the post-war period.

Livery Stable, c. 1900

In 1860, thirty-five urban centers 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. Sharp distinctions emerged between village and town, and between town and city. Within the city or town, areas in the commercial downtown began to be arranged based on administrative, retail, wholesale, industrial or recreational use. New building types or fundamental reinterpretations of familiar types emerged including, the commercial block, office building, town or city hall, courthouse, schoolhouse, opera house, hotel, department store, loft building and warehouse. In larger cities, architectural preferences changed at staccato speed and in time with the rhythm of big city life – Italianate, Second Empire, Richardsonian Romanesque – all enlivened the cityscape. In towns, with the exception of large edifices, the use of new styles was slower and styles retained popularity for a longer period of time.

As city and town borders expanded, the need to control the disorder caused by growth resulted in the installation of water, sewer, gas, electricity, and telephone utilities. City councils established fire, safety and health codes. Out of the need to satisfy a growing demand for civic amenities, elected officials built imposing public buildings and embellished their courthouse squares and parks. And yet, it was the everyday business house and the

form its purpose demanded that determined the appearance of each town and city's commercial district.

Late Nineteenth and Early Twentieth Century Style and Form

Commercial buildings erected in the United States during the late nineteenth and early twentieth century followed many general forms and patterns. They fall into two distinct design categories, those that reflect popular academic or "high style" designs and those that feature simple utilitarian styles.

Above: High Style Italianate Commercial Building, 2-4 W. Ohio Street.

Growth and prosperity in the United States during this period brought a variety of robust popular nineteenth century styles for commercial and industrial buildings — Italianate, Queen Anne, Renaissance Revival, Second Empire, Romanesque Revival and Classical Revival. Less "important" buildings erected during this period reflected faint echoes of their high style counterparts in the use of restrained, simple ornament and character-defining elements

Below: Two-Part Commercial Block Form With Italianate References in Cornice and Arched Windows, 211 N. Main Street.

Many of the commercial and industrial buildings can also be identified by the arrangement of their façade. One- and two-story commercial retail and specialty service buildings in commercial retail areas usually featured a separate storefront and upper façade while the commercial and industrial buildings that were two-stories or more in height can be classified according to the arrangement of their upper façades. The uniform use of this hierarchy created a certain density in downtown centers. Even when the commercial building is a modest 25- to 30-feet wide, its integration into a three- to six-unit block produced an impressive visual effect.

Most of the commercial buildings in Butler featured a separate storefront and upper façade. Storefront designs included either flush or recessed entrances, usually centered, with

rectangular transoms over wood doors. Display windows, resting on frame paneled bulkheads flanked the door. Over the windows are large multi-light transoms. The design of masonry buildings frequently included cast iron columns or masonry piers that supported the storefront elements. Upper façades incorporated a variety of treatments and their form and design usually defined the buildings. Banks, opera houses, hotels and other business buildings often owed their design to popular high style architectural styles. The courthouses and city hall commissions tended to go to architects who used traditional forms in a variety of applications.

Two major classifications that denote a late nineteenth and early twentieth century building's overall plan and form are the "False Front Victorian Functional" and "Urban Commercial Building Forms, 1870-1940." The latter building type includes the following sub-types: the One-Part Commercial Block, the Two-Part Commercial Block, Stacked Vertical Block, Two-Part Vertical Block, Three-Part Vertical Block and Temple Front designs.[40] Butler's historic commercial area includes a variety of examples of the One-Part and Two-Part Commercial Block building form and the Two-Part Vertical Block plans.

U-Shape, Two-Part Vertical Block Plan, 100-06 Ohio Street

New commercial building plans also emerged. The open-plan department store that allowed customers to go from area to area to view merchandise, rather than depending on the assistance of clerks to view goods, created a need for a large volume of space. For partially detached or freestanding structures such as courthouses, hotels, etc., a complex plan resulted from projections and recesses, lateral extensions, cross axis and asymmetries. The large and taller buildings usually had a L- or U-shaped plan with large interior spaces.

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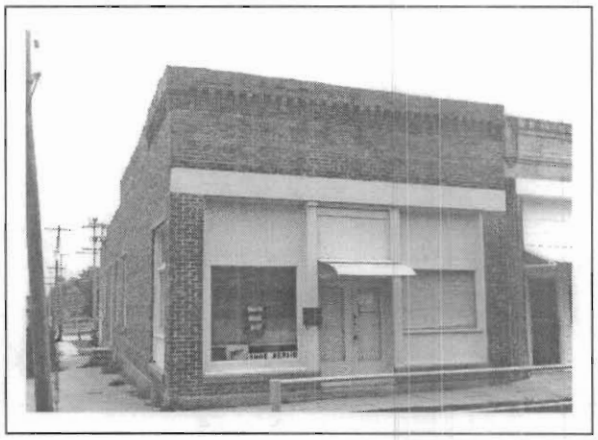
[40] Commercial vernacular property types in this document are based on American *Vernacular Design, 1870-1940* by Jan Jennings and Herbert Gottfried and the *Buildings of Main Street* by Richard Longstreth.



Indigenous styles applied to the false front form, the one-part and two-part block, and the vertical stacked block forms characterize the most common commercial building of the late nineteenth and early twentieth centuries. The earliest are frame structures with wood sheathing. The concern for fire safety led to quick replacement with masonry structures. Designed for narrow deep lots, these rectangular buildings used faint echoes of high style architecture in an eclectic use of ornamental details such as door paneling, lintel shape, balustrade design and brick patterning

Every town by the late nineteenth century boasted of some types of academic or "high style" architectural designs that reflected a definite style distinguished by special characteristics. These buildings reflect styles that enjoyed wide public support and are easily defined by their form, spatial relationships and embellishments. Those commonly found in the late nineteenth and early twentieth centuries include Italianate, Romanesque Revival, Queen Anne, Renaissance Revival and Colonial and Classical Revival styles. Common to all of the styles was a conscious reinterpretation, manipulation and distortion of familiar architectural elements --flattened arches clustered windows, reinterpreted cornice and column details, and elaborate use of ornamentation.

Several popular styles do not appear in the designs of the commercial buildings in downtown Butler. The Gothic Revival style, with its pointed arches and verticality, did not commonly appear in commercial centers of towns, although a few examples exist where architects and builders did incorporate some of the idiom's features such as pointed arch windows. While the elaborate Second Empire style was the chosen treatment of railroad depots, hotels, courthouses and other signature commercial (and residential) buildings in the 1870s, a review of historic photographs and drawings indicates that it was not a style used in Butler. The Renaissance Revival style, popular in the design of hotels, corporate headquarters and in public buildings was a rare stylistic choice for the functional commercial buildings located around the rural Courthouse Square. Certain characteristics of the Renaissance Revival style can, however, be found in the arched openings, detailed

cornices and rusticated masonry laid with deep joints that give the appearance of massiveness and strong horizontal lines to commercial buildings.

Construction Materials and Techniques

Commercial buildings erected in the late nineteenth century displayed a wide variety of traditional and innovative materials often used in combinations to create a striking effect. During this period, dark-red or dark-brown brick, limestone and slate were favorite materials. Dressed Brownstone and dark-toned granite, often hewn for a rustic treatment, had both visual and tactile appeal. The use of cast iron, both structurally and for decoration, became popular during the 1870s, and continued to be used throughout the remainder of the century. Zinc, galvanized iron and pressed tin also came into use during this period. The ever-present concern for fire safety popularized the use of pressed brick, ceramic tile and, after the turn of the century, reinforced concrete. To enliven building surfaces, architects and builders of this period favored the use of brick corbels as well as the use of terra-cotta cast in panels, moldings and columns.[41]

New tools, new materials and new processes emerged during this period with staggering rapidity. The industrialization of glass production led to the use of the large, plate glass windows of the late Victorian period. The Civil War accelerated the development of metallurgical industries and the post-war fabrication and use of iron and then steel as structural building components transformed construction technology. By the beginning of the twentieth century, the nation's increased capacity to supply structural steel in a range of shapes and form led to the demise in the use of the less satisfactory wrought iron and cast iron. In particular, as steel succeeded iron in the 1880s and 1890s, the method of steel framing called "skeleton construction" eliminated the use of timber and masonry materials

[41] Carole Rifkind, *A Field Guide to American Architecture* (New York: Times Mirror New American Library, 1980), 194.

as structural building elements. At the same time, the manufacture of Portland cement, begun in 1870, gave impetus to the use of brick and stone masonry for the walls of large buildings. The advent of steel skeleton buildings and the accompanying prospect of fireproof construction stimulated, in turn, new developments in ceramic and clay products.[42]

The voracious demand for new construction and the appearance of new technologies in the late nineteenth century led to the creation of the building industry itself as a distinct force in shaping the appearance of commercial and industrial buildings. Steam power allowed the efficient quarrying and finishing of stone. Hydraulic cranes and elevators permitted the accomplishment of extraordinary construction feats. Advances in metal fabrication led to the mass production of high-quality tools and machines.[43] The cumulative effect of the inventions developed between 1865 and 1900 such as the elevator, electric transformer, airbrake, generator, dynamo, cable, motor and light bulb, completely transformed the character of the nation's buildings, releasing them from centuries-old limitations of size, density and relationship.[44]

North Side of Square, late Nineteenth Century

Right after the end of the Civil War, a sizable number of institutional and commercial buildings constructed of brick and limestone began to appear in Butler. Throughout the 1880s and 1890s they created a solidity to the public square. Most were Vernacular adaptations of popular styles. Nevertheless, high style academic architecture played a significant role in defining the downtown. Butler's Richardsonian Romanesque courthouse, its Second Empire Opera

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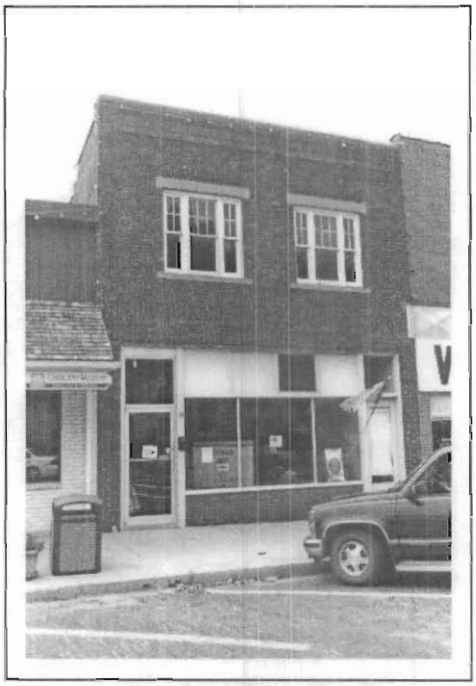
42 James Marston Fitch, *American Building The Historical Forces That Shaped It* (New York: Schocken Books, 1973), 168.

43 Rifkind, 271 and Fitch, 169.

House, and its Queen Anne commercial block facing onto Dakota Street reflect conscious high style academic architecture.

Twentieth Century Design Changes

During the first decades of the twentieth century, the country's urban centers experienced a rapid rise in population that created social problems in large urban areas. As Americans turned their attention to addressing these issues, there was a cultural shift from the aesthetic abstractions of the Victorian period to the economic, social and physical realities of the early twentieth century. Architects increasingly turned to more utilitarian styles.



Simplified Twentieth Century Commercial Design, 9 W. Dakota Street

The revival styles that began in the late nineteenth century and lasted into the 1920s, notable for their weightiness and solidity, became larger and more elaborate than earlier nineteenth century styles. The architect's use of these styles in designing commercial and industrial buildings typically consisted of the merging of vague historic motifs with utilitarian building forms. Nevertheless, even in heavily industrial streetscapes, classically inspired architectural elements adorned many of the buildings erected during the first two decades of the twentieth century. Such embellishments included the use of rusticated plinths, pilasters, columnar entrances and classical cornice treatments.

At the same time that revival styles enjoyed popularity, the industrial designs that emerged from the Chicago School became a major influence on midwestern urban architecture. These designs used restrained ornamentation and emphasized the grid-like pattern created by the steel-skeleton construction and the balanced treatment of horizontal spandrels and vertical piers. The design frequently used a three-part window composed of a wide fixed-light flanked by narrow double-sash windows as the principal element of pattern and ornamentation.

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[44] Fitch, 176.

In small county seats such as Butler, the movement had little influence on building design. The only reference to the Chicago School design is the use of the three-part Chicago window with its central fixed-light flanked by narrow double-sash windows. Commercial buildings continued to be built in the one-part and two-part commercial block and the two-part vertical stacked block plans embellished with streamlined classical or modern decorative treatments.

The types and styles of commercial buildings and structures built after World War I and before the Great Depression reflected both national trends and the unique circumstances of Butler itself. Most utilitarian, industrial and non-retail commercial buildings had minimal architectural ornament – patterned brickwork, sparse terra-cotta details. The simple cubic forms and flat surfaces of the Art Deco and Modern styles quickly found a place in commercial areas. The simplicity of the styles, popular from 1925-1940, proved to be quite adaptable to low simple buildings that housed business offices, show rooms and even storage facilities. These streamlined buildings had simple cubic forms and flat surfaces with little or no ornamentation. The Moderne variation of these Modern Movement buildings featured banded windows of metal and glass. The linear Art Deco style had a pronounced verticality and featured geometric ornamentation that utilized faceted surfaces, zigzags and chevron patterns.

By the 1930s, much of the building activity in Butler slowed, as it did throughout the country. The majority of commercial and industrial buildings erected during the 1930s and 1940s feature simple masonry construction, often a light-colored brick, with functional styling incorporating minimal ornamentation. A few incorporate the decorative and streamlined Art Deco and Moderne architectural styling that evokes the era.

The prospect of war in Europe and consequent entry of the United States into the conflict stimulated a return to known designs. America's architectural tastes again embraced the revival styles, particularly the Colonial and Classical Revival style idioms such as Butler's 1939 school building.[45]

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[45] Rifkind, 217-218 and Ehrlich, 94-106.

Twentieth Century Construction Materials and Techniques

Although the palette of the turn-of-the-century City Beautiful Movement brought white and light-gray marble, limestone and buff masonry materials to the nation's boulevards and commercial corridors, the use of dark brick and stone continued in commercial and industrial areas. Architects used specialty metals such as bronze, steel alloys, copper and brass for ornament. Following World War I, the use of pastel-colored terra-cotta and unglazed bricks with soft yellow and russet tones created a rich tapestry-like effect in masonry walls. By the 1930s, poured concrete construction and cast-concrete ornament came into common usage. Materials associated with the Art Deco style included black glass and marble, neon tubes, and bronze and terra-cotta in decorative grilles and panels. The Moderne style employed large expanses of glass, glass brick, chrome and stainless steel.[46]

During the first decade of the century, reinforced concrete came into usage, particularly in commercial and industrial architecture. The use of welding, rigid-frame trusses and the cantilever accelerated the use of steel construction during the 1920s and the Great Depression years. Continuous floor slabs supported by reinforced concrete mushroom columns permitted heavy-load-bearing capacity in warehouse structures. The greater strength created by the use of steel welding and synthetic adhesives created lighter construction. Electric welding tools, cutting tools utilizing cemented tungsten carbide and tantalum carbide and compressed-air tools, all provided the ability to utilize new building materials. These innovations led to streamlined standardized construction processes including mass production and prefabrication.[47]

THE INFLUENCE OF THE ARCHITECT

During the late nineteenth and early twentieth centuries, professionalism in the practice of architecture became firmly established in Missouri. Prosperous times dramatically changed the appearance of the state's cities leading to increased architectural sophistication on the part of craftsman and client.[48] Because Missouri did not regulate architectural practice until 1941, many of the individuals involved in the construction of buildings and structures prior to that time, particularly in the nineteenth century, bestowed upon themselves the title of "architect." With the exception of important civic buildings, master carpenters and masons

46 Rifkind, 218.
47 Ibid., 294.
48 Ehrlich, 41.

contracted by property owners designed the majority of buildings in small towns such as Butler. And although the construction boom of the 1880s dramatically increased the number of architects in the state, only the prestigious government building or private enterprises such as the county courthouse and opera house in Butler reflected the designs of trained architects. Whether the result of academically-trained design professionals or skilled craftsmen, the commercial buildings erected in Butler in the late nineteenth and early twentieth centuries reflect the presence of competent and even innovative design practices.

After the turn of the century, graduates from two architecture schools in Kansas joined the group of academically trained architects practicing in the Missouri. The College of Engineering at Kansas State University in Manhattan first offered a formal curriculum for study of architecture in 1903. The architectural program at the University of Kansas in Lawrence 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-based firm of McKim, Mead & White. The two schools offered programs in both architecture and architectural engineering. The acceptance of modernism in the region during the first half of the twentieth century was due, in part, to attitudes fostered at the University of Kansas where the architecture program was among the first in the country to embrace the new aesthetic tenets evolving in Europe in the 1920s. Kansas City architect Clarence Kivett, a 1928 graduate, was a leader in introducing modernist architectural sensibilities to the Midwest. In addition to the impact of graduates of these schools, the architectural profession in the western part of the state in the first half of the twentieth century continued to be enriched by architects who trained at other institutions.[49]

During the same period, one result of industrial expansion was an initial split between the disciplines of architecture and engineering. During the nineteenth century as metal construction came into general use for bridges, the roofs of large structures, and ultimately steel frame buildings, engineers became more involved in the design of large industrial and commercial projects. At the same time architects, distracted by efforts to resuscitate historic styles, as a rule ignored the possibilities of new technology and materials.[50] During the first decades of the twentieth century the two disciplines began to reconcile as style and function blended. By the mid-twentieth century, architect designed commercial and residential buildings became more commonplace.

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[49] David H. Sachs & George Ehrlich, *Guide to Kansas Architecture* (Lawrence: University of Kansas Press, 1996), 21-22.

[50] Fitch, 187-88.

RECOMMENDATIONS

Commitment to preservation can be the single most effective acts of fiscal responsibility governmental entities can undertake. The existing built environment represents a massive taxpayer investment in infrastructure and building stock including Butler's sizable inventory of valuable buildings, established businesses, and neighborhoods. Decisions regarding Butler's existing built environment require both short-term and long-term fiscal accountability. In particular, conservation of buildings, neighborhoods and sites of historic value is one of the best tools for recovering the worth of past investments while fueling a new economic force. The most successful revitalization efforts, in both large and small communities, use rehabilitation as the core of their revitalization strategies.

The State of Missouri and the federal government recognize the role rehabilitation of historic buildings can play in strengthening the local economy. To encourage sustainable neighborhoods and communities as well as to encourage preservation of important cultural resources, they provide incentives to encourage rehabilitation of historic buildings. Investment tax credits for rehabilitation of historic buildings is available from both the federal and Missouri State governments. Eligible properties must be listed on the *National Register of Historic Places*.[51] The **20 percent Federal Rehabilitation Tax Credit** applies to owners and some renters of income-producing National Register properties. The law also permits depreciation of such improvements over 27.5 years for a rental residential property and over 31.5 years for a nonresidential property. The rehabilitated building must be subject to depreciation. **All** of the state's National Register properties (commercial and residential) are eligible for a **25 percent Missouri Rehabilitation Tax Credit**. When used together, the federal and state tax credits can recapture up to **38 percent** of eligible rehabilitation costs in tax credits. Both federal and state rehabilitation tax credits can be sold. In exchange for the tax credits, the rehabilitation work must comply with the *Secretary of the Interior's Standards for Rehabilitation*. The Standards are designed for changes that will allow older buildings to function in the twenty-first century. The common sense guidelines provide for new construction as well as rehabilitation.

[51] A property can be certified as eligible for the National Register and the tax credits. Owners have up to 24 months after completing a certified rehabilitation work to get the property listed on the National Register.

These incentive programs are part of a larger hierarchy of federal, state and local government preservation programs aimed at the identification, evaluation and protection of historic resources. Cultural resource survey is an important first step in the identification and evaluation of cultural resources and the integration of protection and incentive programs into community planning efforts. The Downtown Butler Survey identified a number of properties worthy of preservation and eligible for listing on the *National Register of Historic Places* either individually or as contributing elements to a historic district.

The Butler reconnaissance level survey compiled physical and historical information on 173 properties located in the area bounded roughly by Mill Street on the north, Vine Street on the south, Lyon Street on the east and Havana Street on the west [Figure 2]. Based on an analysis of the data collected, the consultants offer the following recommendations for nominations to the *National Register of Historic Places* and for future survey efforts

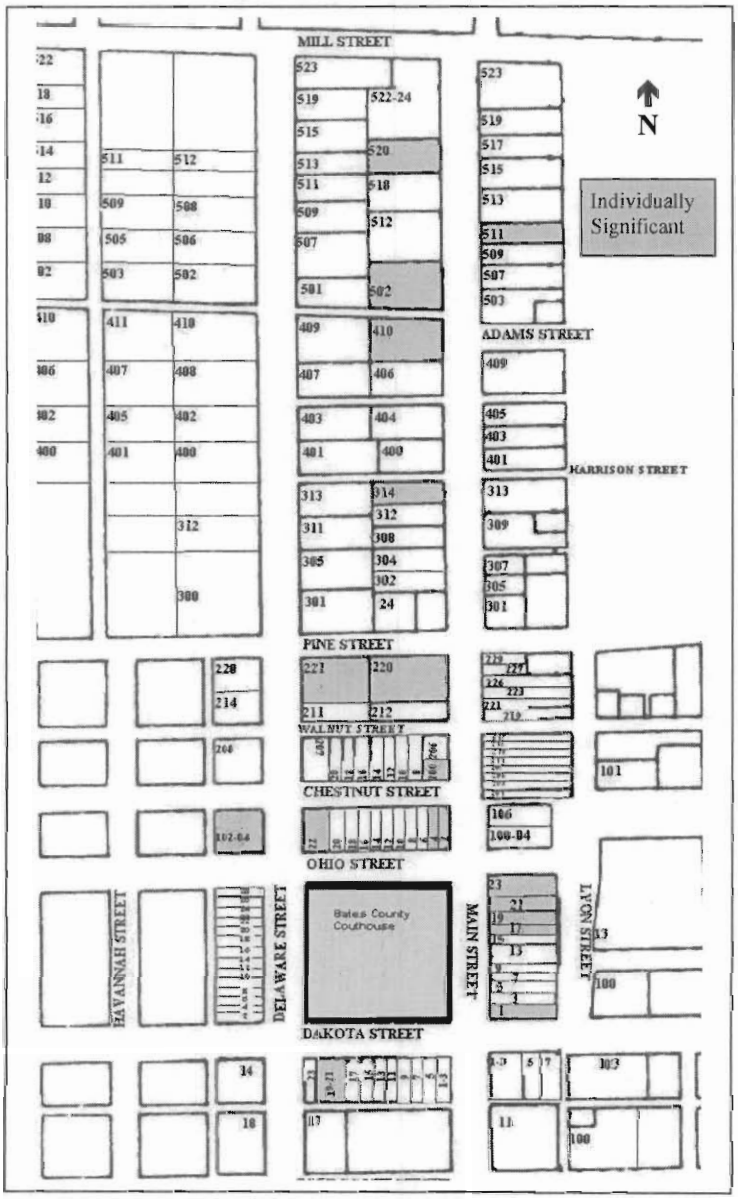
SIGNIFICANT INDIVIDUAL PROPERTIES

Sixteen resources appear to meet the criteria to have potential for listing on the *National Register of Historic Places* as individual properties for their local significance. If listed, the income producing properties will be eligible for the 20 percent federal rehabilitation tax credit and the 25 percent Missouri rehabilitation tax credit. Significant owner occupied residential properties are be eligible for the 25 percent Missouri rehabilitation tax credit. These incentives can assist owners in preserving their significant properties. The properties eligible for individual listing are:

- Romanesque Revival Bates County Courthouse: Criterion A, Government and Criterion C, Architecture
- Gothic Revival First Christian Church, 221 N. Delaware Street: Criterion C, Architecture
- Three-Part Vertical Block Hotel, 102-04 W. Ohio Street: Criterion A, Commerce/Trade and Criterion C, Architecture
- Queen Anne Commercial Building at 1 North Main Street: Criterion C, Architecture
- Italianate Commercial Building at 2-4 W. Ohio Street: Criterion C, Architecture
- Vernacular Two-Part Commercial Block Building at 200 N. Main Street: Criterion C, Architecture
- Italianate Residence at 518-20 N. Main Street: Criterion C, Architecture
- Queen Anne Commercial Buildings at 19-21 W. Dakota Street: Criterion C, Architecture
- Classical Revival Commercial Building at 22 W. Ohio Street: Criterion A, Commerce/Trade and Criterion C, Architecture

- Classical Revival Commercial Building at 23-27 N. Main Street: Criterion A, Commerce/Trade and Criterion C, Architecture
- Queen Anne Style/Spindlework Residence at 220 N. Main Street: Criterion C, Architecture
- Queen Anne Style Residence at 410 N. Main Street: Criterion C, Architecture
- Stick Style Residence at 314 N. Main Street: Criterion C, Architecture
- Late Victorian Cottage at 511 N. Main Street: Criterion C, Architecture
- Craftsman House at 502 N. Havana Street: Criterion C, Architecture
- Samuel Levy Mercantile Company 17-21 North Main Street: Criterion A, Commerce/Trade.

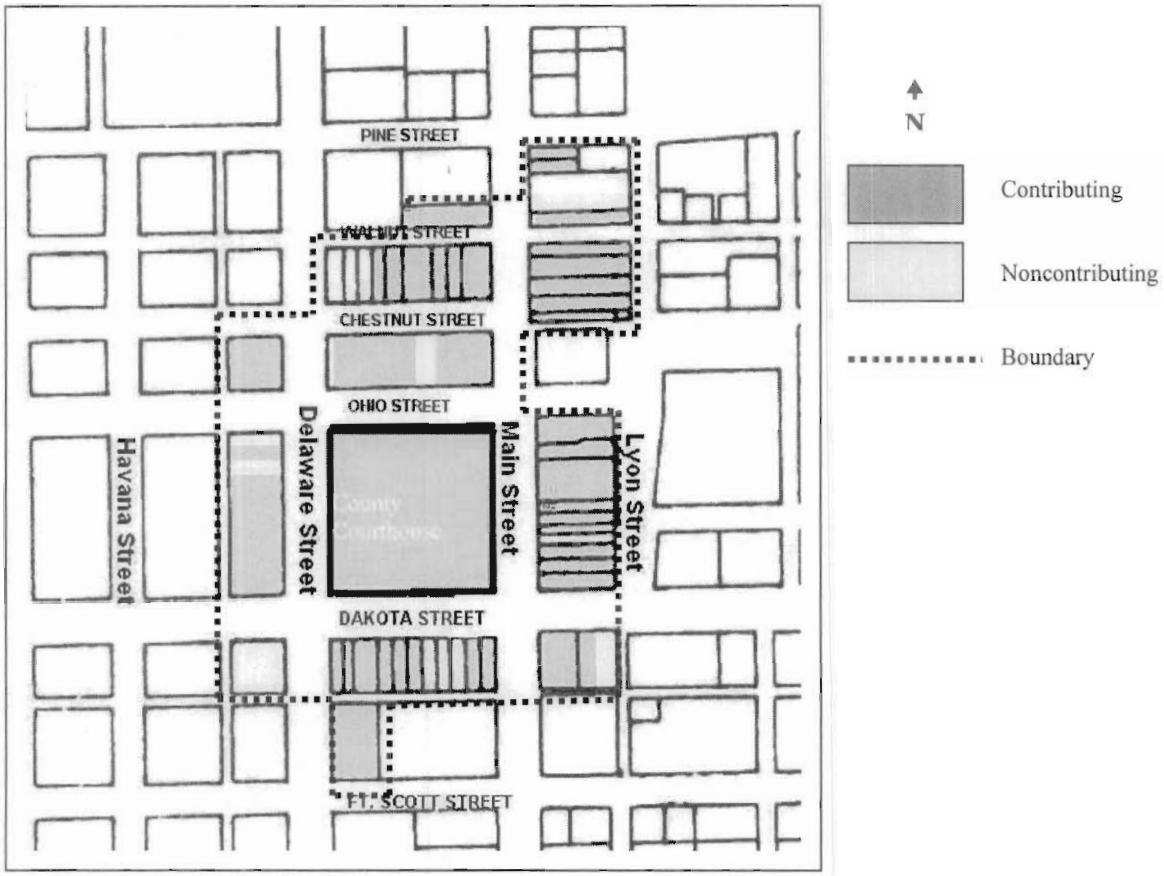
Figure 8: INDIVIDUALLY SIGNIFICANT PROPERTIES



POTENTIAL HISTORIC COMMERCIAL DISTRICT

The survey identified sufficient numbers of late nineteenth and early- to mid-twentieth century commercial buildings in the Courthouse Square area that retain their historical/ architectural integrity and that meet at least one of the four National Register criterions to be listed as a district. These buildings contribute to the significance of the Courthouse Square commercial area in the areas of Commerce/Trade and Architecture. The area contains both high style commercial academic architectural styles and vernacular designs that are uniformly applied to the one-part commercial block and two-part commercial block building types/forms. The variety of styles and design treatments convey information about the unique continuum of the commercial architecture found in Butler. Their historic uses provide an understanding of the commercial development of Butler. As a group, their setting, design, materials and workmanship convey feelings and provide associations with the city's commercial past and its evolution as a marketing and governmental center.

Figure 9: POTENTIAL COMMERCIAL DISTRICT



FUTURE SURVEY

The survey revealed a high concentration of historic resources not only within the survey boundaries, but also in adjacent neighborhoods surrounding the Courthouse Square. The residential areas surveyed have a high concentration of historic resources. However, because the survey boundaries were arbitrarily drawn to meet funding parameters, these resources were not evaluated. No clear visual distinction exists that separates these resources and they appear to share the same time period of initial development and evolution of architectural styles, thus sharing important historic contexts. Because of the arbitrary boundaries of the survey and the broader pattern of development and extant resources, the concentrations of historic residential resources that might contribute to a district do not meet National Register guidelines for establishing boundaries for historic districts. It is therefore recommended that:

- Prior to embarking upon further survey, the City of Butler develop a survey plan that identifies and documents as many of the community's historic contexts and property types as possible and, based upon this information, identifies and prioritizes future survey work, and
- Give top priority to additional survey of the residential areas surrounding the public square to be conducted to better determine protection and management strategies, including nomination to the *National Register of Historic Places*.

SURVEY PLAN

The recommendation to develop a survey plan is important if the City of Butler desires to use preservation strategies as part of their planning and land use/development processes. Preservation planning is a process that organizes preservation activities (identification, evaluation, registration and treatment of historic properties) in a logical sequence. The Secretary of the Interior's "Standards for Preservation Planning" identify cultural resource survey as an important initial component in preservation planning. The inventory and evaluation of community resources is the first step to developing local private and public programs that not only preserve important historic properties but to also utilize preservation as a tool for economic development and the revitalization of older neighborhoods and commercial centers.

To be effective future survey efforts must be carefully planned, taking into account Butler's planning needs, its legal obligations, the interests of its citizens, available funding and the nature of its historic resources.

As defined by the National Park Service, historic resources fall into five basic categories – buildings, sites, structures, objects and districts. A wide range of resources that may be found in Butler fit into these categories and include:[52]

- Notable examples of architectural styles and periods or methods of construction, particularly local or regional types. Sole or rare survivors of an important architectural style or type. Architectural curiosities, one-of-a-kind buildings.
- Buildings by important architects or master builders.
- Buildings or groups of buildings showing the history and development of such diverse areas as communications, community planning, government, conservation, economics, education, literature, music and landscape architecture.
- Institutions that provide evidence of the cultural history of the community (churches, universities, art centers, theaters and entertainment halls).
- Stores and businesses and other buildings and groups of buildings that provide a physical record of the experience of particular ethnic or social groups.
- Complexes of buildings, such as factory complexes, which comprise a functionally and historically interrelated whole.
- Markets and commercial structures or blocks.
- Buildings or groups of buildings where significant technological advances occurred (agricultural experiment stations, laboratories, etc.).
- Archaeological sites that may provide information answering scientific research questions or information relating to local, state or national history.
- Sites of cultural importance to local people or social or ethnic groups, such as locations of important events in history or prehistory.
- Ruins of historically or archeologically important buildings or structures.
- Constructed landscapes that exemplify principles, trends or schools of thought in landscape architecture.

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52 The listing is taken from *National Register Bulletin Number 24,* 9-11.

- Industrial, engineering, transportation, and agricultural structures and groups of structures, (dams, utility or pumping stations, railroads, bridges, tunnels, granaries, silos, corncribs).

- Objects important to historical or art historical research or the cultural life of a community and related to a specific location (statuary, rock carvings, fountains, outdoor sculpture, monuments, etc.).

- Farmlands and related farm structures that possess an identity of time and place.

The Secretary of the Interior's Standards and Guidelines for identification of cultural resources outline the information that should be documented as the result of survey activities. When such surveys are supported by grants-in-aid funds from the Department of the Interior Historic Preservation Fund through the Missouri Department of Natural Resources Historic Preservation Program, such information must be recorded as a condition of the grant. Such documentation is basic to professional practice in the conduct of any survey regardless of its source of funding.

The Preservation Plan should preliminarily identify research sources, broad historical contexts, expected property types, and geographic areas that appear from research and field inspection to contain a high concentration of historic resources. In addition, the plan should prioritize survey efforts and recommend levels of survey activity. All recommendations should result of a public participation process and consideration of the City of Butler's planning needs and staff resources, legal parameters, and pubic funding sources.

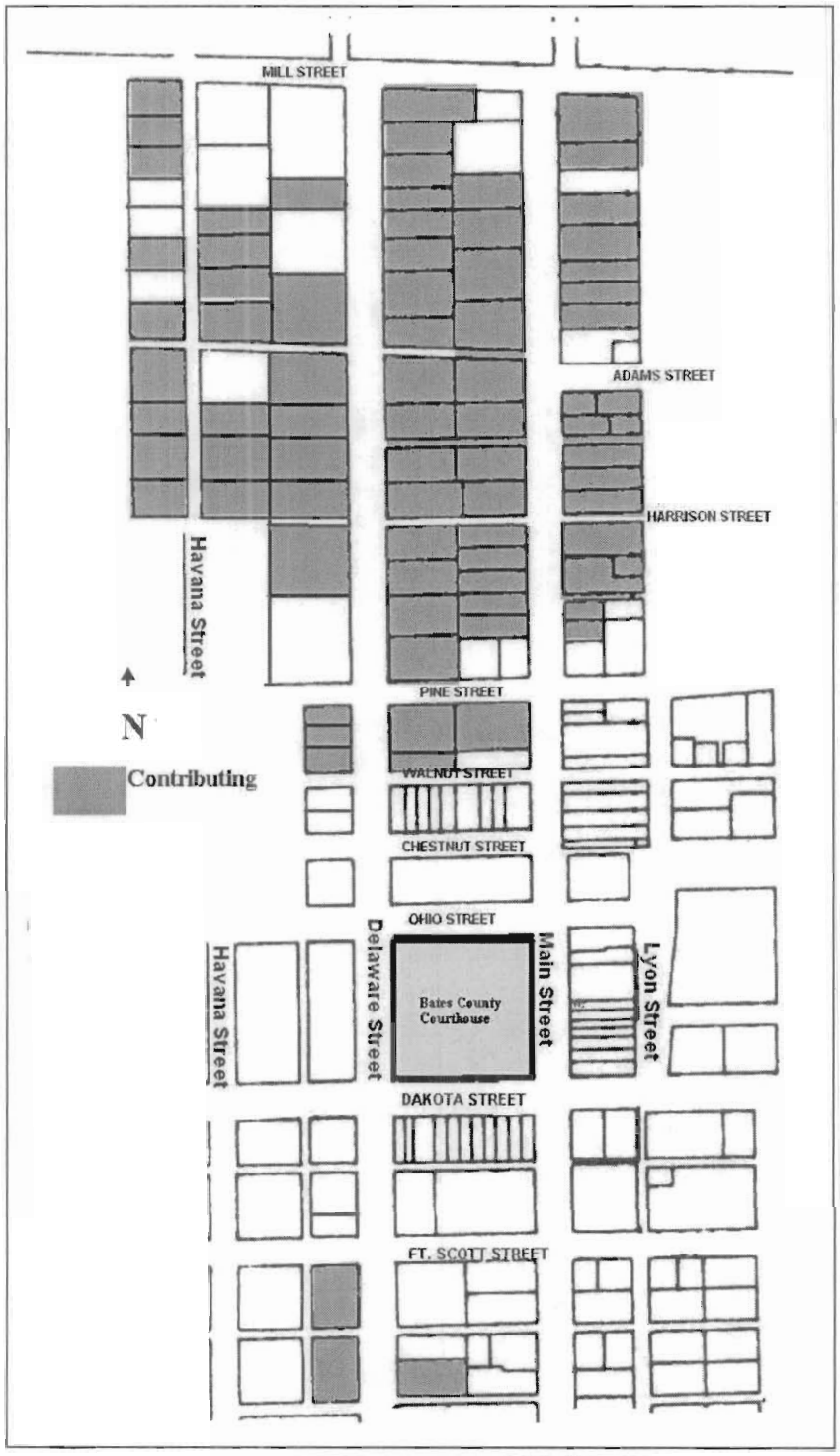
RESIDENTIAL RESOURCES

The residential area around the public square surveyed revealed a significant number of residential properties dating from the late nineteenth century through the mid-twentieth century that show the evolution of housing types and styles popular in Butler during this period. In addition to Italianate, Stick, Queen Anne, Late Victorian, Colonial Revival, Tudor Revival, Craftsman, and Modern Movement sub-types, a considerable number also are National Folk House designs. These forms comprise a collection of vernacular adaptations of the Gable-Front (Open Gable/Gambrel Front), Gable-and-Wing (Gable Ell); Hall-and-Parlor, Pyramidal Roof (Pyramid Square), and Massed Plan/Side Gable forms.

As noted earlier, these resources are part of a larger grouping of similar resources in the residential neighborhoods surrounding the Courthouse Square. The survey area included

only one portion of this area. Because there is no discernible visual delineation between the surveyed resources and adjacent streetscapes and because they appear to share the same temporal period, historic contexts and property types, recommending a district of the surveyed resources does not meet the boundary guidelines for listing on the *National Register of Historic Places*. Therefore, it is recommended that based on the information yielded in this survey and the appearance of similar resources in adjacent areas that a strategy for further survey of residential resources be developed concurrent with development of a survey plan. Due to the State's 25 percent rehabilitation tax credit for historic owner-occupied residential properties and the combined 20 percent federal and 25 percent state tax credit for rehabilitation of income producing properties that includes residential rental properties, the determination of properties eligible for these incentives is of importance to the property owners and planning programs of Butler.

Figure 10: RESIDENTIAL PATTERNS



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