

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

### 1. Name of Property

historic name Montgomery Opera House  
other names/site number Clark County Savings Bank  
Kahoka State Bank (contemporary)

### 2. Location

street & number 201-209 West Commercial Street  not for publication  
city, town Kahoka  vicinity  
state Missouri code MO county Clark code 045 zip code 63445

### 3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	_____ buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>1</u>	_____ Total

Name of related multiple property listing:  
N/A

Number of contributing resources previously listed in the National Register N/A

### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

*Frederick A. Brunner*  
Signature of certifying official Frederick A. Brunner, Ph.D., P.E., Director, Date 25 August 1988  
Department of Natural Resources, and State Historic Preservation Officer  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

\_\_\_\_\_  
Signature of commenting or other official Date \_\_\_\_\_  
\_\_\_\_\_  
State or Federal agency and bureau

### 5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.  
 See continuation sheet.

determined eligible for the National Register.  See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper

Date of Action

**6. Function or Use**

Historic Functions (enter categories from instructions)

COMMERCE/financial institution  
SOCIAL/meeting hall  
RECREATION AND CULTURE/theater  
RECREATION AND CULTURE/music facility

Current Functions (enter categories from instructions)

COMMERCE/financial institution  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**Architectural Classification  
(enter categories from instructions)

Other/Vernacular Victorian Commercial  
\_\_\_\_\_  
\_\_\_\_\_

Materials (enter categories from instructions)

foundation stone/limestone  
walls brick  
\_\_\_\_\_  
roof asphalt  
other metal  
\_\_\_\_\_  
\_\_\_\_\_

Describe present and historic physical appearance.

Opening Paragraph

The Montgomery Opera House was the largest commercial structure in Kahoka, Missouri, when it was constructed in 1890; and aside from the courthouse this Victorian Vernacular Commercial building, with its elaborate pressed metal cornice and finely detailed brick work, remains the most impressive structure in town. The Opera House dominates the park square and commercial center in a town which also has a second square where the Clark County Courthouse stands. The Opera House retains its essential integrity of context in the way it continues to dominate the park square. The south facade of the Opera House, which faces the square, is the principal commercial facade. A secondary commercial facade, the east one, faces Morgan Street. These two facades are united by the careful asymmetry of each which results in a focus on the southeastern corner of the building. Each of the two facades retain their fine pressed metal cornices and the detailing of the second floors. The integrity of the east facade is marred only at its southern end by a prefabricated enamel metal which covers the southeastern entrance on the first floor and a steel exterior stair over the same corner. These alternations are removable, and indeed, will be removed in a proposed renovation. The park facade is essentially intact above the first floor, however, the street level is covered with the same enameled metal, under which some, but not all, of the original detailing remains. This metal covering is also to be removed in the renovation process. Little remains of the original interior detailing on either first or second floors, however, the first floor west bay interior was likely designed to be changed to suit each occupant and probably lacked little architectural detail when built. Despite the lack of detail, one can still sense the spaces of the historic floorplan. Although nearly all architectural details have been lost within the second floor Opera House space, again the sense of the historic space remains, defined by large steel tied timber trusses. All and all the condition of the building and its structural integrity is good. Although the exterior of the Opera House has been marred by some alterations and the interior lacks all of its interior detailing, the structure retains its basic integrity in terms of location, design, setting, materials, workmanship, and feeling and association. The building still functions visually and spatially as it was intended within the context of Kahoka.

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### MOVEMENTS AND ANCHORS

In small town Midwest the location of large and elaborate structures and the direction of development are rarely ever random. They represent the decisions, the manipulations, and the conflicts between the principal financial and political players on the town stage. In towns like Kahoka, which had only a limited period of great viability, the spatial configuration is often not disrupted by subsequent development; rather it is frozen and can be read, until ultimately it decays. A major part of the importance of the Opera House was as a lynch pin in the commercial spatial configuration of Kahoka. That configuration is particularly interesting because the town has two public squares.

The first square, the "park" square, was platted in 1856 as part of the original town. The railroad came to Kahoka in 1871, and in that same year the county seat was located there. For a number of reasons including contested land titles the courthouse was not located in the park square, but in a new square three blocks to the north and one block to the east. The railroad ran between the two squares and the depot was located two blocks north and two blocks east of the park square. The Opera House is located on the northeast corner of the park square, the corner closest to both courthouse square and depot.

The courthouse square was in a northern addition and its location together with the railroad were used to draw new development northward. After the construction of the courthouse, there was an attempt to draw commercial development to the courthouse square. Some businesses and a bank did locate there. Although the north part of town developed, and the principal churches and most substantial residences are still located in the north of town, commercial development did not take root around the courthouse square and now no businesses remain there. No doubt it was because the commercial center of town was too long

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established at the park square, and because rural people in town needed a single convenient location to leave their team and wagon and do their business that Kahoka did not develop an alternative commercial center. Still, the attempt was made, and the Montgomery Opera House can be viewed as a response to that attempt. Consequently, when we consider the significance of the building in space we must think of it in three different contexts: the park square and the south facade; the east facade on Morgan Street; and the building as a monumental whole within the spatial stress created by the existence of two town squares. In the first two of these contexts the building functions in a planer manner, while in the third it functions as a volume dependent on its relatively great size, height, and elaborate detailing.

## SOUTH FACADE AND PARK SQUARE

Richard Longstreth in his article, "Compositional Types in American Commercial Architecture," provides a beginning of a classification system for commercial buildings which cuts across stylistic categories. Longstreth makes the point that the 19th and early 20th century commercial facade is conceived as a plane parallel to the street which is organized to be a kind of emblem. The principal exception is the corner building which most often has a principal and a secondary facade as is the case of the Montgomery Opera House. The principal south facade of the Opera House conforms to Longstreth's "two part commercial block," divided horizontally into two zones. As Longstreth states, "Each zone receives its own treatment, often with little direct relation to the other. The division reflects differences in use: store below, and an office and auditorium above.

The upper zone of the Opera House is capped by a fine pressed metal cornice with a prominent semi-circle centered in it all reinforced by the high hipped roof. The semi-circle contains a sunburst and the words, "McDermott and Montgomery Block." However, below the level of the cornice the symmetry of the facade is broken. There are six windows in the upper zone each within a finely detailed recessed brick segmental arch. Five of the window frames rest on a stone string course, however the sixth window, the fourth from the east, is wider, is double and has a greater vertical dimension. Therefore, this window rests on a stone sill which is lower and appears to have dropped down from the string cornice. This double window opened out onto a narrow balcony with a low decorative rail. Consequently the



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balance of the upper zone is offset to the west. The upper zone is separated from the street level zone by a second strongly molded stone cornice which continues a few feet around the east end of the facade. This lower zone is divided into two commercial bays: one for the bank on the east, and one for a store on the west. According to early photographs (illustrations #3 and #4) these two bays were originally treated differently. The bay on the west contained what appears to be a typical wood, pressed metal, and glass storefront window front; and it appears to rest on a stone base.

The bank bay to the east provides the cross balance to the broken symmetry of the zone above. The level of the bank floor and the visual base for this bay is raised by the inclusion of a watertable which continues from the east facade and which rests on a coursed field stone foundation. The double bankwindow is framed solidly in brick. The entrance to the bank is located in a diagonal inset behind a single cast iron column which supports the east corner of the building. Consequently, the south facade was organized to give a subtle emphasis to the corner, the corner entrance to the bank and to provide a transition to the east Morgan Street facade.

## EAST FACADE, MORGAN STREET

The east facade of the Opera House is clearly secondary to and coordinated with the south facade and here again a subtle asymmetry is used. However, this facade is treated as a single two story block rather than being divided into two zones.

The pressed metal cornice continues a theme from the south facade but with some slight variation. There are no medallions between the narrow brackets as on the south facade, and no verticals to divide the cornice into segments as in the south. Some vertical accent was provided however by a small triangular pediment shape located over the Montgomery Opera sign attached to the top of the cornice somewhat to the north of the center of this east facade. This facade has 12 window bays on both floor levels and the now missing pediment was located over the fifth bay from the north end. The vertical accent is carried to the ground by a second story double window which is located above a wider arch on the first floor level. This arch once contained the entrance for the Opera House, and the space in the north end of the east commercial bay. Here again, the east facade is organized to balance the treatment of the bank entrance on the

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south corner.

The east facade is comprised of particularly fine masonry work. As in the front, the 2 over 2 double hung windows are set in recessed segmental arched openings. However, they rest on stone sills rather than on a string cornice. In fact the horizontal line of these sills is very subtly interrupted on both levels because the brick courses progressively step back inward within the arched recesses so that the stone sills, which project past the top brick course, are slightly recessed from the wall plane. It should be noted that the brick work in both the east and the south facade is of very high quality with very narrow joints. The brick wall rests on a cut stone waterline which carries around from the east bay in the south facade. The watertable rests on a coursed field stone foundation.

Attached to the north end of the east facade of the original Opera House is a small single story addition of three bays. Constructed in 1907 (Centennial, 21) this addition was well coordinated with the Opera House. The two window and central door openings are recessed and detailed in a manner which is consistent with the Opera House. The line of the watertable and the field stone foundation are also continued, and the finely executed corbelled brick cornice picks up some rhythms of the Opera House cornice without being too assertive at this lower level. The foundation of the addition is punctuated by basement windows and the overall quality of the brickwork is high but not quite as high as that of the Opera House itself.

## NORTH AND WEST SIDES

As Longstreth points out, it is typical that only the street facades of commercial structures were given an "aesthetic" treatment. The north and west sides of the Opera House and the addition were not intended to be "seen." They were handled in a completely utilitarian manner and were to be, by convention, ignored.

The west side of the Opera House was not in contact with another structure when it was constructed. However, it was conceived as to be in contact with an adjacent building as was appropriate for the inner wall of a building on a square. This wall was unfenestrated and the bricks and the brick work is of a far lower quality on this side than the south and east. This west wall rests directly on the fieldstone foundation at ground

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level. Four chimneys top this otherwise originally unadorned wall; two retain their decorative brick corbeling.

The north side of the Opera House had six segmental arched window openings on the second story level; each contained a 4 over 4 double hung window. There are two such openings on the first floor with a arched door opening between. These all opened into the west commercial bay. The rear of the east commercial bay is covered by the 1907 addition. This north side of the building has none of the fine detailing of the east and south facades and it is stucco covered.

The west side of the addition is also stucco covered. It contained two windows in segmental arched openings and a central door in a similar opening. The north side of the addition, also stuccoed, had two windows in arched openings above and a basement window and a covered basement entrance.

#### EXTERIOR ALTERATIONS AND CONDITION

Roof: The asphalt shingle over frame roof has been recovered fairly recently and is in good condition. The decorative brick work on the chimneys is largely gone, but it could be easily replaced.

South Façade: Most of the upper zone is intact and in good repair. There is a section missing from the pressed metal cornice from under the sunburst, but the overall effect is not badly impaired. The upper parts of the double hung windows have been covered, but the frames and glass remain under the covering. The narrow balcony which was once under the double window is missing; however, early photographs show this to be partly missing even before the addition was made to the north of the building in 1907 (see illustration #4).

The lower zone of the south facade has been covered with prefabricated enameled metal panels from the projecting string cornice at the top to the sidewalk. A metal awning has been attached to this covering. A lighted sign with time and temperature has been cantilevered over the southeast corner entrance to the bank. All this completely transforms the appearance of the street level of the south facade, however, it is easily removable and is in fact loose in places. The stone cornice undoubtedly remains at the top, and the stone watertable can be seen through a loose place in the panels. Almost

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certainly the cast corner column remains within the corner post of the alteration. Door and window frames are gone on the bank side, but other details may remain under the metal covering.

The commercial bay to the west is unlikely to retain any of its original storefront. Certainly none of it is contained in the area under the awning. This storefront was originally different from the treatment of the front of the bank to the east and very likely was the choice of the first occupant of the space, not conceived as part of the original building design.

East Facade: Except for changes in relatively limited areas the east facade is essentially as it was during the period of significance. The small triangular pediment shape which was once over the Montgomery Opera sign above the cornice is missing. An external metal stair dates from the 1930s. It covers a second stair down to the basement area under the southeast corner of the building. This stair also is not original. The area under the stair to the upper floor is painted and some of the metal covering of the south facade continues around the corner. The window frame above the upper end of the metal stair has been cut down to allow a door to be framed into the space. All these alterations to the south corner are removable or reversible. A few windows, and the tops of some others, have been covered, but all the frames are intact. The East Facade could be returned to essentially original condition with relatively little trouble. This is also true of the small north addition to the building which should be considered part of the historic fabric of the overall historic structure.

North and West Sides: There has been an irregular series of openings cut into the second floor level of the west side: a door which was cut when the second floor area was to be used as a dance hall by the Fraternal Order of Eagles (Abstract), and a number of windows which likely date from when this level of the building was recently used as apartments. All these openings are relatively small and could be easily closed; although, if the second floor were again to be used, a fire escape would likely be necessary. One of the window openings on the second floor level of the north side has been filled and there are numerous other changes of detail to the north side of the Opera House and the north and west sides of the addition. None of these alter the basic configuration of the structure, however, and do not substantially alter significant aspects of the building.

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INTERIOR

The first floor of the Opera House was designed as having two commercial bays which fronted on the park to the south and which extended the entire length of the building from south to north. The west bay was to be a rental space for a retail establishment and the east bay was divided just to the north of the entrance in the east facade. The front or south end was to be occupied by the bank, and the north end to be a rental space to be occupied by the Post Office. Access to the foyer and stair for the second floor Opera House was also originally gained through the east entrance.

West Bay: This bay was clearly intended as rental space for a retail store and, as indicated in section 8 of this nomination, it contained a variety of such establishments over the years. None of these seem to have left any distinguishing mark on the space. This west bay was apparently first simply an undivided rectangle the full width of the bay front to back. No doubt it was intended that each occupant would divide the space as they chose. Today one can ascertain a fairly clear idea of that original space. The walls were plastered; the ceiling was double beaded tongue and groove. As we can see in photographs #3 and #4 the end which opened on the park square was a typical retail wood and pressed metal window front. There were three brick arched openings in the north end wall, the two narrow side openings were for windows and some of the original frames remain on the interior. The center is a wider arched opening which now contains a single side door hung in the old arched frame. The west wall contains two projecting flues with cleanouts, so the store area was intended to be heated by stoves.

Alterations: The current south retail store show window area is entirely of recent construction and contains none of the original window framing. The current wall covering in the sales area is sheet paneling up to the drop grid ceiling which also contains fluorescent insets. Above the drop ceiling level one can see the remains of a variety of wall coverings and an old type of fiber ceiling panel. In the rear area this fiber ceiling has been partly removed exposing the double beaded tongue and groove ceiling. A space in the north end has been partitioned off to provide for a storage area with a loft and a toilet. This area also contains a new electrical service and a forced air furnace. None of the partitioning in this rear area is from the time of the original construction.

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Integrity: While the current feeling of the store space of this west bay is of a recent and inexpensive retail interior a good deal of the original remains under the more recent covering with the exception of the store front. The space was intended to be modified by the changing occupants and even the store front we see in early photographs (e.g. illustration #3) may have been the choice of an occupant as it does not match the bank facade to the east.

EAST BAY

The south end of the east bay was intended from the first to contain a bank and except for a short period in the 1930s during receivership liquidation it has contained banks. However, even with this uniformity of function the questions of detail of plan and their changes are both more complex and less clear than in the west bay. This situation was made more complex by the fact that in 1907 a one story 22 by 28 foot brick addition was made to the north end of this east bay.

If we begin with the original building we can locate some of the original features. The entrance to the foyer for the stair to the Opera House and the rear section of the east bay is offset somewhat to the north in this east wall. Just to the north of this entrance is an original masonry wall which crosses the entire bay. What appears to be an original door still opens into what is now a small vestibule from the north. It is not possible to determine the depth of the original foyer or the exact location of the stair to the Opera House above, but testimony is that it ascended to the south adjacent to the east wall of the building. The area to the north of the foyer became the post office. An entry in the abstract from 1908 has the post office leasing 22 by 64 feet of space on the first floor of the building. This is the space of the original north end of the bay and in addition the space of the one story addition. The addition was made to accommodate an expansion of the post office, and the ten year lease made such an addition feasible. Since a later entry in the abstract indicates simply two rooms with a cellar under the north room, the post office area may have been simply two large rooms; and all or most of the current partitions came later.

The original vault remains in the southern bank section. The current bank manager's office is most likely original as well. However, beyond these, the space occupied by the bank has

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expanded and has been entirely transformed; and it is not clear what of the original surfaces remain under the various remodelings. More of the original details remain in the rear area which now serves as law offices. Still the material integrity of the interior of the east bay is essentially gone. Its functional integrity could be reconstructed as could its original floor plan.

Second Floor: Structurally the second floor of the Opera House is conceived as a single box of approximately 47 by 98 feet. Currently the north 20 feet of this space contains an unoccupied apartment with a ceiling height of 8 feet. This 8 foot ceiling is dropped from an earlier ceiling of about 10 feet and there is a loft area above this ceiling. One may climb from the loft area to a catwalk at the level of the lower string of the northern most roof truss. There is no ceiling above the 10 foot one in this rear area although there is a good deal of framing with joists running both north and south, and east and west, above the 10 foot ceiling. There are also joists attached to nailers along the lower edges of the remaining trusses to carry a lath and plaster ceiling right under the trusses for the entire space except the northern 20 feet. This ceiling is almost exactly 18 feet above the floor; and while there are damaged areas, most is intact. This ceiling contains inset hemispherical fixtures for incandescent lights.

We may conclude that the last 20 feet of the second floor was stage and storage area for the Opera House and that the wall for the proscenium was at or near the location of the present wall which separates the current apartment and loft area from the large southern space. Some of the framing above the apartment was for the backstage area. The auditorium for the opera would have been in the space to the south of the wall with the 18 foot ceiling and inset light fixtures. The ceiling is certainly original and the fixtures may be as well. The 1898 Sanborn map indicates that the Opera House had electric lights. There are, however, a number of questions about the extent of auditorium space because Sanborn maps, early photographs, and testimony all indicate that some of the space on the south end of this room was occupied by various tenants including a dentist (Note the sign in the upper zone east corner of the building in illustration #3). There is no indication of how this space was separated from the auditorium although in early photographs it appears as if the three windows to the east of the double window and the most southerly window on the east side are different than the other

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second level windows and these may indicate the extent of this office space.

While, as indicated, the ceiling and the lights as well as the general scale of the space is original the only other details which remain are the upper parts of the window frames and the windows themselves. Below a level 8 feet from the floor the interior frames are missing since the building was partitioned into apartments with 8 feet ceilings. The apartments have been removed.

The structure of the Opera House is of simple post and beam with 14" floor joints at both 1st and 2nd floor levels supported on the two long sides and at the center wall between the commercial bays. These three walls are all 14" thick brick masonry resting on coursed fieldstone footings. According to testimony the footings may be supported by oak piles.

The interesting feature of the structure is the sequence of trusses which support the roof and carry the ceiling (see drawing). These trusses span the entire 47 foot narrow dimension of the Opera House auditorium. They are constructed of heavy timber and metal tie rods with bolts. There is a channel section splint bolted over a break on the west end of the second to northern most truss; otherwise the roof structure is as it was when constructed.

There is a small basement under the southeast corner of the Opera House which contains heating and air conditioning equipment and which while altered has no significance, and there is a basement under the northern addition within which is also a furnace. This also has no significance except one may look from there under the Opera House itself.

Summary of Integrity: The Opera House retains its integrity of site and location as it still dominates the downtown park square and remains the most monumental building in town aside from the courthouse. It retains the major part of the integrity of its upper zone on the south facade and likely could regain much of that of the lower zone when the current enameled metal covering is removed. Aside from alterations in relatively small areas the integrity of the east facade has not been impaired. This facade could easily be returned to near original condition. The north and west sides show many alterations, however, these are of little importance because these sides were never intended to be



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seen, and the alterations do not effect the overall configuration of the building. While the functional nature of the interior areas could be returned to their original most all original materials and details have been altered or removed.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G

<u>Areas of Significance (enter categories from instructions)</u>	<u>Period of Significance</u>	<u>Significant Dates</u>
<u>Commerce</u>	<u>1890-1931</u>	<u></u>
<u>Entertainment/Recreation</u>	<u>1890-c. 1920s</u>	<u></u>
<u>Architecture</u>	<u>1890</u>	<u>1890; 1907</u>
<u></u>	<u>Cultural Affiliation</u>	<u></u>
<u></u>	<u>N/A</u>	<u></u>
<u></u>	<u></u>	<u></u>
<u></u>	<u></u>	<u></u>
<u>Significant Person</u>	<u>Architect/Builder</u>	<u></u>
<u>N/A</u>	<u>Unknown/unknown</u>	<u></u>

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Opening paragraph

The Montgomery Opera House is significant under Criterion A as a property type associated with demographic and socio-economic events that have made a significant contribution to the broad patterns of American history and under Criterion C because it embodies the distinctive characteristics of a type or period of construction; it is significant in the areas of COMMERCE, ENTERTAINMENT/RECREATION, and ARCHITECTURE. As a multi-faceted commercial block building, the Montgomery Opera House is significant in the area of COMMERCE because it typifies the housing of a variety of functional uses in a small town landmark; its construction resulted from the dramatic demographic and economic forces that literally changed the face of rural Clark County, Missouri; and its appearance represents the highest achievement of commercial construction at the pinnacle of Kahoka's prosperity and vision for municipal development. As the premier office-entertainment building in Kahoka, the Montgomery Opera House is also significant in the area of ENTERTAINMENT/RECREATION: the construction of an opera house during the historical development of Victorian Kahoka represented the birth of a distinct property type built in late nineteenth century Clark County and never again to be duplicated. In the space of only one generation the opera house functioned as a social center that hosted stock companies, band concerts, lectures, drama, dances, sporting events, and movies--a broad cultural public forum in one building--a circumstance that has never been replicated. As Kahoka's best example of a Vernacular Victorian Commercial building, the Montgomery Opera House is significant in the area of ARCHITECTURE. It continues to visually dominate the park square while serving as the primary structural anchor in the town's commercial district. The periods of significance are 1890 in the area of ARCHITECTURE, the date the Montgomery Opera House was built; 1890 - c. 1920's in the area of ENTERTAINMENT/RECREATION, the opera house's role as the focus of entertainment/recreation activities in Kahoka ceased in the 1920's; and 1890-1931 in the area of COMMERCE. Kahoka's economic growth peaked in 1930; although the Montgomery Opera House still houses commercial activities today, the closure in 1931 of the Clark County Savings Bank, the building's primary tenant and impetus behind Kahoka's economic growth, ended an era.

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### Historic Context

Most of Clark County, Missouri, is gently rolling open land. It was clear, or had been cleared for agriculture by 1890, when the Montgomery Opera House was built. The area covered by the town of Kahoka was flat. It was a town of fairly dispersed frame houses, and business buildings of one and two stories. As can be seen from an early photograph (illustration #2) the dominant horizontal character of the place was accented by occasional church towers and by the three storied courthouse with its cupola. The 1871 courthouse building is still in use today. The photograph also shows the trees were fewer and smaller in 1890, an indication they were all planted. At some time the land and the structures were seen in higher relief. When the Opera House was constructed it became the tallest and the most massive commercial structure in town. It remains so today. If we are to understand the significance of this structure we must understand its scale and location relative to the rest of the town of Kahoka in about 1900.

The turn-of-the-century was a time of great prosperity for many small towns in rural midwestern United States. This period began after the resolution of regional differences provided by the Civil War. The most northerly battle of the war was fought just a few miles north of Kahoka. The period of prosperity peaked around the turn-of-the-century, and began its decline at the time of the First World War when there was a shift from a local market system supported by the railroad to a regional system.

Considering the location of the Montgomery Opera House on "public park square" while "courthouse square" lay to the northeast--a unique occurrence in Missouri--and that the terminology of the two squares will be used throughout this nomination, a brief explanation of their origins follows.

Missourians created Clark County in 1836 amidst the rapidly increasing population of the state; Clark was one of eighteen counties formed 1835-38 and, as a new governmental unit formed collaterally with the national frenzy in land speculation, Clark County attracted new people and a grandiose speculative scheme.

Like many places, northeast Missouri caught the attention of Philadelphia and New York speculators (Mason, 41-44). A visionary William Muldrow convinced three New York men to advance

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\$28,000 to him for the purchase of thousands of acres of land in the new Clark County in which Muldrow would supposedly erect two manual labor schools. In 1831 he co-founded the Presbyterian-sponsored Marion College at Philadelphia, later planned a railroad survey through the region, platted Marion City north of Palmyra, and sold over \$150,000 worth of land to speculators in Marion City. Muldrow's plan was to plat and found appropriate towns while building a real estate empire for himself as well as his Eastern backers. The national depression of 1837-43 and rapacious Mississippi River floods ended Muldrow's scheme, the New Yorkers sued Muldrow (but they lost heavily), Muldrow stayed in the region to manage 2,800 acres of his own land, and clear title to the original speculative lands was in dispute for decades. Clark Countians, who later wanted a new post-Civil War town in the center of the county, had to plan around the land title question. Thus, they created the only town in Missouri with two public squares--"courthouse square," located securely outside the Muldrow claims, and the "public park square," located within Muldrow's former claims and now in the center of Kahoka, Missouri. (Shortly after the founding of Kahoka, Muldrow died in 1872 at the home of his daughter in Marion County.) The public park is bordered on the northeast by the historic Montgomery Opera House (Centennial, 26; Shoemaker, 1933).

Prior to the Civil War the northeast Missouri prairies lay in the historic corridor of stock export to Chicago and Cincinnati, and to St. Louis via the Mississippi River. Clark County's modest 510 square miles never attracted a large population, but by 1860 Clark and nearby Pike County joined fifteen Missouri River counties boasting over 15,000 inhabitants (March, 520). The slave population of only 455 in 1860 ranked Clark 54th in a state with tens of thousands of slaves in river counties (Schroeder, 40). Thus, the marketing of stock across and down the River gave rise not to plantation economies, but to diversified agriculture and to a series of locally important towns on the Des Moines and Mississippi Rivers.

Waterloo, the first county seat, served as the capitol of Clark from 1837-47; then the great swine processing and shipment center at Alexandria on the Mississippi won relocation of the county seat. However, in 1854, Waterloo won back its former status as county seat. Immediately following the Civil War Yankee veterans, turned expectant capitalists, vied in a struggle to locate the county seat in the center of the county. In 1865 they did win removal to the recently-founded and tiny hamlet

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Kahoka, but in 1866 voters once again approved another move--this time to Clark City, located east of Kahoka. Meanwhile, Waterloo continued as the seat of county government until 1871 when the Kahoka contingent won a final and lasting decision (Centennial, 29).

Kahoka, a hamlet in Lincoln township (one of thirteen townships in the county), had only 2% of Clark County's population in 1860, but Kahoka, promoted by a small group of local investors and located as it was along the Keokuk and Western railroad, would replace all other county towns as the primary service center. The out-county population declined almost everywhere except in the Kahoka vicinity--by 1900 approximately 20% of Clark Countians lived there, by 1940 26%, by 1970 35%. The zenith of population in Lincoln township was in 1900 (2,928), while the county's population high was also reached in 1900 (15,383). Clark's ever-decreasing population throughout the twentieth century has brought Clark County's contemporary demographic totals below that of its antebellum figures. Population density in Clark County plummeted from a 30.9 per square mile high in 1900 to only 16.3 in 1970. Throughout the decades Kahoka has remained the county center (Parker, 228, and Northeast Missouri Regional Profile, 10, 27).

Throughout these dramatic demographic shifts Clark County has pursued a grain and livestock economy. The special edition of The State of Missouri in 1904 emphasized that "all towns in Clark County are supported by agriculture" (Williams, 361). Like her neighbors in northeast Missouri, Clark has long worn the label of "northeast meat production region" assigned by the College of Agriculture at the University of Missouri (e.g. see the long-standing regional schemes laid out by Brewer, 18). Clark's rolling prairies have become more pronounced as in Missouri the "proportion of property cleared for agriculture rose from 18% in 1860 to 38% in 1880 to 52% in 1900" resulting in a county with but 15% forest cover in 1945 (King, 17, and Denny, 10). Grain and livestock have been the primary economic base, so much so that the ratio of stock to humans in the region is more than nine to one, one of the highest in the state (Rafferty, 213). These old patterns of economic culture parallel Clark Countians travel to Ft. Madison and Keokuk, Iowa, and to Quincy, Illinois, for major consumer goods' purchasing. Kahoka, as a service center, has traditionally attracted a central-county trade (Parker, 228; Rafferty, 213; Stubbs, 218).

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All descriptions indicate that Kahoka and Clark County spent but one generation in a pioneer experience (ca. 1837-65) and the following decades were ones of rapid conversion to commercial agriculture. The master event in Clark County, as in thousands of other places, that brought Kahoka from a preindustrial generation to one of modernization was the construction in 1871 of the Keokuk and Western railroad. The railroad and Kahoka as the new county seat began business the same year. Citizens celebrated their new status by planting "forest trees" on the public park square. The railroad, national marketing, and urbanization had come, albeit in moderate degree to Kahoka. The hamlet of a few dozen people grew quickly to some 650 by 1874 (Centennial, 59, and Campbell, 146). Twenty-two years later at the height of Kahoka's prosperity in 1896 there were four passenger and two freight trains daily that passed through the town. Kahokans realized economic benefits with easy rail access to St. Louis and Chicago. Following WWI the locally high percentage economic benefits decreased with the rise of the trucking industry. The last regular passenger service ended in 1954 and the railroad tracks were removed in 1980 (Centennial, 50).

Railroad expansion and rail shipping depots helped make Missouri a great agricultural state and Kahoka enjoyed its measure of Midwestern agricultural prosperity. The extent to which Clark County and the Kahoka vicinity depended on agricultural economies may be determined by a brief summary from the Missouri Crop and Livestock Reporting Service. In its county-based Agri-Facts series the production and ownership categories point to the ca. 1890-1930 generation as one of unparalleled historic significance. Corn, wheat, and hay production all reached peaks at this time; livestock numbers on local farms were the highest 1900-20 and only resumed ascending numbers post-WW II; and most importantly farm ownership and acreages under agricultural production were highest 1900-1910 (Agri-Facts, 1982). The venture capital necessary for continued economic growth in central Clark County was provided by Kahoka banks.

Kahoka prospered with the usual railroad town boosterism that witnessed a frame village forming on the prairie of Muldrow's speculations. In 1856 carpenter John Kramling built the first house in Kahoka at the northeast corner of the public park square on the same lot that the future Montgomery Opera House would occupy. Two years later in 1858 Oliver and Spangler

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bought Kramling's house, turned it into a drug store, and the site has been a commercial one ever since. Early buildings expanded along the north side of the square, with later construction following on the east, west, and south sides. Various small frame buildings assumed some commercial importance on the north side until replaced by brick, destroyed by fire, or torn down as the last one was in 1915 (Gazette-Herald, 2 July 1915). Frame buildings on the south side were demolished in 1891 for the new commercial block of J. Trump and Bros. and the wooden buildings at other public park locations disappeared rapidly (Gazette-Herald, 8 May 1891).

Commercial activity in Kahoka also began northeast at courthouse square. But banks, mercantiles, groceries, and other commercial businesses never filled courthouse square like they did the public park square. In between the two squares churches, school, and fraternal orders, mixed with residential housing, seemed to bind the two squares together, but the public park square became the most public of the two.

Following Kahoka's early town plats in 1865 and an addition in 1870, eight more plats were added during the 1880s as Kahoka doubled in population from ca. 750 to ca. 1500. Citizens built five Protestant churches during the 1880s while local industry centered upon three grain mills along the Keokuk and Western (Gazette-Herald, 4 October 1889).

The 1880s boom years left another legacy to Kahoka and its built environment--a dark and charred one. A series of fires ravaged residences, small businesses, churches, and blocks of frame commercial buildings. In 1884 a Hook and Ladder Company organized in Kahoka, but public square buildings kept burning. In 1886 Kahoka passed an ordinance prohibiting wooden buildings on the square, but multiple fires continued. The east side of public park square burned twice (1880 and 1886) and half of it burned again in 1893. The west side of public park was known in the 1890s as the "burnt district." In 1900 the west and south sides of courthouse square burned, and major local fires continued to erupt in 1901, 1910, 1922, and 1937, all destroying major buildings of Kahoka's modest built environment (Gross, Disastrous Fires of Kahoka, Mo., n.d.).

The destruction of property, however, did not dampen the vision of the future for Kahoka progressives. Editors of the Democratic Gazette-Herald and the Republican Clark County Courier

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mirrored the historic division in Jacksonian-Democrat and Whig-Republican politics, but they both trumpeted the progress of late-Victorian society in Kahoka. In 1889 Kahokans constructed over fifty new buildings; in 1891 they erected over seventy new buildings (Missouri State Gazetteer and Business Directory, 1889-90 and 1891-92). In 1890 several prominent buildings were constructed: the three story brick Commercial Hotel on the west side of public park (demolished in 1973); the two story brick commercial block on the southeast corner of public park (cornice now gone, but basic building is still there); the three story brick building of Keokuk Canning Company in east Kahoka (later burned and razed); and the McDermott and Montgomery Block building on the northeast corner of public park square. The erection of the 600 seat opera house with the large commercial brick building in 1890 is remembered as the largest building ever built in Kahoka, and it remains as the largest commercial block site in Clark County (Keller and Harper, 1984).

The rising expectations of growth and prosperity in Kahoka of the 1890s continued until World War I. With hindsight the zenith of Kahoka's fervor for progress and expansion might be symbolized by the 1908 voters' defeat of a proposal to replace the "old style architecture" of the courthouse with a modern one (Centennial, 48). However, from 1890-96 Kahokans platted eleven new additions, and this virtually completed Kahoka's geographic expansion; later subdivision plats came only in 1919 and 1953 (Centennial, 38). Upon the new plats of the 1880s and 1890s much of Kahoka's extant historic landscape was built during 1896-1914, years that spanned the tripling of American per capita wealth. The arrival in 1890 of the Montgomery Opera House was a crowning achievement in the progressive vision for the success of Kahoka.

Kahoka's Victorian society was an optimistic one that looked for the fulfillment of progressive cultural trends in their town. The late Victorian years were a developmental watershed in the town's commercial history as a majority of the public park square's profile came to fruition. These years were the height of "Main Street" attractions in small town America. The financial institution, the Clark County Savings Bank, that occupied the lower floor of the Montgomery Opera House was the primary business in the building and the primary financial institution in Clark County. As the first bank in Kahoka and as an occupant in Kahoka's most prestigious building, the Clark County Savings Bank "negotiated a very large majority of the loan business of Clark County" (Historical and Descriptive Review of



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Missouri, 28). During this period it was normal for small town banks to be family affairs as the Clark County Savings Bank was; it did not incorporate until the 1920s.

The bank thrived from the central Clark County marketing locale; but after WWI Clark County's economies became further enmeshed in national transportation networks. Railroads stopped fewer times in Kahoka, the trucking of livestock suffered serious decline in the 1920s agricultural recession, and small factories--cigar, brick, cooperage, wagon, barrel stave, soap, broom, patent medicine, shoe, harness fabrication, buttons, and more--gave way to technical unity in modernization and they disappeared before WWI or soon thereafter. Of all the local exports listed in the Missouri State Gazetteer and Business Directory 1893-94 only stock and grain remain. (The Keokuk Canning factory continued for many years, but in 1937 a fire destroyed its great brick facility.)

COMMERCE

Scotch-Irishman John W. Montgomery (1824-1894) was a soldier during the 1850s stationed at Ft. Pike near St. Francisville on the Des Moines River. He returned to the Kentucky Bluegrass, survived the Civil War, and became a riverboat man on the Ohio River. In 1869 he and his family moved to Clark County, a locale familiar to Montgomery from his military years. The Montgomerys settled on a farm near Kahoka to raise livestock. John Montgomery became a substantial commercial farmer and acquired "large real estate interests" including 1880s town lots in Kahoka. In 1891 he subdivided a large Montgomery Addition for the town of Kahoka (Gazette-Herald 30 January 1891; Atlas, 1896; Abstract).

William McDermott (1825-1897), born in Pennsylvania, was an early arrival to northeast Missouri in 1835, a small slaveholder in antebellum Clark County, and following the War he was an avid promoter of the new county seat Kahoka. Voters awarded to McDermott a seat on the county court, and in 1874 he was co-founder and officer in the county's first bank, the Clark County Savings Bank. He later co-founded the Clark County Agricultural and Mechanical Association in 1881, and became a Kahoka town councilman during the 1880s. His widow, Mrs. Louisa McDermott, was honored by Clark Countians in serving as co-chairperson of the 1904 Old Settlers Reunion held in the public park square (Centennial, 60).

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By 1890 John Montgomery had owned the commercial site of lot 12, block 7, for a decade. He then sold one-half interest in the property to William McDermott. Montgomery's son, Theodore L. Montgomery, bought one-fourth interest from his father. Together the two Montgomerys and McDermott financed the construction of the McDermott-Montgomery Block.

Theodore L. Montgomery, the youngest of the three partners, would most closely be identified with the bank and opera house history until the Great Depression of the 1930s. He graduated from the University of Missouri in 1879, was admitted to the bar in 1880, and immediately began a lifelong legal career in Kahoka. John M. Wood, his law partner of the 1880s, became Attorney General of Missouri, and Montgomery distinguished himself by winning a back tax suit of \$300,000 against the Keokuk and Western railroad owed to several northeast Missouri counties. Known as "T. L.," the young Montgomery served as Clark County Prosecuting Attorney 1887-91, took his brother Sidney J. Montgomery for a law partner, T. L. became attorney for the Atchison, Topeka, and Santa Fe and Kansas and Northwestern railroads and, of course, he served as attorney for the Clark County Savings Bank. By the close of the 1890s he was director and president of the Kahoka Telephone and Construction Company, an influential member of the Clark County Democratic Party, a Baptist (he and brother Sidney's families were donors of land to the Kahoka cemetery in 1897), he was active in the local Masonic lodge, and he owned one-half interest in the Montgomery Opera House (Bench and Bar, 280-82; and Historical and Descriptive Review of Missouri, 1892, 30).

T. L. Montgomery epitomized America's small town businessman-promoter. Local tradition relates that the idea of an opera house facility in association with the bank in 1890 probably originated with T. L. A bank reorganization in 1896 that doubled the capitol stock in the Clark County Savings Bank from \$10,000 to \$20,000, also apparently gave effective control of the bank to T. L.

The Montgomery Opera House was the climax of establishing a commercial center of park square. The 600 seat Opera House was the largest building ever built in Kahoka, and it remains as the largest commercial block in Clark County. With its appearance Kahoka solidified its "Main Street" profile that remains a century later. It is more than symbolic that the primary business in the Opera House was the capitalization of other

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Kahoka area enterprises. Loans from the Clark County Savings Bank to Kahoka citizens provided a cash flow for the progressive, modernizing generation of ca. 1890-1930--the pinnacle of Kahoka's economic growth.

From the beginning the Montgomery Opera House emphasized the benevolent aspect of business architecture as an office-entertainment building (Gibbs, 96). The multi-faceted structure housed the city library and it was twice the location of the U.S. Postal Office--first in 1894-1901 (located in the northeast room)--and then in 1907 politics returned the post office to the northeast room, a move that necessitated the 1907 one story north addition to accommodate rural carriers; James McDermott (son of the co-founder) and T. L. Montgomery issued a ten-year lease to the postal department (Centennial, 20). Following the post office in the northern quarters of the building was the Middle States Utilities Company, a telephone corporation. The phone company resided there from at least the mid-1920s and leases were renewed for many years afterward (Abstract).

Another government facility associated with the Montgomery Opera House was agricultural extension. During the teens Clark County was one of the very early Missouri counties to initiate an extension program with the University of Missouri. County agent, W. A. Hook, fortunately had his office in Kahoka's most prestigious building. At this time in order to reach his office on the second floor, the public came in the front street entrance and ascended a staircase to the second floor. It was not until after Zimmerman and Kearns obtained the property in 1936 that the current exterior stairs were installed (Montgomery-Morrow interview).

A business located in the west portion of the building during the 1890s was the Palace Drug Store managed by several owners. It was replaced in 1898 by G. F. Eakins bakery and restaurant. A tenant in the early twentieth century, I. E. Shermerhorn, operated a second-hand store. The Clark County Savings Bank owners continued to lease the adjacent commercial space until the Depression (Gazette-Herald, 7 January 1902, and Abstract).

The agricultural recession of the 1920s effected Kahoka banking. In 1922 a local competitor, the Kahoka Savings Bank, almost closed while a trust company was organized to manage its assets. The following year 1923 the McDermott family sold their

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banking interest to the Clark County Savings Bank, a corporation, thus ending one-half of the family-owned nature of the Clark County Savings Bank. T. L. Montgomery kept his one-half interest until the bank closed in 1931 (Centennial, 53, and Abstract).

On August 31, 1931, on an order by its board of directors, the bank was placed in the hands of the Commissioner of Finance for the State of Missouri. In 1933 the bank's large safe was removed, and in 1936 the trustee for the bank completed liquidation. Long-time local businessmen and real estate developers Henry J. Zimmerman and Harry S. Kearns paid \$5,000 for the entire property located on lot 12, block 7. In September, 1936, the Exchange Bank of Kahoka moved into the Montgomery Opera House, and for the next forty years owners of the facility arranged various commercial lease agreements, including businesses in the cellar--e.g. barber, insurance, license bureau--until 1976 when the present owners, the Kahoka State Bank, purchased the property. Except for the transition years of 1931-36 there has always been a Kahoka bank in the Montgomery Opera House since its construction in 1890.

Entertainment/Recreation

The appearance of an opera house during the historical processes of Victorian Kahoka represented the birth of a distinct property type built in late nineteenth-century Clark County never again to be duplicated. When the Montgomery Opera House opened in 1890 the owners bought full-page advertisements in the Missouri State Gazetteer and Business Directory. Included was the announcement that there was a "Piano in the House, also Voltz's Orchestra and Kahoka Cornet Band in connection with the House." They publicized their willingness to rent or share to "First-Class Companies." The fact that the local town band had access to an up-to-date facility for their performances meant a great deal to the promoters of fine arts in Kahoka. On important local occasions and with weather permitting, the bands performed in public park square in front of the opera house, but in bad weather and cold season performances the Montgomery Opera House hosted them inside.

The Montgomery Opera House replaced the social role formerly held by George N. Sanson's Opera House. Sanson, another Pennsylvanian and immigrant to Kahoka in 1865, was a skilled blacksmith, wagon and carriage-maker located at the southwest corner of public park square, and he managed a 300 seat frame

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opera house-meeting hall for more than a decade ca. 1880-95. By the 1890s Sanson had been in business for forty years and was nearing the end of his career as a local craftsman (Sanson's building was razed in 1923). David Martin, proprietor of the large Martin Hotel on public park square (in plan, a private house on a large scale), tried to promote a 400 seat opera house in association with his hotel, but Martin's (which burned in the early twentieth century) and Sanson's both gave way to Montgomery's much larger and "most beautiful piece of architecture in Kahoka," a new departure in design for commercial buildings. Indeed, J. A. Gorman, a professional artist, decorated the facility and left for San Francisco to decorate a fair building there (Gazette-Herald, 1 June 1894; Bench and Bar, 282; Missouri State Gazetteer and Business Directory 1889-90).

Since its construction in 1890 the Montgomery Opera House virtually replaced Sanson's Opera House as a public meeting hall. In 1913 civic promoters sponsored a play and donated the proceeds to lay cement sidewalks through public park square. Community viewpoints were aired at various public meetings in the opera house auditorium such as public lectures on "Why Girls Leave Home" and the mass meeting in 1923 concerning a proposal to sell Kahoka's electric light plant to the North Missouri Power Company (Gazette-Herald, 14 January 1913, 23 February and 19 October 1923).

In addition to hosting general entertainments for the Kahoka public, the Montgomery Opera House sponsored educational events. Since 1872 the public school had been located just across the street and north of the McDermott-Montgomery Block. During the 1890s the school had to expand rapidly in order to house the growing number of local schoolchildren. The school was forced to rent space owned by Kahoka businessmen including the second floor of a building on the square, and later due to the scarcity of quarters, the school also occupied the old Kahoka Business College on the north edge of town. With the public school in three different locations and in desperate need of space the Montgomery Opera House often became a site for school drama, dances, and basketball. This close association with the Kahoka school ended with the construction of a new school in 1917 on the west side of town (Centennial, 50).

From 1890 into the 1920s a number of stock companies, minstrel and medicine shows, and then silent movies played at the Montgomery Opera House. The programs included Dubinsky Bros.,

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Henderson Stock Company, Maharahs Minstrels, Jubilee Singers, Gordinier Bros., Corse Pay, Wallace-Hagenbeck Circus, Billy Hall Circus, and many more. Opening dates of the season included such performances as Ye Quaker Male Quartet of Philadelphia played to Kahokans (Gazette-Herald, 27 September 1901). Kahokans viewed the melodramas of "East Lynne," "Life's Shop Window," "A Royal Sleeve," "David Garrick's Love," etc. that provided substantial local entertainment for Kahoka Victorians. Succeeding the live actors were Arthur Blum and James McLaughlin's silent movies and then Kahoka's first "talkies." The auditorium space during the teens carried the name "Kozy Theater," but the theater enterprise moved to other quarters for shows during the twenties (Centennial, 29, 35, and Hiller to Morrow, 12 December 1987).

Statement of Architectural Significance: The Opera House has architectural significance as a fine example of a vernacular Victorian commercial building. It is noteworthy for its pressed metal cornice, the high level of its brick masonry work, and the well conceived asymmetry of both its primary and secondary facades. This building is unique within the town of Kahoka for its monumental scale within the commercial pattern of the town. The heavy timber and metal tie rod trusses which support the roof over the 47 foot span of the second floor auditorium space is also a significant feature.

**9. Major Bibliographical References**

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreeage of property less than one acre

UTM References

A 

1	5	6	0	8	4	2	0	4	4	7	4	0	8	0
Zone				Easting				Northing						

B 

Zone				Easting				Northing						

C 

Zone				Easting				Northing						

D 

Zone				Easting				Northing						

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

**11. Form Prepared By**

name/title 1. Lynn Morrow, Public Historian & Dr. David Quick  
organization Kalen and Morrow date 9 May 1988  
street & number Post Office Box 399 telephone 417-546-3761  
city or town Forsyth state MO zip code 65653

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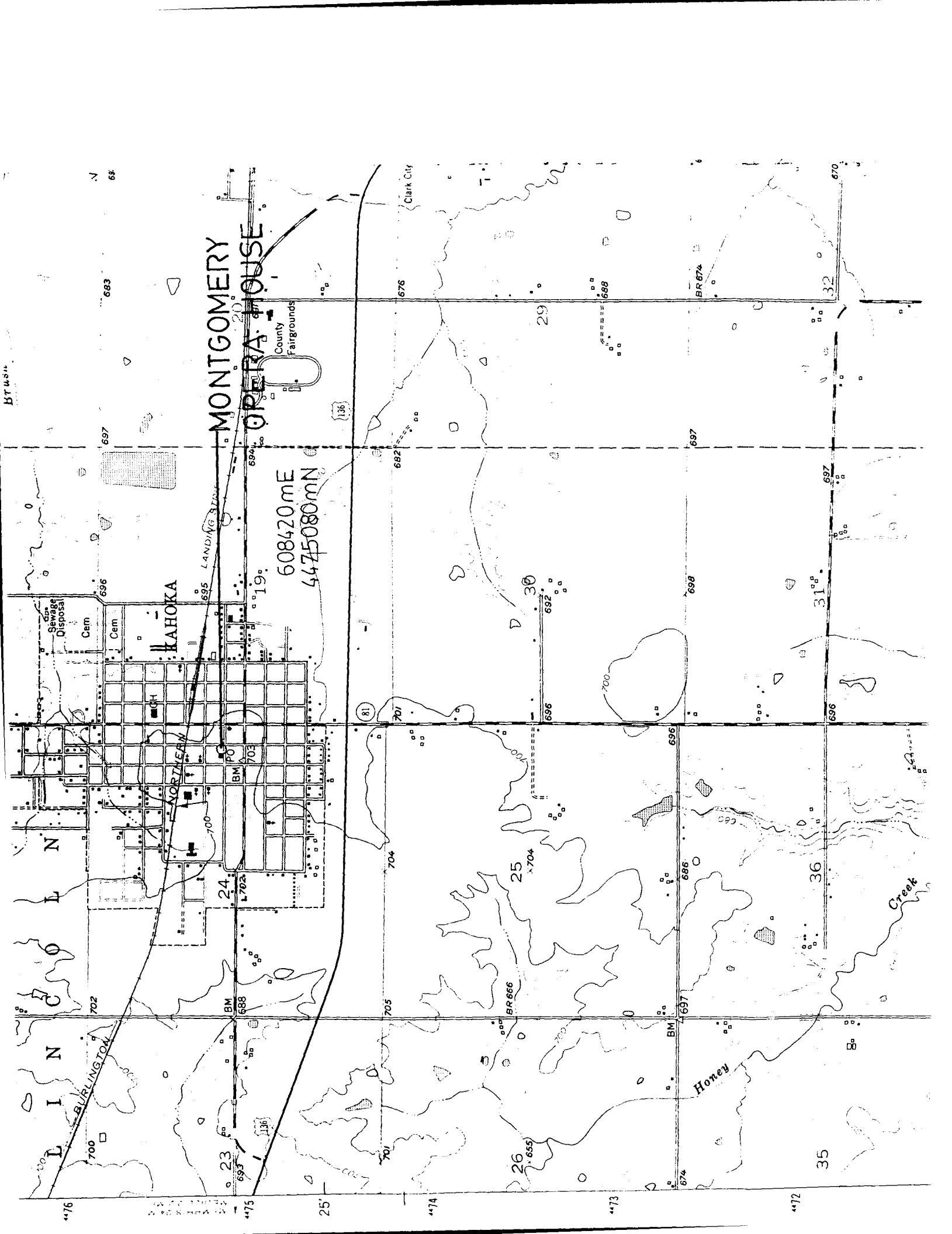
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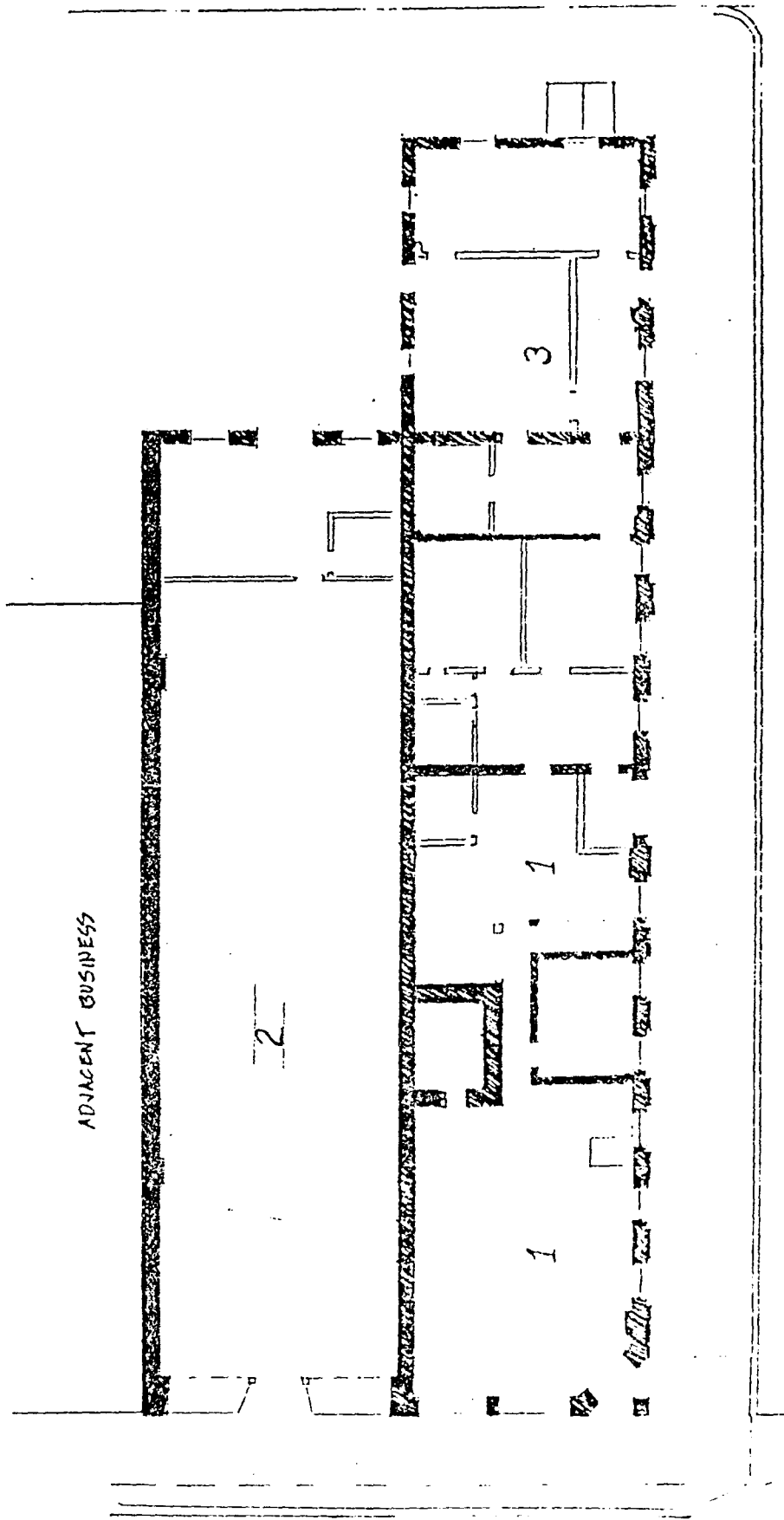
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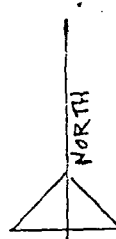
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The boundary for the nominated property includes all of lot 12, block 7 (50' x 140') in the original town plat of Kahoka, Missouri, from the date of the platting of said Kahoka 29 December 1856. The property is bordered on the south by West Commercial Street; on the east by North Morgan Street; on the north by an alley; and on the west by lot 11, block 7. The limits of the nominated property include only that property owned by the Kahoka State Bank and no property of adjacent landholders.





- 1 BANK
- 2 RETAIL
- 3 LKW OFFICE



FIRST FLOOR PLAN



ORIGINAL   
 RECENT 

FIGURE I

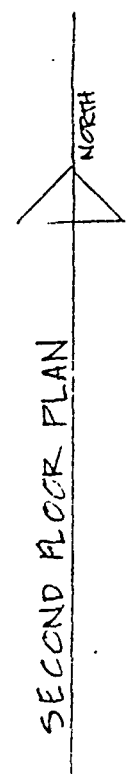
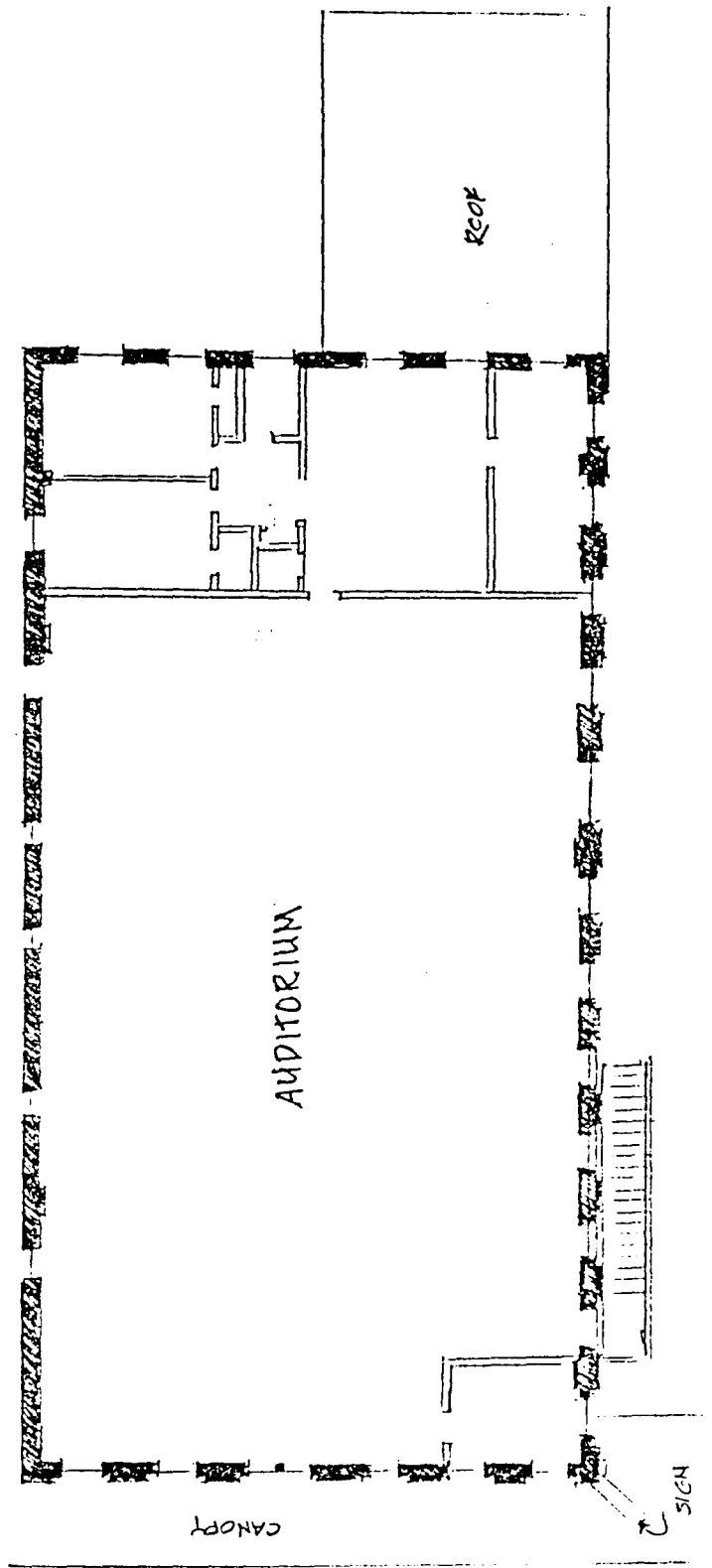
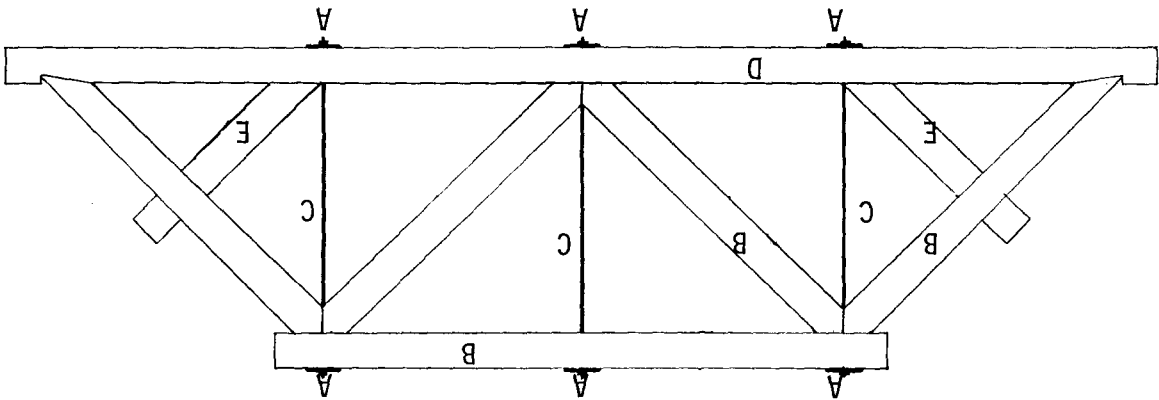


FIGURE II

TIMBER TRUSS SUPPORT SYSTEM  
MONTGOMERY OPERA HOUSE, KAHOKA, CLARK COUNTY, MISSOURI



Timber Truss  
A. Plate & Bolt  
B. 12" by 12"  
C. Tie Rod  
D. 7-12" by 12" side by side  
E. 8" by 12"

FIGURE III

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number photos Page 1

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Photograph labels for Montgomery Opera House

1. Original Town Plat

Kahoka, Missouri

Photographer: Johnson's Atlas of Clark County, Missouri

Date: 1896

Neg. Loc.: Kalen and Morrow

Post Office Box 399

Forsyth, MO 65653

2. Kahoka Townscape

Kahoka, Missouri

Photographer: unknown; (from Kahoka Historical Museum)

Date: ca. 1890

Neg. Loc.: Kalen and Morrow

Post Office Box 399

Forsyth, MO 65653

View looking northeast

3. Montgomery Opera House

Kahoka, Missouri

Photographer: Johnson's Atlas of Clark County, Missouri

Date: 1896

Neg. Loc.: Kalen and Morrow

Post Office Box 399

Forsyth, MO 65653

View looking northwest

4. Montgomery Opera House

Kahoka, Missouri

Photographer: unknown; (from Kahoka Historical Museum)

Date: ca. 1905

Neg. Loc.: Kalen and Morrow

Post Office Box 399

Forsyth, MO 65653

View looking northwest



United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number photos Page 2

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5. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow

View looking north

6. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow  
Post Office Box 399  
Forsyth, MO 65653

View looking northwest

7. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow  
Post Office Box 399  
Forsyth, MO 65653

View looking north

8. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow  
Post Office Box 399  
Forsyth, MO 65653

View looking west

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number photos Page 3

---

9. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow  
Post Office Box 399  
Forsyth, MO 65653

View looking west

10. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow  
Post Office Box 399  
Forsyth, MO 65653

View looking south

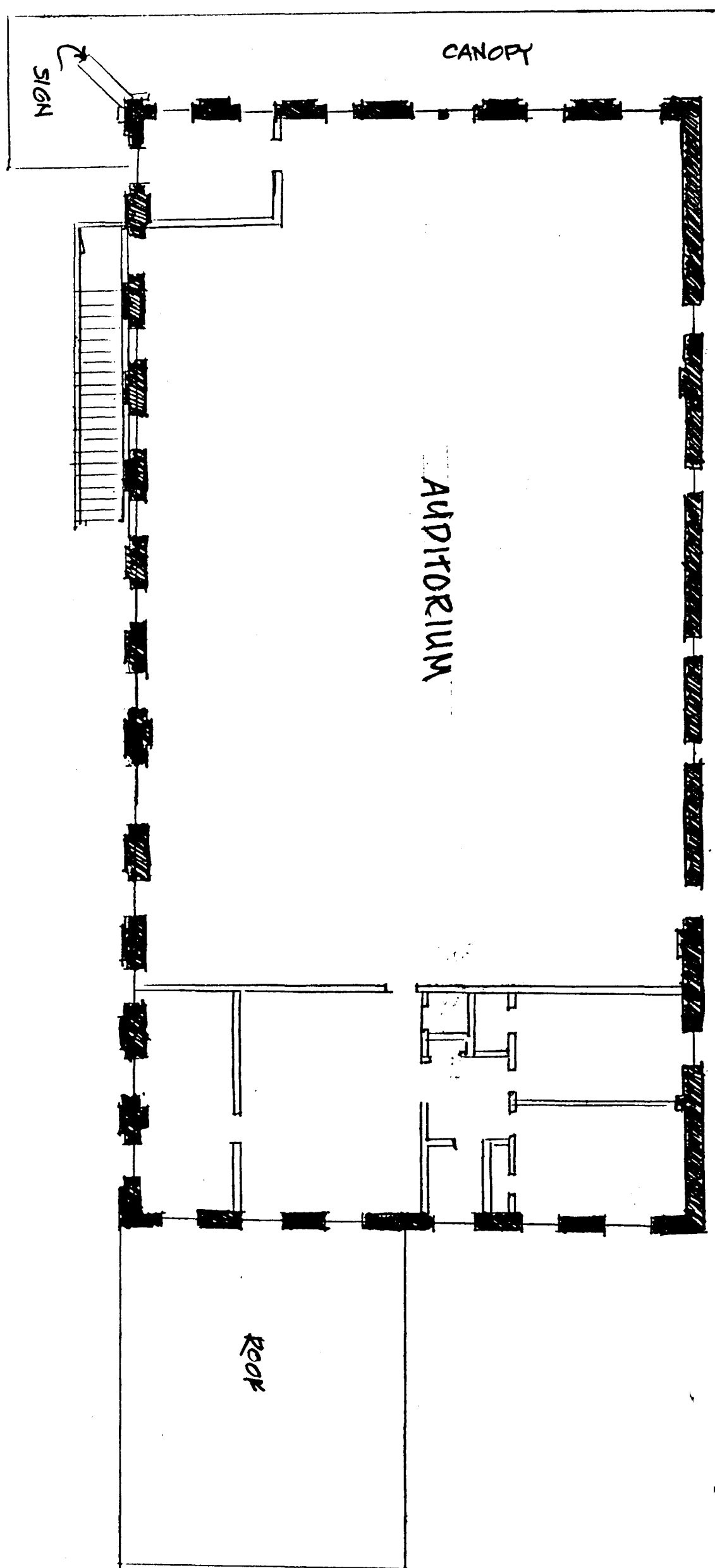
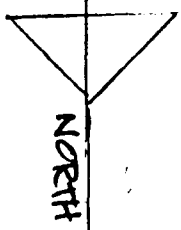
11. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow  
Post Office Box 399  
Forsyth, MO 65653

View looking east

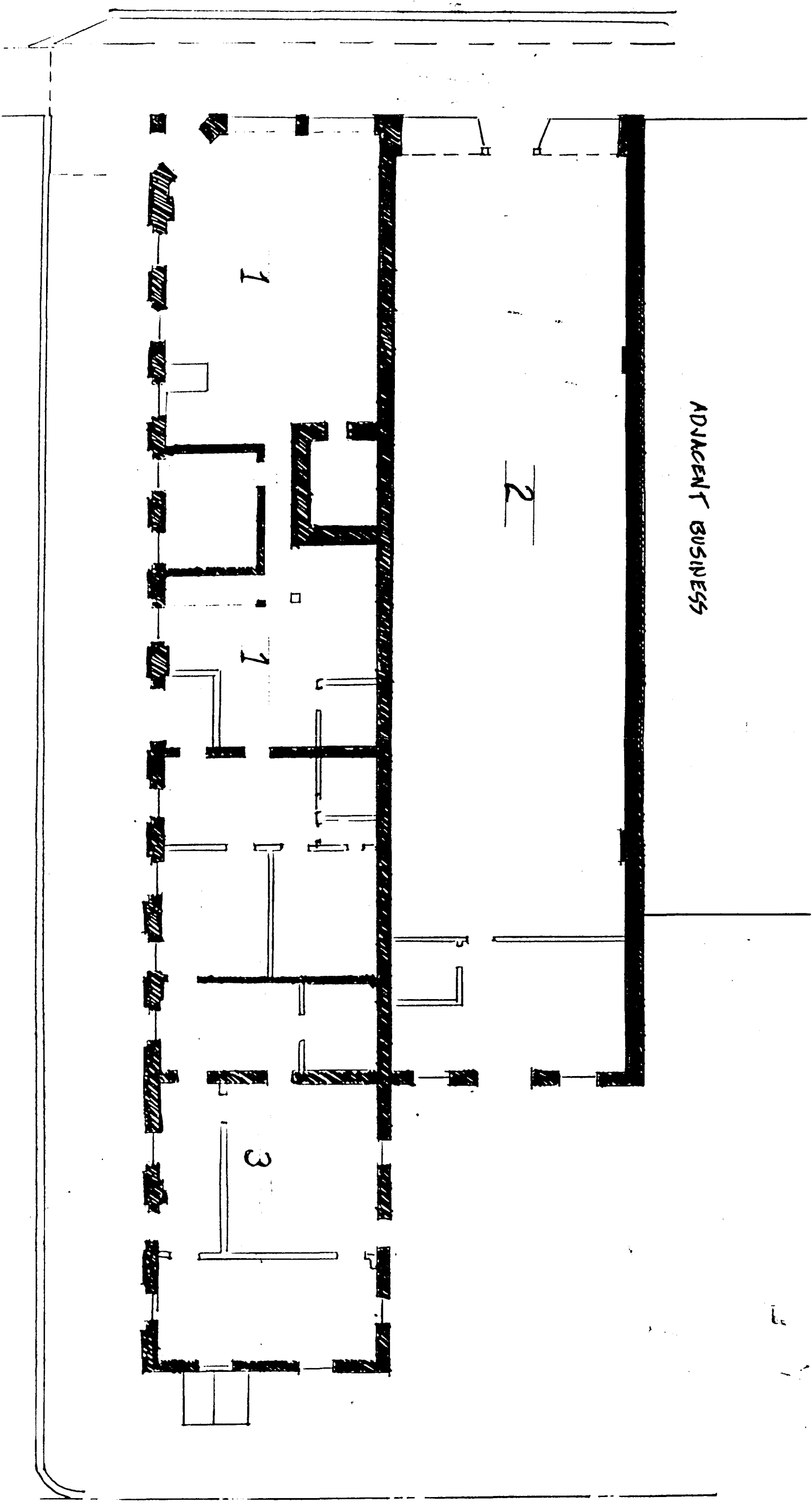
12. Montgomery Opera House  
Kahoka, Missouri  
Photographer: David Quick  
Date: November, 1987  
Neg. Loc.: Kalen and Morrow  
Post Office Box 399  
Forsyth, MO 65653

View looking east


SECOND FLOOR PLAN




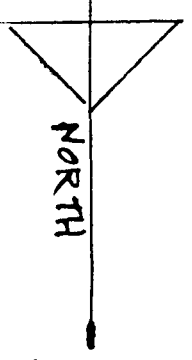
ADJACENT BUSINESS



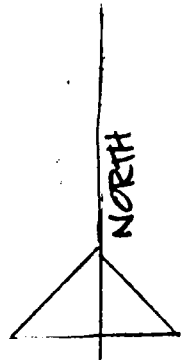
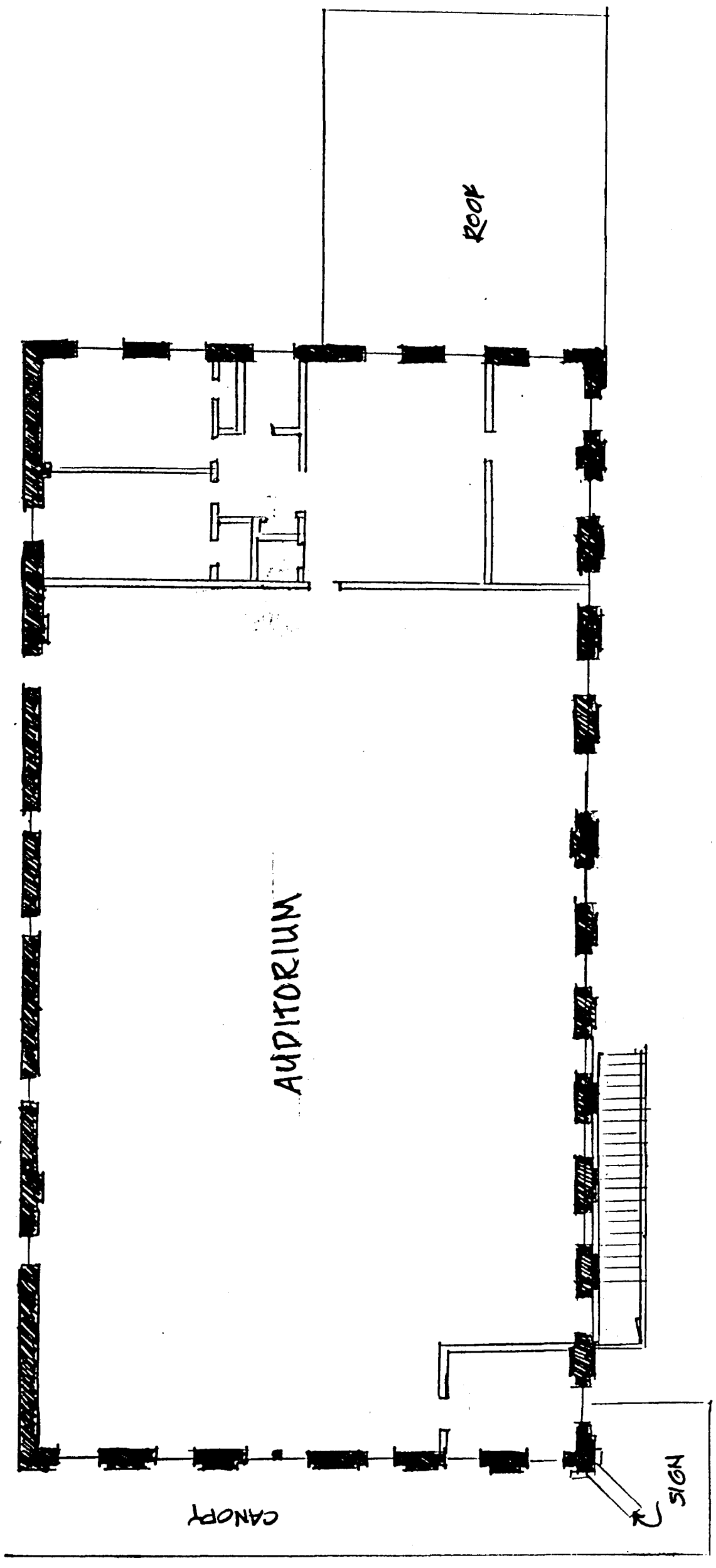
FIRST FLOOR PLAN

ORIGINAL 

RECENT 

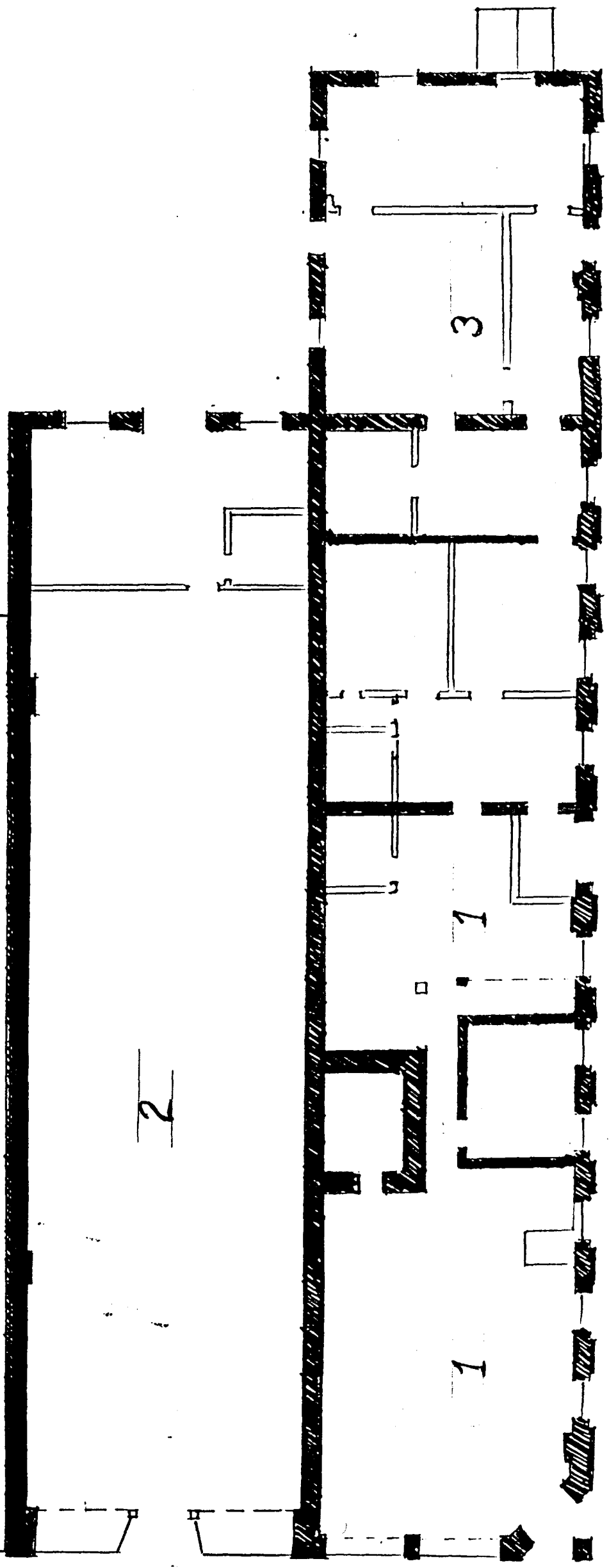


- 1 BANK
- 2 RETAIL
- 3 LKWL OFFICE

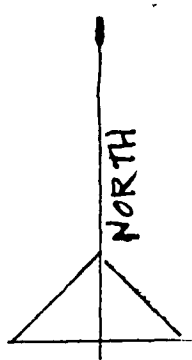


SECOND FLOOR PLAN



ADJACENT BUSINESS

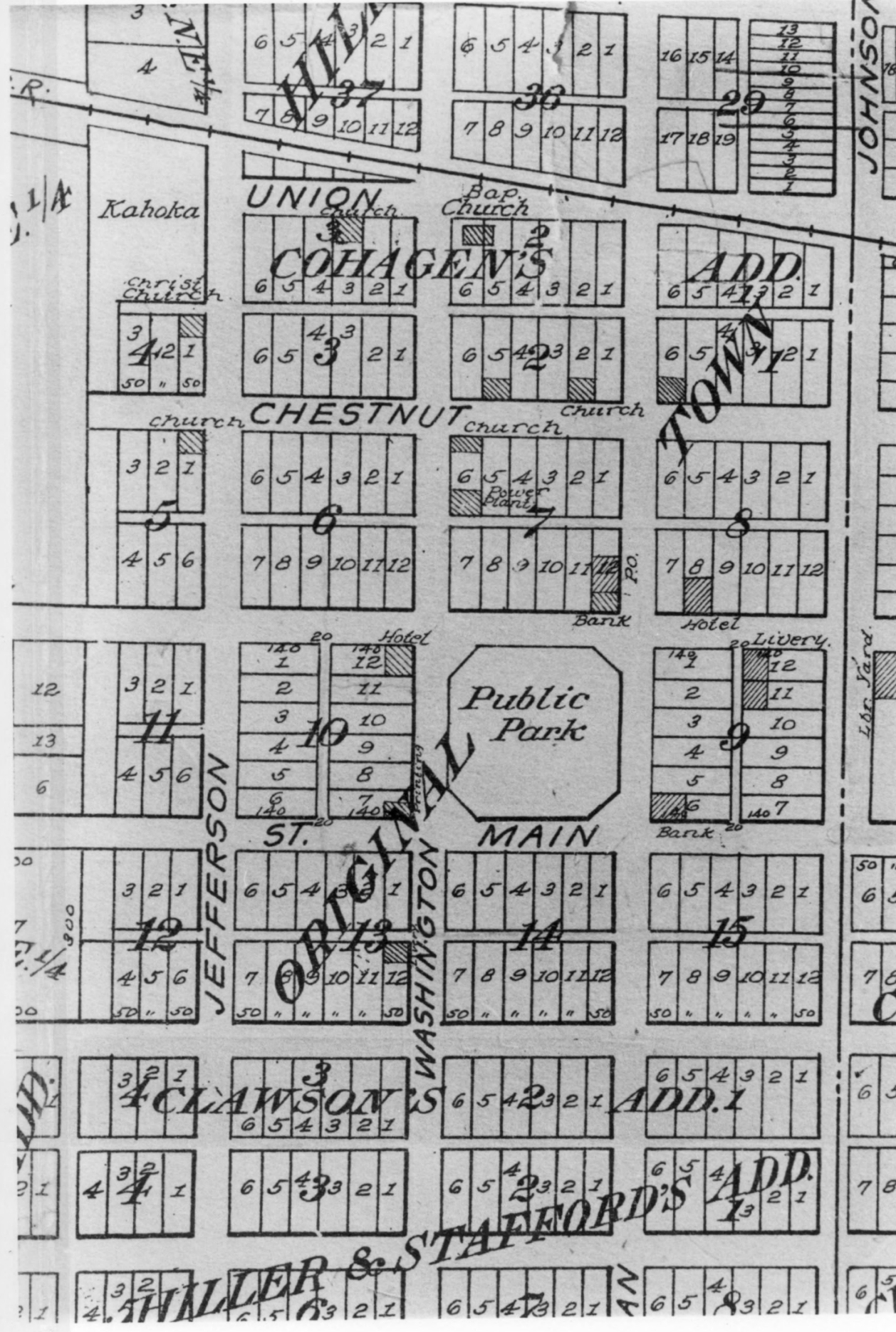


- 1 BANK
- 2 RETAIL
- 3 LAW OFFICE

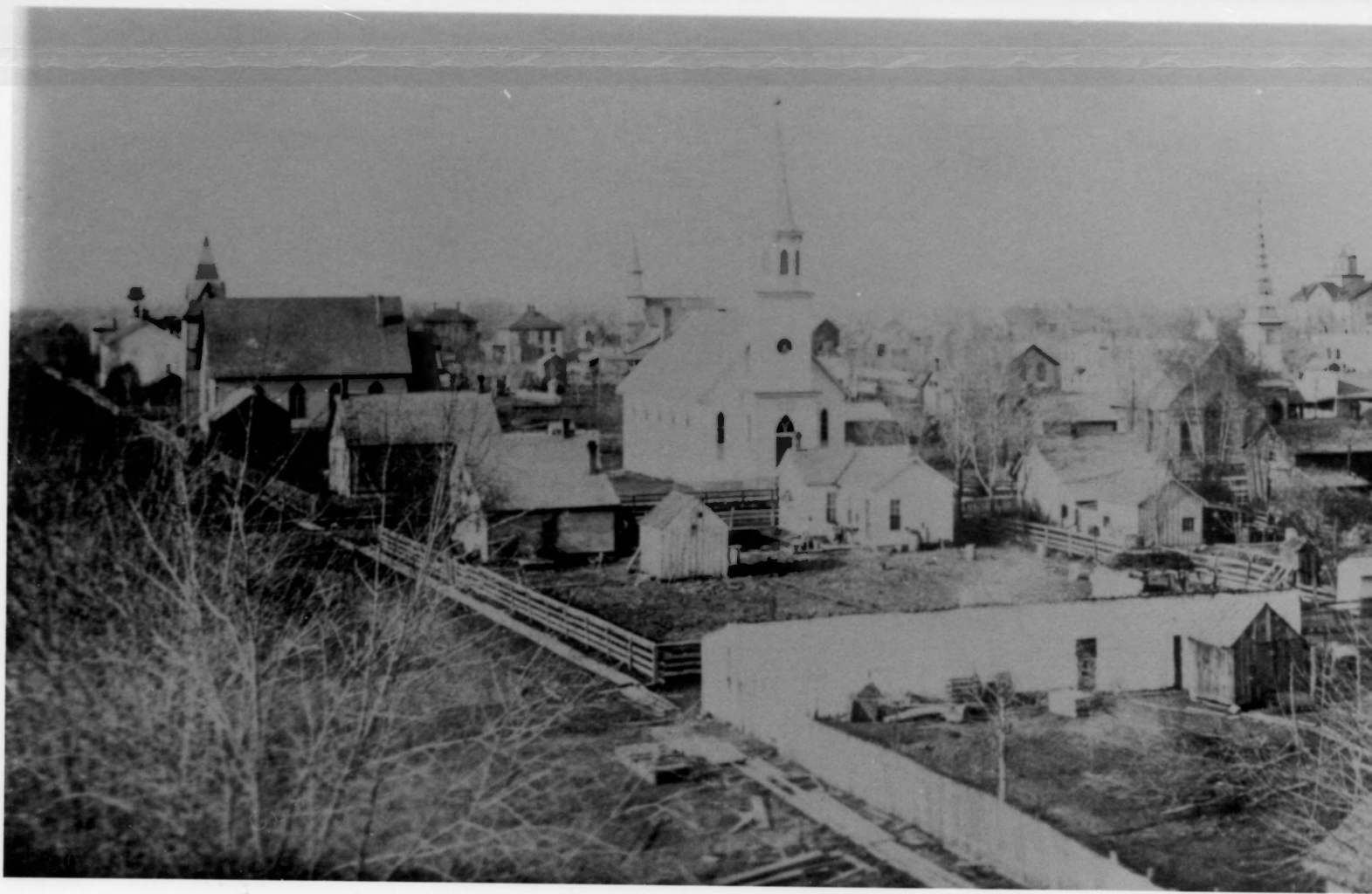


FIRST FLOOR PLAN

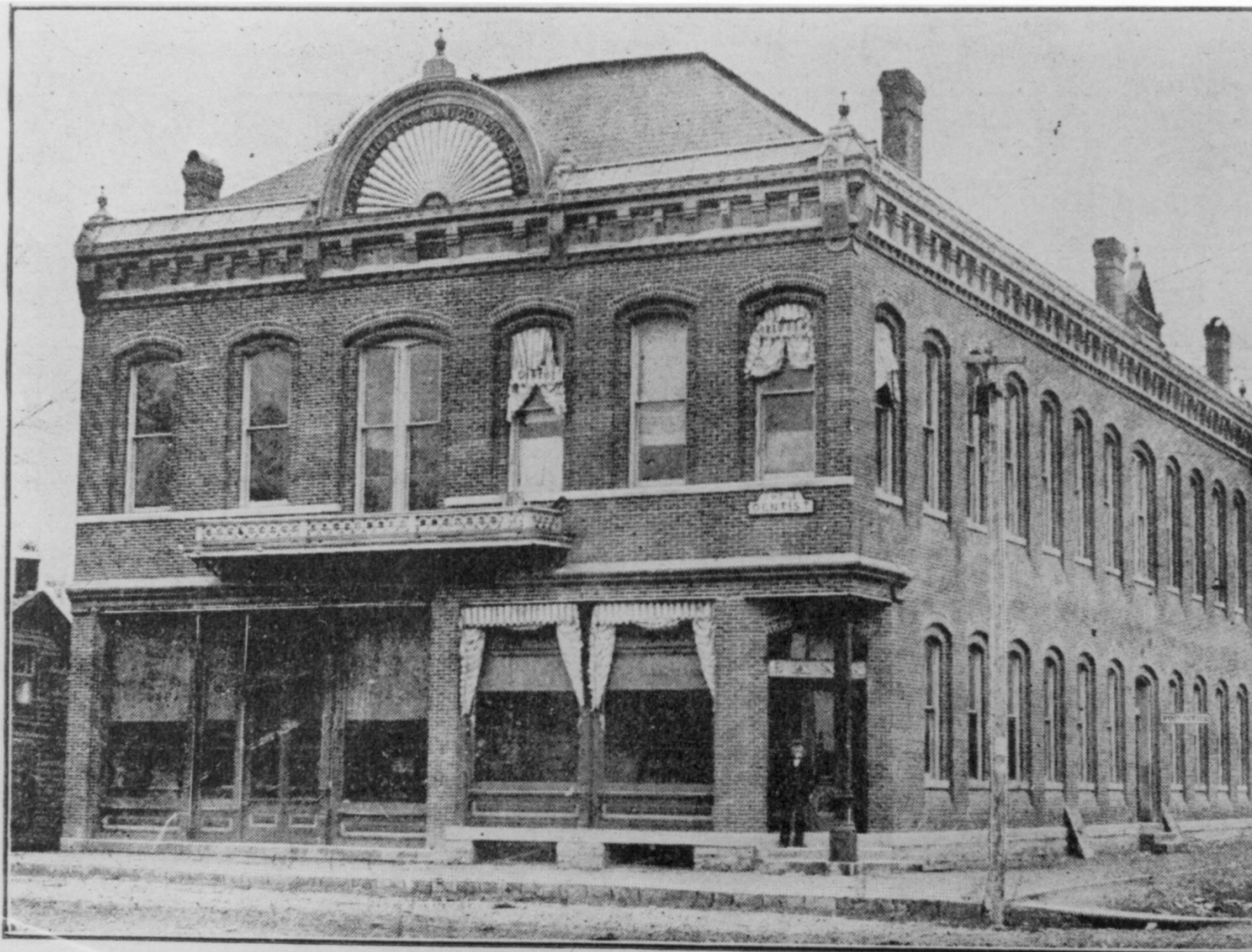
ORIGINAL   
RECENT 











**MONTGOMERY OPERA HOUSE.**  
**Clark Co. Savings Bank.**

Opera House, Kahoka, Mo.













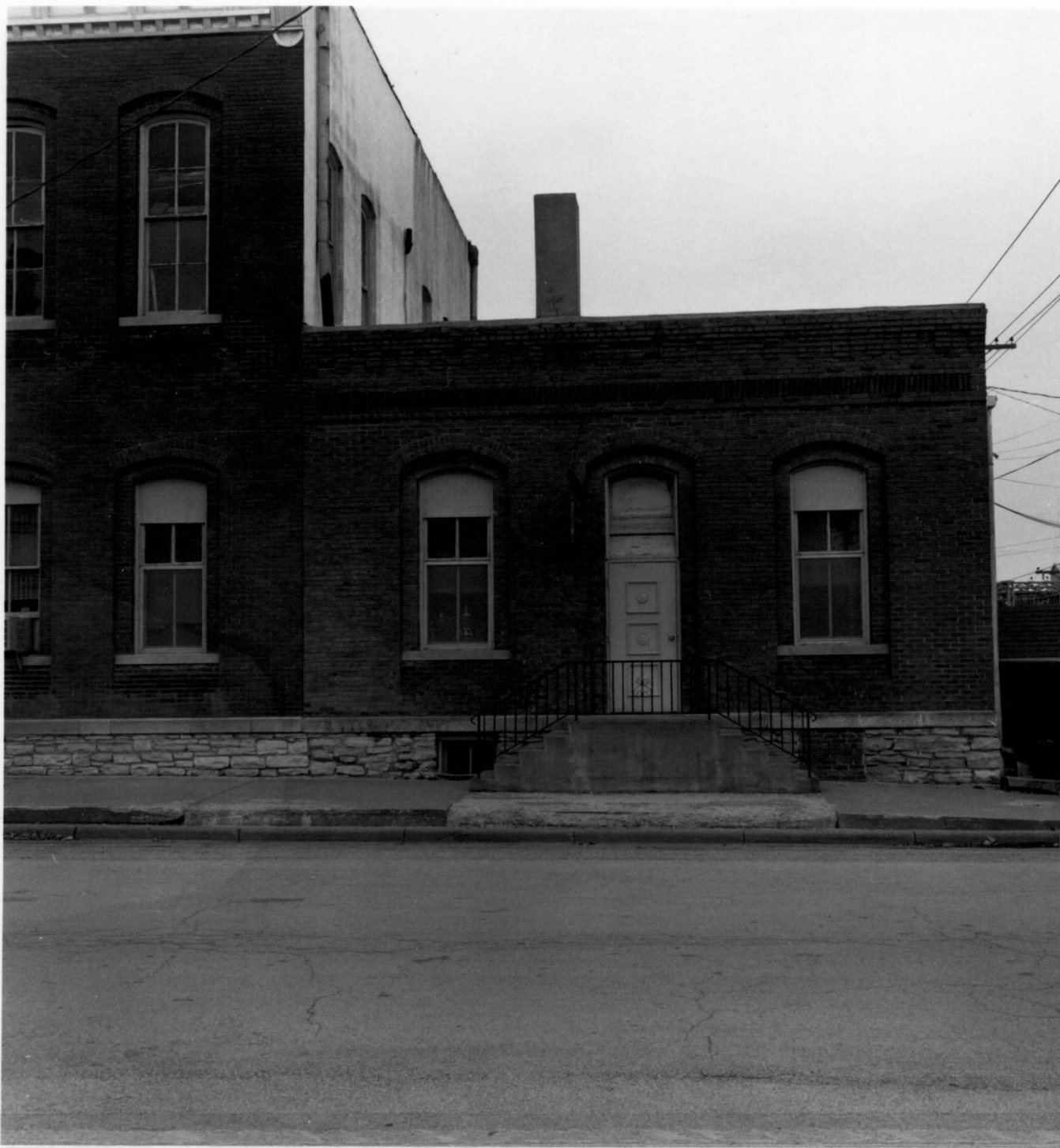
**KANOKA FABRICS**

**KANOKA STATE BANK**

















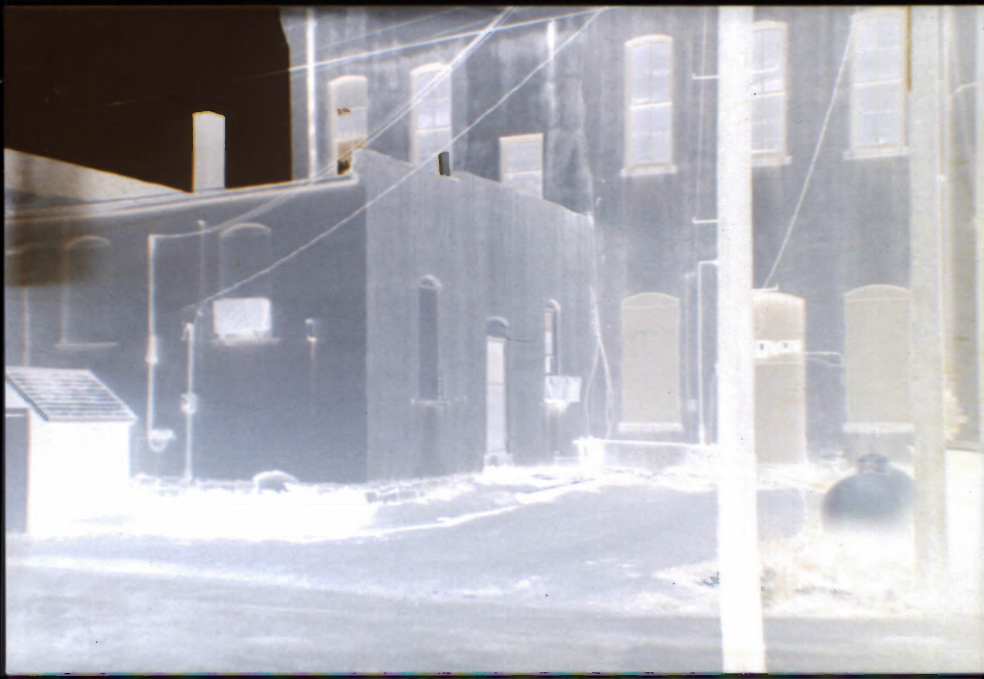
EXTRA  
PHOTOS















KAROKA FABRICS

KAROKA STATE BANK

1st Street  
1896





















