



MANHATTAN/RILEY COUNTY PRESERVATION ALLIANCE NEWSLETTER

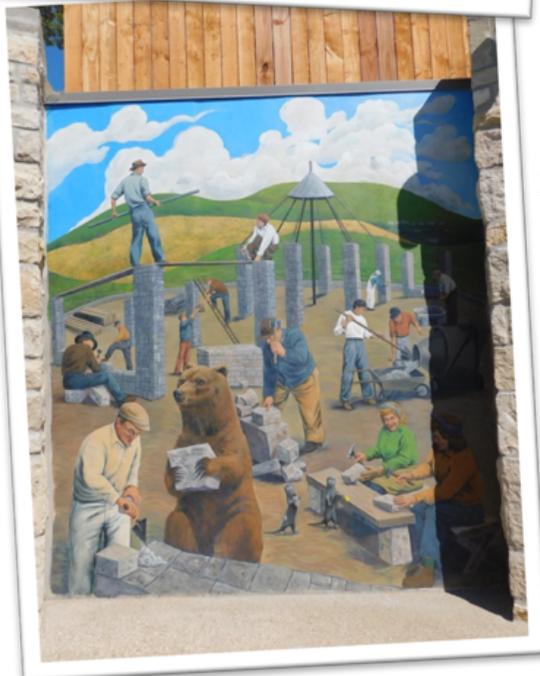
August 2022, Vol. 28, Issue IV

Celebrating the Zoo's History with Murals

Written by Kathy Dzewaltowski

Sunset Zoo began rather simply with a single raccoon in 1930. At the time, it was part of a larger area known as Sunset Park, which had been created through the purchase of pastureland from Delmar Wickham for the purpose of expanding Sunset Cemetery (“Action is delayed”). Of the 57 acres acquired, 25 acres were set aside for cemetery use, and the remainder was used for recreation, which was intended to be a temporary use until the cemetery needed the land. As it turned out, portions of the acreage intended for cemetery expansion were too rocky to use for burials, so the land continued to function as a park and eventually a larger zoo, which was built with the aid of federal relief programs. Recently, an extensive renovation project took place at the zoo, and murals were added that celebrate the zoo's history.

In those early days, it wasn't long before the lone raccoon was joined by more animals, including four burros purchased for \$25 and two wildcats, which cost \$12.50 for express shipping. The acquisition of the animals was slightly controversial due to City Commissioner Hurst Majors' use of park funds to pay for the animals without the knowledge and consent of Mayor Evan Griffith. Mayor Griffith vigorously protested the purchase of the animals, saying he was opposed to the unauthorized use of park funds and opposed to



New murals at Sunset Zoo showcase the zoo's history and its construction by workers employed through federal relief programs of the 1930s.

unnecessary expenditures. He said, “If we have any more of this, we might as well move the jackasses to the city hall and put the commissioners in the cages out in the park” (“Hold expenses”). Despite the controversy, the animal purchases were allowed to stand, with the understanding that the manner in which they were purchased would not be repeated. The City Commission officially designated the area as a park in 1933 (“History of Sunset Park”).

The Depression years led to many Americans being unemployed and struggling financially. To provide relief, several New Deal programs were created, which included programs that put Americans to work. Manhattan saw an opportunity to request federal support to improve the zoo as well as many other local projects.

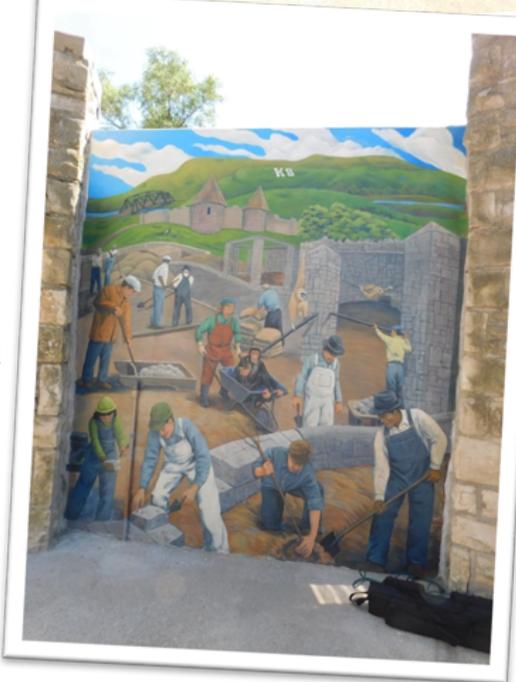
During the zoo's early years in the 1930s, the animals were housed in what were described as “makeshift” wire cages. The Co-operative Club, which was a local group, approached the City Commission with ideas for improving the animal enclosures in Sunset Park. Henry E. Wichers, who was a professor of architecture at what was then Kansas State College and who had been part of the team that designed the campus library, developed drawings for new animal cages to be constructed of stone and wire on the park's south and west hillsides. The stone
(continued on p. 2)

(continued from p. 1)

would come from the site, the wire would be salvaged from existing cages, and additional materials needed included cement, sand, and lumber. Wichers planned for the new cages to be separate units in the event they couldn't be built all at once. His plans included a new bird cage, a round monkey cage, a raccoon cage with a walk all around it, and bear and coyote dens. The next step would be for the city to submit the plans for consideration for support from a federal relief program ("Park projects").

Support for the zoo project came from the Civil Works Administration (CWA). The CWA was a short-lived New Deal program that provided primarily manual labor jobs during the winter of 1933-34. Soon, there were 40 men working to prepare the site and erect a retaining wall around the area being excavated for the cages ("Clean up"). The City Commission granted approval to proceed with the most feasible parts of the proposed CWA zoo project ("Movie question"). The CWA provided the labor for the project, and the City Commission approved the issuance of bonds to cover the city's share of the costs ("City may issue bonds").

By the spring of 1934, the bear pit and deer pen were completed. The young bear cubs were moved to their new surroundings, and it was quickly discovered the bears' enclosure wasn't escape proof. A short news item noted the cubs "climbed out three times late Saturday, as rapidly as they could be herded back in by Dr. E. J. Frick of the college veterinary faculty and a group of veterinary students" ("Miscellaneous"). (Dr. Frick is regarded as the founder of Sunset Zoo, and he served as curator for almost 40 years and volunteered his services to care for the



Top, the mural panel honors Dr. E. J. Frick, who is shown at front left. Bottom, the panel depicts workers constructing stone enclosures.

"As we've evolved over the years and built new exhibits, you'll notice we worked really hard on preserving a lot of the WPA stonework that was part of the original zoo."

Scott Shoemaker

animals.) Workers quickly made improvements to the bears' new habitat to prevent further escapes.

The bear pit and deer pen were completed, but then work came to a standstill due to the unavailability of labor, which may have been because the CWA program had ended. The following year in 1935, the City Commission discussed seeking help from the Public Works Administration (PWA) to complete the zoo's cages ("Boards chosen"). By the summer of 1935, a short news item indicated the cages were finished, which probably means the city's request for help from the PWA was granted. The new cages were described as "splendid," and the news item noted, "Manhattan has as fine a small collection of animals as any town" ("You're missing something"). Over time, the zoo continued to be added to through expenditures by the city and the Works Progress Administration (WPA) for cages and landscaping ("The Sunset Park Zoo").

In 1935, a listing by category of all the Kansas projects that had received support from a federal relief program showed two new zoos had been built and four other zoos received repairs ("Works projects develop state").

These original stone enclosures constructed with the aid of New Deal programs continued to be an integral part of the zoo for approximately 90 years. While the enclosures were still functional, best practices for the care of animals had changed over the decades, as had the need to provide better accessibility for the zoo's visitors. A multi-year and multi-million dollar effort was launched to improve this older portion of the zoo, which was the largest ever expansion project at the zoo.

The renovations were
(continued on p. 3)

(continued from p. 2)
completed near the end of 2021 and debuted as “Expedition Asia” in the spring of 2022. An aspect of the project was to preserve the original stone pillars erected decades ago by federal relief workers. Scott Shoemaker, Dir. of Sunset Zoo, says, “As we’ve evolved over the years and built new exhibits, you’ll notice we worked really hard on preserving a lot of the WPA stonework that was part of the original zoo.” He added that the zoo’s story is unique and is one he’s wanted to tell for years in some way. A section of blank walls was created by the Expedition Asia project, and the walls provided the perfect canvas to tell the story of Sunset Zoo through a series of murals.

Mimi Balderson, long-time zoo supporter and member of the Sunset Zoological Park and Wildlife Conservation Trust, served as the benefactor for the mural project. She said, “With all the renovations, I saw an opportunity to honor and celebrate the zoo’s heritage.” Balderson said she knew exactly the artist she wanted to ask to do the murals, and that person was local artist Phyllis Pease.

Phyllis Pease says, “I think I said yes before I saw it . . . When I stepped in here, I was excited and horrified all at the same time. Excited because I like to paint big, but this was definitely the biggest outdoor painting project I’ve ever done. It was an honor to be asked. I love history, and I’m so happy we were able to tell the story.”

Pease conducted research at the Riley County Historical Museum, KSU Archives, and the Kansas Museum of History in Topeka, KS, looking for information about WPA projects, historic photographs, and images of artwork created by WPA-employed artists as inspiration for the murals. Then,

she planned the murals’ design and got to work.

The murals consist of four individual panels, which depict workers employed by federal relief programs constructing the zoo’s original stone animal enclosures with the aid of several of the zoo’s inhabitants. One of the panels also features Dr. E. J. Frick, who is regarded as the founder of Sunset Zoo.

Manhattan’s rainy spring created a bit of a challenge for completing the outdoor mural project, but its outdoor location also gave the public a front-row seat to watch the murals’ progress. When school-children on field trips visited the zoo and stopped by the mural project, Pease enjoyed interacting with the students, explaining the project, and answering their questions.

With the project complete, Sunset Zoo held an artist’s reception on July 20 to showcase the new murals and the talented artist. During the reception, Pease shared that her grandfather worked for the railroad and also did stonework to earn enough money to buy a Kansas farm, and her grandfather might possibly have a connection to Sunset Zoo. She said, “I have no idea if he came this way, but he ended up in Kansas, and it would be interesting to find out if he helped with any projects like this along the way.”

The zoo’s renovation project resulted in the sloth bear, tiger, and Amur leopard being provided with new homes, and visitors no longer have to climb a steep hill or navigate stairs. Portions of the original stone enclosures are still used as habitats for the otters, red pandas, and gibbons with updates over the years allowing for the introduction of modern zoo practices. Through it all, an effort was made to preserve the zoo’s limestone heritage and



Above, artist Phyllis Pease with Sunset Zoo’s new murals.

honor the craftsmanship of the workers from decades past.

With the months-long mural project completed, Pease says, “I don’t think I’ll ever have another project like this. It’s just unique and wonderful.”

To learn more about Sunset Park, see the M/RCPA’s Dec. 2021 newsletter. To learn more about WPA projects in Manhattan, see the June 2012 newsletter. Both newsletters are available on our website at www.preservemanhattan.org.

“Action is delayed on new franchise.” The Morning Chronicle. 12 December 1928: 1.

“Boards chosen for elections.” The Morning Chronicle. 20 February 1935: 1.

“City may issue bonds.” The Manhattan Republic. 19 April 1934: 1.

“Clean up 27 cemeteries.” The Manhattan Mercury. 22 January 1934: 1.

“History of Sunset Park.” The Manhattan Mercury. 29 April 1956: 8.

“Hold expenses to necessities.” The Morning Chronicle. 23 November 1932: 1.

“Miscellaneous.” The Manhattan Mercury. 14 May 1934: 1.

“Movie question discussed again.” The Manhattan Mercury. 7 March 1934: 1.

“Park projects to city board.” The Manhattan Mercury. 29 November 1933: 1.

“The Sunset Park Zoo.” The Morning Chronicle. 3 March 1937: 4.

“Works projects develop state.” The Morning Chronicle. 8 August 1935: 1.

“You’re missing something.” The Morning Chronicle. 9 July 1935: 4.

Endangered Places: Docking State Office Building & Beyond

*Submitted by Plains Modern members
Linda Glasgow, Mel Borst, Rex
Fowles, & Colene Lind*

Kansas's first modern state office building, a midcentury architectural gem, and a sound structure according to a 2020 Clark Huesemann report, has seen much in its 65 years at the corner of Tenth and Harrison in Topeka, immediately west of the Kansas Capitol. In January, the Docking State Office Building was added to the National Register of Historic Places as "an exceptionally intact and unique example of Modern Movement architecture applied to a public office building."

Nevertheless, state leaders are working to demolish and replace Docking with an event center.

Plains Modern, a concerned-citizens group, in May petitioned the district court to halt the demolition of Docking and review the state's actions in this case. Additionally, the Docking case has revealed a worrying loophole in Kansas preservation statute, potentially threatening any listed, state-controlled place. (See sidebar on p. 5, "What is at Stake in the Docking Case.")

For all these reasons and more, the M/RCPA board voted unanimously last month to support the Plains Modern petition, contributing \$2,000 toward legal fees. The M/RCPA asks its members to support Docking and strong Kansas preservation law by joining Plains Modern and contributing to the legal fund.

The Docking Saga

The Docking State Office Building was occupied by state employees until about 2011. Gov. Sam Brownback then sought to raze the building without legislative approval. In the decade since, Kansas preservationists have consistently advocated for full rehabilitation of this striking and well-constructed building. So close to the

Capitol, its location is ideal for official uses and large enough to efficiently centralize many state workers and functions. As late as 2021, funding was allocated for full rehabilitation, and legislative committees well-received the report of a professional consultant recommending as much.

Then unexpectedly in an October 2021 joint committee meeting, Sen. J. R. Claeys of Salina proposed to reduce or rebuild the 12-story building to three floors for use as an event and training center. This plan had never been publicly presented or professionally vetted. Neither external-produced plans nor cost estimates have been made public as of this writing. Nevertheless, the scheme was approved and a version of it is now being advanced by the Department of Administration.

The saga took another dramatic turn in January when the National Park Service (NPS) added the building to the National Register. Nominated in 2016 by the Kansas Preservation Alliance, Docking's application was tabled over objections and inexplicably shelved for more than five years. Thanks only to an October 2021 emergency appeal to the NPS by a private citizen, major changes to the building must now be formally evaluated.

In its review under the state preservation statute, the Kansas State Historic Preservation Officer (SHPO) determined that the project would destroy the historic building. Gov. Laura Kelly then ruled that no feasible alternatives existed, despite well-documented options at lower or



The historic photograph of the Docking State Office Building is courtesy of kansasmemory.org, Kansas State Historical Society. Copy and reuse restrictions apply.

the same cost.

Historically, the project would erase a Kansas icon. Fiscally, Docking was long ago paid for by Kansas taxpayers. Razing it would destroy 500,000 square feet of serviceable space while the state continues to pay private landlords for hundreds of state-worker offices. Environmentally, Docking has about 520 billion BTUs of embodied energy, the equivalent of enough gasoline to circle the Earth by car more than 4,000 times.

The founding members of Plains Modern knew that they must act, for petitioning the courts is Docking's last defense. Even with its strong legal case, without existing funding and almost no public awareness, they knew petitioning would be difficult. But, allowing the blatant disregard of preservation statute to go unchallenged was, they determined, an unacceptable option that would weaken Kansas preservation for years to come.

(continued on p. 5)

What is at Stake in the Docking Case

The Docking case is distinctive as a state-proposed project on a state-controlled building. Government projects are subject to review by the State Historic Preservation Officer (SHPO) under the state preservation act, K. S. A. 75-2724. If the SHPO determines that a project will “encroach upon, damage, or destroy” a historic property, the project cannot proceed until the governing body determines that “there are no feasible and prudent alternatives.” In the case of state buildings, appeals of the SHPO’s decision go to the Governor’s Office. This means that in the Docking issue, the governor appealed to the governor.

More ominous, however, is what is *missing* from state statute: in the case of state-controlled, listed properties, the final order to overturn (or uphold) the SHPO’s ruling on a major review need not be made public. Rather, the statute simply requires the final order be transmitted to and acknowledged by SHPO. This obviously violates the intention of the law, which specifically grants aggrieved parties 30 days to seek judicial review. Nevertheless, this loophole potentially provides those who wish to circumvent SHPO rulings a way to do so without legal recourse.

To illustrate with a local example, we might imagine that the M/RCPA nominated the Washington Marlatt house (which is owned by KSU) to the National Register, and it was listed. Then shortly thereafter, KSU officials decided to raze the building, submitted a proposal to SHPO to do so but were denied the application. If the Docking precedent stands, then all that is needed for demolition to proceed is for the governor to find that there are no prudent and feasible alternatives and to notify the SHPO. Unless aggrieved parties learn of the ruling via informal channels, it is quite likely that 30 days would expire before a judicial petition could be submitted, which is almost what happened in the Docking case. *Thus, because so many historic buildings in Manhattan and Riley County are state-controlled, this loophole directly endangers local preservation.*

Thus, the Docking case determines whether state statutes, which claim that “preservation should be among the highest priorities of government,” truly protect historic places.

For more information

Contact Plains Modern at plainsmodern@gmail.com. Visit the Plains Modern Facebook Group at <https://www.facebook.com/groups/1873173472874561> to view key documents related to Docking decisions. To make a donation, visit https://www.paypal.com/donate/?hosted_button_id=GYRBENOXCKAYN.

In Memoriam

The M/RCPA mourns the passing of Edna Williams, who died on July 17, 2022, at the age of 92. Edna served as the curator of the Wolf House Museum for 30 years.

Over the years, Edna conducted research, developed and provided educational programs and tours, supervised restoration projects at the Wolf House, and developed award-winning exhibits. One of her special exhibits was “Life at the Turn of the Century,” which showcased objects and furnishings typical of life in 1900 Manhattan, which was displayed in 2000 at the turn of the new millennium. The exhibit was recognized with an Award of Excellence from the Kansas Museums Association.

Possibly Edna’s best-known educational program is the annual tour of the Wolf House developed for fourth grade students, with all area fourth-graders participating. Every two years, Edna redesigned the program to ensure the program met the Kansas history standards for education. Started in 1994, the program continues today.

Edna also organized numerous yard sales, dessert theater performances, book sales, home tours, and other events, which provided funds for improvements to the Wolf House Museum. The gem that the Wolf House Museum is today is due in large part to the



Above, Edna Williams accepting the M/RCPA’s Exemplary Service to Historic Preservation Award in 2013.

efforts of Edna Williams.

In addition to her work with the Wolf House, Edna developed many bus tours to historical sites, provided numerous presentations to community and school groups, and shared her expert knowledge of antiques.

She served as the president and treasurer of the Riley County Historical Society and served on the Riley County Historical Museum Board of Trustees. She was a founding member of the M/RCPA and served on the Board of Directors. In 2013, the M/RCPA recognized Edna’s decades of exceptional service with the Exemplary Service to Historic Preservation Award and bestowed upon her honorary lifetime membership in the M/RCPA.

Edna helped us all better appreciate Riley County’s history, and she will be greatly missed.

Proposed Yuma Street Historic District

Written by Kathy Dzewaltowski

In 2010, the *African American Resources of Manhattan, KS, Thematic Nomination and Multiple Property Documentation Survey* was conducted, which identified historic structures and cultural resources associated with Manhattan's Black community. At that time, the Bethel A.M.E. Church and the Second (Pilgrim) Baptist Church were listed on the National Register as a result, and historic surveys also often lead to the creation of historic districts.

Back in 2018, the Douglass Center Advisory Board indicated it supported the establishment of a historic district along Yuma Street. The potential district was also discussed by the Historic Resources Board, and board members were supportive of a historic district.

Consideration of the proposed historic district was delayed until after the Douglass Activity Center was completed, and the pandemic also slowed the process. With the activity center finished and the community no longer in pandemic lockdown, the time was right to revisit the possibility of a Yuma Street historic district.

The proposed historic district is located primarily in the 900 block of Yuma Street and includes the Douglass Community Center, originally the USO for nonwhite servicemembers, 900 Yuma St.; Douglass Center Annex, originally Douglass School for nonwhite students, 901 Yuma St.; Douglass Park; Mount Zion Church of God, 916 Yuma St.; Kaw Blue Masonic Lodge, originally Shepard Chapel, 930 Yuma St.; and Pilgrim Baptist Church, originally Second Baptist Church, 831 Yuma St., which is already on the National Register, as mentioned. A parking lot also falls within the proposed district boundaries.

This area of town has a rich history with its roots going back to

Manhattan's earliest years. Manhattan was founded in 1855, and the 1865 Kansas Agricultural Census shows a population of 328, of which nine were Black citizens.

Then, the Great Exodus of 1879 occurred when thousands of formerly enslaved people fled the oppressive post-Reconstruction South to start new lives in Kansas (Wolfenbarger et al.). That spring, 104 "Exodusters," as the emigrants were known, arrived by rail in Manhattan ("The Exodites"). Manhattan received aid from the Kansas Freedman's Relief Association to purchase land near the base of Bluemont Hill where barracks were constructed to provide housing for the Exodusters (Wolfenbarger et al.). Exodusters who found employment accumulated savings, purchased lots, and built homes in the southwest part of Manhattan, which was described as "quite a little village" ("Quite a little village"). Several Exodusters found jobs working for the railroad, so choosing to live in southwestern Manhattan placed them close to their employment (Wolfenbarger et al.).

With the sudden influx of Exodusters at a time when segregation was the norm, there was an urgent need to accommodate Black churchgoers and establish places for them to worship. When Manhattan's Black population had been relatively small prior to the Exodusters' arrival, some white churches had provided separate sections for nonwhite parishioners.

The Second Methodist Episcopal Church, which was a Black church, had organized in 1866. The Bethel A.M.E. Church organized in 1879, with many of its founding members being former slaves, and the Second (now Pilgrim) Baptist church organized in 1880 (Wolfenbarger et al.).

A frame building for the Second Methodist Episcopal Church was erected in 1866 at Sixth Street and El Paso Lane. The 1903 flood caused



Top, Pilgrim Baptist Church. Bottom, the historic Douglass School.

damage to the church, and the building was moved to the corner of Tenth and Yuma Streets. The wood-frame building was replaced by the current stone structure in 1916 at a cost of \$4,500. When the new building was dedicated, Gov. Arthur Capper was in attendance and helped lay the cornerstone. Bishop William Shepard from Wichita dedicated the building, and the new church was named Shepard Chapel in his honor (Walton, 102-103).

When local resident Maude Woods passed away in 1947, her obituary indicated she was a member of Shepard Chapel Church ("Mrs. Maude Woods"). Her son Earl was only 15 at the time of her death, so presumably he also attended Shepard Chapel with his mother and siblings. Earl, a native of Manhattan, went on to attend what was then Kansas State College and played college baseball. He was the first Black baseball player in the Big Seven Conference and was the
(continued on p. 7)

(continued from p. 6)

father of professional golfer Tiger Woods.

In later years, the Shepard Chapel congregation struggled to keep the church going. The church's last active year was 1961. The Kaw Blue Masonic Lodge #107, which is a predominantly Black Masonic lodge, purchased the building in 1974 and is the current owner.

The Second (Pilgrim) Baptist congregation originally met in rooms in the former Avenue School located on Poyntz Avenue. Land at the corner of Ninth and Yuma Streets was purchased, and a wood-frame church was built in 1882 by the congregation. Work on the current brick building began in 1915 and was completed in 1917, and a new sanctuary was added in 1982 (Wolfenbarger, Second Baptist).

As the years passed, the Yuma Street Church of God in Christ, which was later renamed Mount Zion Church of God in Christ, was founded by Rev. J. C. Jackson and his wife Mattie when they came to Manhattan in 1932. The church building stood for over 70 years until it was replaced by the current building, whose construction began in 2004 (Walton, 100). Because of the building's age, the church would be a noncontributing structure to the proposed historic district.

Another concern with the increase of Manhattan's Black population was how to provide education. In 1879, the state granted permission for

communities to establish separate schools. Initially, Manhattan provided separate classrooms for nonwhite students within the same school building as whites (Wolfenbarger et al.). Then in 1903, Eli Freeman and Eli Cruise, representing a group called the Americus Club, attended a Manhattan school board meeting to ask the board to consider building a separate school for Black students (Walton, 88). In a letter to the local newspaper, Freeman explained that a separate school would provide the Black community with the opportunity for self-governance and would provide jobs for Black educators who, at the time, had to leave Kansas to find work (Freeman). The public was agreeable to the idea, and the board approved construction of a two-room stone elementary school, which was designed by Prof. John D. Walters, who started the architecture program at Kansas State Agricultural College (O'Brien, 26, 30). Named for Frederick Douglass, the school was completed in 1904.

By 1936, the school's student population had nearly doubled, necessitating expansion. The school district received funding from the Works Progress Administration, which was a New Deal program, to add two classrooms to the school and update the older section ("School work").

In 1954, the *Brown v. Board of Education of Topeka* Supreme Court ruling established that segregated schools were unconstitutional, leading to the end of Douglass School. The 1961-62 school year was its final year as a school (Walton, 94).

To address the needs of Black servicemembers, a United Service Organization (USO) center was built on Yuma Street in 1941. The Community House had been built during the years 1917-18 to provide relaxation and recreation space for soldiers and the community to use during World War I. A product of its times, the Community House was for whites only, and local Black churches provided support for nonwhite servicemembers.

In the early 1940s as war waged in Europe and the likelihood that the U. S. would become involved crept nearer, Fort Riley expanded. As a result, a local defense council recommended that a recreation center for Black servicemembers be constructed in Manhattan, using federal funds designated for the purpose ("Plans"). The new USO was to be built on Yuma Street across from Douglass School.

The construction contract was awarded to local builder Mont J. Green, and by November 1941, construction was well underway, with the foundation and framing completed ("A ripping start"). The new building known as the "Douglas" Center was rapidly completed and was dedicated in January 1942. It featured a main lounge with a soda bar, fireplace, library, kitchen, two darkrooms for developing photographs, and a maple dance floor with a stage at one end (Miller).

During the years the Douglass Center functioned as a USO, it was visited by Jackie Robinson and Joe Louis, who were both stationed at Fort Riley. Entertainer Lena Horne, who toured with the USO, also made a stop at the Douglass Center (Wolfenbarger et al.). Today, both the Douglass Center and the Douglass School are owned by the city and used for parks and recreation activities.

These structures within the boundaries of the proposed Yuma Street district historically played an (continued on p. 8)

Manhattan/Riley County
Preservation Alliance
Linda Glasgow, President
P. O. Box 1893
Manhattan, KS 66505

E-mail: mrcpanewsletter@gmail.com
Website:
www.preservemanhattan.org

The Board of Directors meets the second Thursday of the month via Zoom. Members are welcome to participate in board meetings. Contact the M/RCPA if you would like to participate in a board meeting.

Newsletter editor: Kathy Dzewaltowski



The Kaw Blue Masonic Lodge, which was originally Shepard Chapel.

M/RCPA
P.O. Box 1893
MANHATTAN, KS
66505-1893

(continued from p. 7)

important role in Manhattan's Black community. They served as the hub for social, cultural, and political events. The district is being nominated for historic registry consideration for its association with events that have made a significant contribution to the broad patterns of our history and for its contribution to ethnic heritage.

The private property owners within the district have indicated their consent to establish the historic district, leaving only the city to weigh in. The City Commission will discuss the proposed historic district during the Aug. 2 commission meeting. The Douglass Recreation Complex Advisory Board, the Parks and Recreation Advisory Board, and the Historic Resources Board have all voted in favor of establishing the historic district.

In the event the City Commission does not support the creation of the historic district, the nomination for the district could still move forward because the number of

supportive property owners is more than the required 50%.

Registry listing would allow contributing properties within the district to be eligible for state and federal tax credits as well as other granting opportunities that could help with maintenance and renovation projects.

If the proposed Yuma Street historic district advances, it would be reviewed by the Kansas Historic Sites Board of Review on Nov. 5, 2022.

"The Exodites." Manhattan Enterprise. 2 May 1879: 1.

Freeman, Eli C. "Regarding a colored school." The Manhattan Nationalist. 23 July 1903: 4.

Miller, Jim. "Latest features incorporated in new soldier centers here." The Morning Chronicle. 10 January 1942: 1.

"Mrs. Maude Woods." Manhattan Mercury-Chronicle. 20 November 1947: 12.

O'Brien, Dr. Patricia J. The Architects and Buildings of Manhattan, Kansas. Riley County Historical Society, 2008.

"Plans for colored soldiers." The Morning Chronicle. 20 June 1941: 1.

"Quite a little village." Manhattan Enterprise. 21 November 1879: 1.

"A ripping start for USO center." The Manhattan Mercury. 20 November 1941: 1.

"School work to start soon." The Manhattan Mercury. 12 August 1936: 1.

Walton, Geraldine Baker. 140 Years of Soul. KS Publishing, Inc., 2008.

Wolfenbarger, Deon, Barbara Hammond, and Kerry Davis. National Register of Historic Places Multiple Property Documentation Form. African American Resources in Manhattan, KS, Manhattan, Riley County, Kansas.

Wolfenbarger, Deon. National Register of Historic Places, Second Baptist Church, Manhattan, Riley County, Kansas.



Top, Mount Zion Church of God, and bottom, the Douglass Center.