Experience the field school at Council Grove through a photo essay and firsthand accounts.

This issue also includes the Kansas Preservation Plan insert!
The Plains Anthropological Conference returns to Kansas November 8-11, 2006. Sponsored by the Plains Anthropological Society, the three-day conference is a venue for archeologists, anthropologists, and historians studying the Great Plains region to present the results of their research.

The Plains Conference began in 1931 as a meeting of archeologists who converged to compare notes on the current season’s field investigations. It was held intermittently until 1947 but has been held annually ever since.

Kansas has hosted the Plains Conference four times between 1965 and 1991. The Kansas State Historical Society, the University of Kansas, and Washburn University are hosting this year’s conference in Topeka. The Capitol Plaza Hotel is the conference headquarters.

Conference events include a tour of the museum gallery and archeological laboratory of the Kansas State Historical Society, an early bird welcome party, field trips to the Claussen site in Wabaunsee County and the Steamboat Arabia Museum in Kansas City, a banquet, book sales and exhibits rooms, and presentations of research results.

Honored guest Dr. Schuyler Mead Jones will be the banquet speaker. Dr. Jones was born and raised on a Sedgwick County farm and is the grandson of James R. Mead, the founder of Wichita. Trained in anthropology, with degrees from Edinburgh and Oxford Universities, Dr. Jones has traveled extensively and conducted fieldwork in East Africa, Afghanistan, Nepal, Greenland, China, and Tibet. He is the author of several books and a frequent contributor to professional journals. From 1985 to his retirement in 1997, he was the director of the Pitt Rivers Museum in Oxford. In 1999 Dr. Jones returned with his family to settle in Wichita. Dr. Jones edited and published the accounts of James R. Mead in Hunting and Trading on the Great Plains 1859-1875. The title of his banquet presentation is “James R. Mead’s Memoir: Some Anthropological and Historical Considerations.”

Registration information and other information, can be found online at plainsanth2006.org.
The State Historic Preservation Office (SHPO) will host two workshops in August focusing on the 2007 federal Historic Preservation Fund (HPF) grant program and National Register of Historic Places program. The workshops will cover the eligibility requirements and application process for the Historic Preservation Fund (HPF) grant program and provide a basic understanding of the National Register program. Other topics, such as the Secretary of Interior’s Standards for Rehabilitation, state and federal tax credits, and the requirements for becoming a Certified Local Government, will be explored. The workshop will conclude with ample time for questions from workshop attendees.

This is not a Heritage Trust Fund (HTF) grant workshop. HTF workshops are held September through January and are listed on the back cover of this newsletter.

Each year the SHPO awards HPF grants to organizations, such as historical societies, universities, regional planning commissions, non-profit corporations, and city and county governments, to help support local historic preservation activities. These competitive grants are used to fund historic property surveys; National Register nominations; preservation plans; design-review guidelines; and educational activities, such as brochures, local conferences, and workshops.

An HPF grant must result in a completed, tangible product, and all activities must pertain to the preservation programs outlined in the National Historic Preservation Act of 1966, as amended. The grant monies may be used to fund up to 60 percent of project costs. The other 40 percent (recipient match) must be furnished by the project sponsor and may be provided through cash or in-kind services and materials.

The first workshop will be in Colby on Thursday, August 17. The second workshop will take place in the KSHS museum classrooms on Thursday, August 24.

Applications for the 2007 Heritage Trust Fund (HTF) grants will be available in early September. The HTF is a state program that provides matching funds for the preservation of properties listed on the National Register of Historic Places or the Register of Historic Kansas Places. This is a competitive grant program.

The deadline for applications in this round of grants is March 1, 2007. To be eligible for funding, applications must be complete and postmarked by the stated deadline. If an application is hand delivered, it must be received in the State Historic Preservation Office by 4:30 p.m. on March 1, 2007. Final selection of projects will be made at the spring meeting of the Kansas Historic Sites Board of Review.

Preliminary applications, due January 15, 2007, are not required but are encouraged. Grant application workshops will be held in locations around the state as listed on the back cover of this newsletter. Dates and locations for the workshops will be enclosed in the application packet.

To be placed on the mailing list, please call (785) 272-8681 Ext. 245.
The Airplane Bungalow

Midwestern Style
During the early 1900s, the bungalow heyday in California, a wide range of variations on the basic bungalow pattern appeared. One of the less common—but still very striking—varieties is the airplane (or aeroplane) bungalow, which typically features a large, gabled one-story front section and a wide two-story section at the rear of the house. The roof lines are low and sweeping, sometimes even curved, suggesting an Asian influence. These California airplane bungalows were big and beautiful, and probably out of the reach of the working class.

The airplane bungalow is not a well-defined style. Virginia and Lee McAlester (Field Guide to American’s Historic Neighborhoods and Museum Houses: The Western States. Alfred A. Knopf, New York, 1998, p.545), in describing a Craftsman-style house, note that “The small second story behind makes this house an airplane bungalow.” Robert Winter, author of The California Bungalow, is less specific, designating a Craftsman house as an airplane bungalow based on its “spreading wingspan.” A description of the Barbour-Reynolds house in Seminole, Oklahoma, suggests that this airplane bungalow had “a unique design (that) created an actual plane of air” for cooling. The McAlesters, however, speculate that the name airplane bungalow arises either from the panoramic view afforded by the second story, or because the small second story to the rear of the house looked similar to a cockpit riding over the wings of the roof of the main block.

Airplane bungalows are not commonly found in house plan books of the 1920s. In the compilation of house plans entitled 500 Small Houses of the Twenties, only one airplane bungalow is depicted. An exception is the collection of Topeka builder and plan book publisher L. F. Garlinghouse, whose plan books feature a distinctive style of airplane bungalow.

The Midwestern Airplane Bungalow

In contrast to the airplane bungalows of the west coast, the Midwestern airplane bungalow is always a modest structure. While there is considerable variation, the main block of the typical
Midwestern airplane bungalow is a one- or sometimes one-and-a-half-story front gabled structure with a two-story cross-gabled section to the rear. Douglass Wallace describes this style in detail:

In plan, the typical house can be divided, front to rear, into three nearly equal sections. Front: living room, often the full width of the residence; in some instances a front bedroom as well. Middle: dining room, side hall, bath, and a “front” or middle bedroom. Rear: kitchen, back bedroom, back porch (if any), and the ubiquitous breakfast nook. Depending on size and arrangement, access to the upstairs is through the dining room or off the short side hall. The sleeping porch itself varies greatly in size from house to house—the quite small to the very large. Particularly in the large examples, some upstairs, either originally or at a not very late date, have been divided into two ordinary-sized bedrooms. Low ceilings in both the rear, kitchen section and the upstairs reinforce the low, streamlined exterior profile of the style.

Instead of being large, imposing structures, the Midwestern airplane bungalows are small, with one or two bedrooms on the main floor and a sleeping porch in the top of the two-story addition for the warm summer nights. A careful review of the 1932 Sanborn fire insurance maps of Topeka reveals a profusion of one-story houses with cross-gabled two-story additions in back—airplane bungalows—in many 1920s neighborhoods.

Midwestern Bungalows in Topeka

If you drive around in Topeka, you will find these little airplane bungalows in flocks, roosting in residential neighborhoods built in the 1920s. But as you drive into the neighborhoods of the 1940s and later, the style disappears; it is also missing from earlier neighborhoods that are populated primarily with large two-story structures. As you drive out of Topeka, you’ll discover that airplane bungalows are scarce even in nearby cities. Still, pockets of Midwestern-style airplane bungalows can be found in Kansas City and Wichita, and an occasional loner can be found in Lawrence and Dodge City.

What is the origin of this diminished style of airplane bungalow? Why are there so many in Topeka? Douglass Wallace, in a pamphlet entitled Kenwood: Bungalow Suburbia, goes a long way toward answering these questions. Wallace points back to Garlinghouse. A designer on the Garlinghouse staff, Iva G. Lieurance, had traveled to many cities in the United States, including those in California, and came back with design ideas that she adapted to the eastern Great Plains. As noted earlier, virtually any Garlinghouse catalog from the 1920s shows at least one, if not several, Midwestern-style airplane bungalows.

Again, these are not the impressive, sweeping-roofed structures occasionally found on the west coast; in fact, the little sleeping porches that distinguish the style are barely visible in the catalog photographs and are not even shown in the plans. You have to look at the accompanying text to read a passage such as “over the sewing room and back porch is a large enclosed sleeping porch” or “upstairs are a large attic and sleeping porch.” It is interesting that while the Garlinghouse catalogs routinely refer to “sleeping porches,” current real estate ads refer to the same part of the house.
as a bedroom or bedrooms. A survey of the available Garlinghouse catalogs finds the words “airplane bungalow” lacking. Wallace points out that the label was not used in the Midwest during the time when these homes were being built but apparently came into use later.

The reign of the Midwestern airplane bungalow was short. They were built primarily in the 1920s, but once the depression hit, home building ground to a near halt. When the economy revived, the airplane bungalow had fallen from favor, replaced by more efficient but less appealing structures.

The Midwestern variety of the airplane bungalow is a good, solid, functional, affordable interpretation of an exotic west coast style. While we cannot pin down the origin of this variant, it may have been developed in Topeka, where it also enjoyed great success. For many Topekans, the airplane bungalow is emblematic of our town. Driving down a street covered by old arching trees and lined on both sides with Midwestern airplane bungalows gives one a good feeling of home.

State Archeologist Bob Hoard prepared this article.
A ride on the Topeka Transit’s West Sixth Avenue bus affords an economical and efficient ride from downtown to the city’s west side. On the way, one meanders through the sprawling Topeka State Hospital grounds near Sixth and MacVicar Avenues. Bathed in morning sunshine, the Center Building, also known as “The Castle,” emerges majestic but forlorn from the dew-covered grasses. Its Victorian architecture is impressive; its boarded-up doors and windows present an element of mystique. Despite its long history, its future is uncertain.

The Kansas legislature appropriated $25,000 in 1875 for the construction of an insane asylum in an open space two miles from the Capitol building (Bay 1968). The Kansas State Insane Asylum opened in 1879 and consisted of two ward buildings with accommodations for 135 patients. Many supplemental buildings were constructed over the years on the grounds that became known as the Topeka State Hospital, after an act of the state legislature renamed the growing complex in 1901 (Bay 1968).

The remarkable six-story main building was designed by H. M. Hadley and constructed in 1900. Its architectural style blends elements of Richardsonian Romanesque and Queen Anne styles with several Neo-classical elements on both the interior and exterior.

From its foundation of rough-faced stone, The Castle builds upward with both red and buff brickwork. The first story is framed entirely of red bricks and the upper stories are buff. Red brick bands demarcate each successive level. The treatment of window lintels is inconsistent: while all lintels and sills are of red brick, some are fully arched, while others are either segmental or flat. Red brick banding on the towers serves as both windowsill and lintel.

Three impressive towers are attached to the façade, each having a unique size, height, and design. Two towers have conical roofs capped with copper; the other has a hipped roof and dormer. Each tower has an abundance of windows displaying a variety of designs and details.

The building has a hipped roof of dark slate and has several hipped dormers of differing sizes in addition to several shed dormers near the crest on the east and west ends. Copper details highlight the crests of the dormers, and copper polygonal acroterium or ornamentation adorns their apexes. A brick-corbelled frieze and distinctive copper rain gutters decorate the eaves.

Another remarkable feature is a three-story white portico that wraps around the central tower and echoes the tower’s design by protruding outward around it. The first story is supported on
rough-faced stone piers. Unfluted metal columns with composite capitals support the second and third levels. Each level has a thin white metal railing around its perimeter.

The interior holds Victorian elements, such as leaded stained glass windows, glazed tile fireplaces, and cast iron doors that exude turn-of-the-century craftsmanship (Topeka Capital-Journal 1978). Neo-classical elements can be found on the interior in the Ionic capitals in the chimneypiece of the first floor and on a delightful little pastoral scene carved in low relief on a chimneypiece tile on the third floor.

Unfortunately, along with the building’s many pleasant elements, there is also considerable water damage to the upper levels causing the paint and plaster to peel down to the lath and brick in some sections. Some rooms contain only rudimentary brick fireplaces and have bars across their windows.

**An Integral Part of Topeka State Hospital’s Success**

While the Center Building anchored the sprawling hospital campus, it did not house patients; instead, it was used for administrative purposes and for housing the doctors, their families, and other employees. A woman who once lived on the upper floor said that there were no kitchens in the upper stories and that the doctors and their families were served in their dining rooms from a central kitchen (Topeka Capital-Journal 1978).

Housing the doctors on-site in the Center Building and exposing the patients to a family atmosphere was considered a valuable aspect of treatment and helped to ease acclimation back into society (Topeka Capital-Journal 1978).

Topeka State Hospital not only was successful in the containment and treatment of its patients, but also as a nurses’ training facility. Despite this success, the community could not support two nurse-training programs, and the Stormont School of Nursing prevailed.

After World War II approximately 1,800 inhabitants occupied the site (Topeka Daily Capital 1954). Reforms in the treatment and release of patients then became the innovative trend in the mental health community, and the need for mental institutions began a steady decline.

The Topeka State Hospital was overshadowed by the other mental health institutions and training facilities in and around the state, and changes to the Center Building caused it to lose its architectural integrity. The hospital closed its doors for good on December 31, 1997. Thankfully for the community, but unfortunately for the Center Building, there no longer was a need for three mental health hospitals in Kansas.

**National Register Denial Dims Preservation Hope**

Interest in placing the Center Building on the National Register of Historic Places increased in the early 1970s. Yet in 1979, the structure, as well as the main building at Osawatomie State Hospital, failed to meet National Register criteria “because in each case the extensive wing arrangements have been demolished, each structure fails to sufficiently convey its most important historical character—that of a later frontispiece designed to integrate with the older hospital complex” (J. A. Wortman to R. C. Harder, letter, 7 July 1979, Kansas State Historical Inventory File, Topeka). This determination reached because the essence of the Kirkbride Plan had been destroyed (see below), resolved that the Center Building could not stand on its own architectural merit.

An article in the February 24, 1996, Topeka Capital-Journal suggested that the fate of the Center Building was still

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**The Kirkbride Plan**

The Center Building once had two wings that housed the patients on either side of it. These wards survived a fire in 1958, and an efficient evacuation saved the lives of all the patients and staff (Topeka Capital-Journal 1958). However, Woodsview ward (located to the right of the Center Building) and the Stone (located to the left) were ultimately demolished in 1964 and 1973, respectively.

This arrangement, known as the “Kirkbride Plan,” was used extensively throughout the country in the construction of mental institutions around the turn of the century. Dr. Thomas Story Kirkbride served the Pennsylvania Hospital as superintendent from 1841-1883. A description of his plan is as follows:

Dr. Kirkbride spoke of his plan as linear. Buildings were arranged en échelons. The center building was more imposing than the others and had a dome, in agreement with the classical tastes of the time. From the center building, used for administration offices, extended wings right and left for patients. From the ends of the wings, short cross sections dropped back to connect with more buildings, for patients, which were parallel to the original wings. Each ward was enough out of line so that fresh air could reach it from all four sides and it was not under observation from the other wards.

Quoted from Dr. Kirkbride and his Mental Hospital by Earl D. Bond (rootsweb.com/~asylums/index.html#ks, accessed 5-3-06)
undecided and that, “… [the] Castle on 6th St. outlived its purpose.”

Since the hospital’s closing, numerous articles have been published regarding the rezoning and transferring of buildings on the once extensive Topeka State Hospital grounds, the cemetery, and the nearby surrounds. Significant development and rehabilitation of the complex and other buildings in the area have breathed new life into the area. A one-year moratorium against the demolition of the Center Building was issued in 2000, but little has happened since. All these factors have lead to the abandonment and deterioration of the majestic Castle.

Suggestions for the building have included rehabilitation into apartments, a theater and arts complex, or a museum of mental health practices and devices; continued use as office space; and even use as a haunted house. Still the building sits vacant, neglected, and abandoned.

Many drawbacks come to mind when considering the rehabilitation of the Center Building: asbestos abatement, rotting wood, water damage to paint and plaster, and the building’s inability to heat itself because heating is provided by an on-site power plant connected to the buildings by steam tunnels. These problems, coupled with the stigma attached to the structure, create a complicated situation. As one man suggested, “There’s no market for a used mental hospital” (Topeka Capital-Journal, online edition 1999).

What is to become of this historically significant and architecturally marvelous structure? One need only do an Internet search to find web sites that not only feature, but that are wholly dedicated to, abandoned insane asylums. There is clearly a public interest, and this should be a good indication of the rich contribution of this building to the history and culture of Topeka. Surely somehow this interest can be incorporated into a future for “The Castle on Sixth Street.”

References Cited
Historic Asylums website: rootsweb.com/~asylums/index.html#ks
Topeka Capital-Journal Online, 5 March 1999, 8:33am: cjonline.com
Topeka Capital-Journal, 29 December 1958
Topeka Capital-Journal, 6 May 1978
Topeka Capital-Journal, 24 February 1996: 10BB
Topeka Daily Capital, 6 June, 1954: 75

Recommended Web Sites
The following web sites feature photography of abandoned insane asylums:
rootsweb.com/~asylums/index.html#ks
(Features photos of the Center Building by the author and information about the Kirkbride Plan.)
forgottenphotography.com
darkpassage.com/hopscotch
opacity.us

Article and photos by Wendy Huggins, administrative assistant and tax credit clerk in the Cultural Resources Division.
Volunteers

KATP Field School Trains Amateur Archeologists

The 2006 Kansas Archeology Training Program field school, headquartered in Council Grove from June 3 through 18, was attended by 180 volunteers from all regions of Kansas and from Arkansas, Colorado, Illinois, Indiana, Iowa, Missouri, and Massachusetts. Ninety-six were first-time participants, and 36 were between 10 and 18 years of age. Two groups of Boy Scouts and their sponsors—Troop 1 from Kansas City, Kansas, and Troop 10 from Topeka—participated in the field school to fulfill a portion of their Archaeology Merit Badge requirements. Altogether these volunteers contributed 7,234 hours of labor in the field, artifact processing lab, and classes, bringing the total number of hours donated to Kansas archeology through this program since 1975 to 151,426.

A Council Grove school teacher in real life, Ellie Williams proved to be an enthusiastic and skilled excavator. Her hard work was rewarded with this find of a bifacial stone tool. Photo by Melanie Naden.

Both old and new participants begin each field school with an orientation session. State Archeologist Bob Hoard presents the archeological overview of the Morris County project to a standing-room-only crowd on the opening day.

Wesley Gibson of Canton (center) exposes a burned limestone feature as digging partner Melonie Sullivan of Lawrence (seated at right) completes paperwork.

Archeologist Jennifer Epperson instructs first-time participants in excavation techniques.

Volunteers arrived from across the country.

Kansas Archeology Training Program 2006

Photos by Craig Cooper unless otherwise noted.
Fieldwork

The excavation at site 14MO403 southeast of Council Grove yielded a number of artifacts from the Archaic-age Munkers Creek culture (ca. 5600-4800 years ago) and Hopewellian people of the Early Ceramic period (ca. 2000-1400 years ago). Projectile points, knives, drills, scrapers, waste flakes from stone tool making, and pottery sherds were among the artifacts representing the everyday activities that once occurred at this place. No house floors, storage pits, or post molds were uncovered, but several possible hearths of fire-reddened limestone were exposed in one area. Look for a more detailed preliminary summary of findings in the next issue of *Kansas Preservation* and a technical report in *The Kansas Anthropologist* in 2008.

Photos by Craig Cooper.

Dick Keck of Prairie Village and Wayne Donohoe of Topeka use soil augers to test a Kansa Indian site in the Council Grove vicinity. Historical archeologist Anne Bauer sifts the soil brought up by the augers. The goal of Bauer’s small survey team was to better define the boundaries and condition of this previously recorded and collected site.

Screeners pick small artifacts from the screens so that nothing of importance is missed.

Principal investigator Jim Dougherty (right) consults with farmer Gail Lee (left), who did everything in his power to ensure the success of the fieldwork.
Sharon McKinney of Topeka was kept very busy sifting dirt from excavation units at 14MO403 in which her grandchildren were digging.

By leaving the rocks on pedestals of earth, Wesley Gibson can better define the feature, possibly a scattered hearth.

Aerial view of excavators resembles a busy ant hill.

Dean Rath of Towanda chauffeurs volunteers to and from the site on the deluxe hay trailer shuttle.
Community

After each hard day’s work, a variety of evening programs, arranged by KAA First Vice President Sharon Sage, provided entertainment and education for the participants. There were tours of Kaw Mission State Historic Site by Mary Honeyman; site 14MO403 by Principal Investigator Jim Dougherty and Crew Chiefs Roger Ward, Melanie Naden, and Brenda Culbertson; and Allegawaho Heritage Memorial Park by Ron Parks. Demonstrations of flintknapping by Wayne Donohoe and Dan Rowlinson and primitive archery by Clint Thomas showed the possibilities for learning about prehistoric lifeways through experimental archeology. Talks about prehistoric use of astronomy by the Pawnee Indians by Bob Blasing and remote sensing of Santa Fe Trail sites by Mary Conrad rounded out the schedule of programs. Some local residents shared their informative artifact collections at Collectors Night. In addition, some KATP participants took in the Symphony on the Prairie and Wah Shun Gah Days activities.

Archeologist Tim Weston and KAA High Plains Chapter President Nancy Arendt of Colby examine local artifact collections brought to the National Guard Armory for the June 7th Collectors Night.

A select group of KSHS, Inc. board members visited the site: Michael Stubbs; Vicky Henley, KSHS, Inc. executive director; Dru Sampson; Hal Ross; Bob Hoard, tour guide; Mark Reddig; Paul Buchanan; Shari Wilson; Jennie Chinn, KSHS executive director. Jacqueline and Herschel Stroud are kneeling in front.

At the June 15th resume, Don Stuteville of Manhattan, landowner of 14MO403, was presented with a KAA Certificate of Appreciation and a big round of applause for making the 2006 KATP field school possible.

Photos by Craig Cooper unless otherwise noted.
Council Grove
Kansas Archeology Training Program 2006

Wayne Donohoe of Topeka and Dan Rowlinson of Auburn demonstrate prehistoric stone toolmaking techniques, while Bev Zupka and Sharon McKinney of Topeka look on. Photo by Margie Reed.

Kansas History Museum curation staff Laura Vannorsdell (left) and Rebecca Martin (center) were on hand at Collectors Night to identify and offer conservation advice about historic objects.

The flintknapping demonstration brought an appreciative crowd to the CGHS campground. Photo by Margie Reed.

The 35-foot stone monument, erected in 1925 by local citizens as a tribute to the memory of the Kanza presence in the area, was one of the stops on the tour of the Allegawaho Heritage Memorial Park.
Jim Roberts of Independence, Missouri, sorts soil flotation samples from 14CO363, completing a requirement for certification.

(More)

Sharon Lujin of Independence, Missouri, Jimmette Rowinson of Auburn, Marshall Strickler of Valley Falls, and Joe Meeks of Fort Scott work at full speed to process the many soil flotation samples brought from 14MO403 to the CGHS flotation station during the last few days of the project.

Photos by Craig Cooper unless otherwise noted.
Artifacts

Diane Rhodes of Lakewood, Colorado, is a retired National Park Service archeologist. She returned to her hometown of Council Grove to volunteer for this project. Working shoulder-to-shoulder with amateur participants, she did not disguise her pleasure in finding this stone biface.

One of several extensive burned limestone clusters, exposed during the final days of the project, may be interpreted as a scattered hearth. Photo by Brenda Culbertson.

A chipped stone drill found in place by a careful excavator. Photo by Brenda Culbertson.

After cleaning and cataloging by lab workers, bagged artifacts await analysis by the principal investigator. Photo by Margie Reed.
Camaraderie Along with Education

A Report on the Artifact Restoration and Conservation Class

Wanted: Volunteer with patience, perseverance, and determination for artifact reconstruction. An eye for proper collection preparation, knowledge of proper fixatives and safety concerns, willingness to work with different artifact classes, and a sense of humor required. Good eyes are helpful. Previous education in Artifact Restoration Class taught by Chris Garst a plus.

The scholars who successfully completed the Artifact Restoration and Conservation class offered at this year’s KATP field school could be successful candidates for the job described in the want ad above. Ten KAA members took the class to fulfill the “repairing damaged artifacts” requirement under the Basic Archeological Laboratory Technician category of the certification program. The class, held in the mornings of June 5 through June 8, was taught by KSHS Archeology Lab Supervisor Chris Garst, with the indispensable help of KAA member Sharon McKinney of Topeka. The class focused on the techniques of artifact restoration, applied primarily to historic and prehistoric ceramics, and conservation practices for all classes of artifacts. An optional activity of the class was to undertake co-authoring an article about the class for Kansas Preservation. The students can best describe what the class entailed.

Jimmette Rowlinson and Anita Frank reported that the class had two components: reconstruction, where “a lot of patience to find fragments that matched and could be reassembled” was required, and artifact conservation, for which “class members gave short reports on components of restoration, including such topics as hazardous materials in your collection, storage mounts, leather conservation, and organic objects.” Nancy Calhoun also discussed conservation and noted that class members “became mini-reporters as we each read and formally reviewed our article for the rest of the class.” Jerry Finke commented on the wide variety of topics discussed by the class and felt that the broad range of information would prove “useful in our private lives as well as during the times we assist with archeology lab work.”

The bulk of class time was spent working with potentially reconstructable items. Calhoun described the process: “We chose (projects) from generally sorted sacks of low-fired jar materials, similarly painted ceramics, glassware, porcelain doll chips, tableware, and prehistoric pottery. After many hours of working with such a sack, some of us had reconstructed an item such as a storage jar lid or a partial jar, but more often than not we resacked the pieces into more narrowly sorted subcategories with a few pieces matched and glued back together.”

Rowlinson and Frank noted that many specimens they worked with came from excavated sites, and many items were missing pieces. Several artifacts came from excavations near Arkansas City in Cowley County and from Jefferson County; however, the majority were donated from the site of Canville Trading Post in Neosho County. The trading post, which served the Osage, was active from the mid-1840s through the early-1870s. A large variety of quality items, nearly all fragmented, was collected from the surface.

“It looked at first like a jigsaw puzzle,” said Marian Poe, “but I soon learned that it more resembled several jigsaw puzzles after a two-year-old got into them. My partner and I were misled about the ease of assembly with the first group we selected. We had an almost complete cup. Merrily we matched, glued, and placed the glued pieces into the sand box to fix the glue, following the instructor’s directions. We heeded the warning to not glue our fingers to the piece. This was fun!”

However, as Poe noted, the pieces required increasingly higher levels of skill. “Unfortunately, the next set we selected taught us humility. After several hours of trying to match pieces and only finding a couple, we admitted defeat. Our final set provided additional challenges. It was a set of dishes, or rather parts of sets of dishes. There were patterns on both sides of some pieces. By now, finding any piece that matched had us shouting, ‘Eureka.’”

Marilyn Finke also experienced the highs and lows of reconstructing artifacts. “A case in point is when I sorted scores of small pieces of ceramic with a design on the front and the reverse. As some said, it’s like putting together a thousand-piece puzzle with no photo and only 250 of the pieces available. I finally found two pieces that fit perfectly and the design artistically flowed from one piece to the other so I glued it, delighted that I had finally found something that fit. A few minutes later, my hopes were dashed as I sat holding the pieces tightly together to set the glue. As I moved to
change position, the backside came into focus, with the disappointing view of the reverse and two very unmatched pieces held together by my hands! Just another day in reconstruction/deconstruction learning!"

Nancy Arendt also used the puzzle metaphor when describing the reconstruction process. "If you like double-sided puzzles without pictures or directions and sometimes the same color and texture on both sides, then reconstruction is the place for you. Patience, perseverance, and determination are required."

Jim Roberts wrote of the class as a challenge and discussed the valuable help a partner could give. "By the fourth bag (of presorted, potentially reconstructable artifacts), we had managed to put together six pieces. After several more bags, my partner got a bag of doll parts and started to make progress. I started on a tray of black and white china. Voila! After the first sort, and finding that there were at least six different patterns, numerous items began to go together. This was the best I had done, and my partner helped with finding matching pieces. I worked on this tray for three sessions and enjoyed every minute of this challenge. My partner and I shared each victory."

“I’m so very pleased with the way this class progressed,” declared Garst. “Many of the class members worked on projects that not only could not be completed, but could hardly be begun. It never stopped any of them from trying to sort or match pieces. They looked at the challenges from first one perspective and then another, never in a rush to cry ‘Uncle.’ Ultimately, all of the students were able to partially or completely reconstruct some items. I think we all enjoyed ourselves.”

The Finkes seconded this notion: “We enjoyed seeing friends from previous classes, as well as meeting new class members who became new friends. That is one of the big plusses of the KATP and the classes—camaraderie along with education.”

Nancy Arendt of Colby, Nancy Calhoun of Manhattan, Marilyn and Jerry Finke of Kansas City, Missouri, Anita Frank of Topeka, Marion Poe of Sterling, James Roberts of Independence, Missouri, and Jimmette Rowlinson of Auburn are all KAA members working on their certification process. Chris Garst is the KSHS Archeology Lab supervisor.
Zollner Named CRD Director

Patrick Zollner was hired as director of the Cultural Resources Division on July 17, 2006.

Zollner had served since February 2004 as an architectural historian working with the National Register of Historic Places program. In February 2006, he was named Deputy State Historic Preservation Officer.

A native of northeast Arkansas and a graduate of the University of Arkansas, Zollner worked previously at the Arkansas Historic Preservation Program as an architectural historian and National Register coordinator from 1990 to 1998. He also has worked as a preservation consultant, was a founding member of the Arkansas Famous and Historic Tree Program, and served as a board member and vice president of the Arkansas Historical Association from 1995 to 2003.