

TOWN PLANNING AND ARCHITECTURE

DEVELOPMENT PATTERNS

Kansas' communities, like those from the nation's first settlements, followed the European tradition of providing proper spaces and choosing special sites for both public and private buildings. The deciding factor in the layout of these communities, more often than not, was related to physical factors — the location of the river or the presence of a railroad line and the use of a grid system for platting streets and lots. During the early settlement period in Kansas, the town's main street usually faced the river and contained the community's major commercial buildings. After the arrival of the railroad, three distinct types of town plans emerged in Kansas — those oriented to river traffic, those with a public square surrounded by commercial and institutional buildings, and those with a central main street. Manhattan combined two of these patterns. A central main commercial street (Poyntz Avenue) began at the river landing and extended west. Radiating out from the main street to the north, west, and south were residential neighborhoods platted in a grid pattern. The arrangement reflects the physical circumstances at the time of the City's founding, the technological development of the era, and the location of the Big Blue and Kansas Rivers.

Before the Civil War, the steamboat was the dominant carrier of freight and passengers in the region. Towns such as Manhattan, which developed during this period, initially mirrored the plans of the nation's early seacoast communities. Each town's street system served the waterfront, which included the river levees and landings. Business houses occupied the locations on or near the landing with the most convenient arrangement for unloading and breaking cargo in bulk for distribution to retail traders, as well as for collecting, packaging, and shipping raw goods to other locations. Directly inland from the river landing were government offices, hotels, saloons, and retail establishments. Choice residential enclaves often occupied higher ground overlooking the river and upwind from the landing.

While the development of Manhattan after the coming of the railroad shifted commercial/industrial development patterns, it also retained the Main Street prototype where business houses faced onto a main street. The manufacturing and freighting services remained in the southeastern quadrant due to the location of the depot, which depended upon accessibility to the railroad tracks that ran along the riverbanks where

there was a gradual change in grade. As a result, the City's commercial businesses continued to cluster along its historic main commercial thoroughfare (Poyntz Avenue) well into the twentieth century. At the same time, industrial and warehousing businesses extended south from Poyntz Avenue along Wyandotte Avenue near the railroad facilities in Battery Park. Because of the location where two rivers merge at the City's eastern boundary, railroad and wagon road bridges played an important role in the City's development as well as the traditional orientation of commerce at its eastern boundaries.

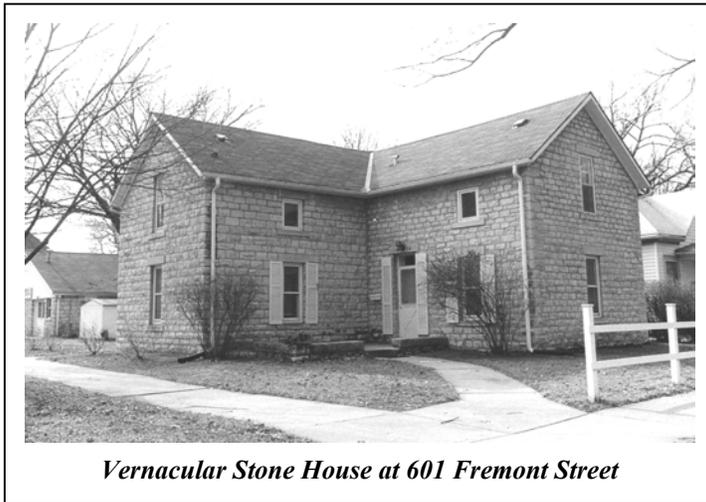
In addition to the grid system of streets bounded by the Big Blue and Kansas Rivers on the east, transportation networks also influenced the development and physical character of Manhattan. In particular, Bluemont Avenue, which initially led to Blue Mont College and later the agricultural college, stimulated residential development along this corridor just as concentrations of commercial and residential building continued to develop along the City's rail systems.

The college campus in the northwestern portion of the City was a primary influence on the town's physical development. The need for retail sales and services spawned the town's second commercial center known as Aggieville and also referred to as Uptown in relation to the City's original commercial main street which was Downtown. The growth of the college stimulated residential development in the surrounding area as well.

The designation of 100-foot-wide avenues (such as Poyntz and Bluemont) that were major collector streets for the residential areas within the grid system also stimulated mixed use along their routes. Along the avenues, the apartment buildings, small hospitals, single-family residential enclaves, neighborhood commercial corners, government offices, churches, and schools that defined specific neighborhoods eventually linked Downtown and Uptown. The electric trolley system inaugurated in 1908 incorporated these avenues with other well-developed streets, further stimulating development between the eastern and western boundaries of the City and, further west, to Fort Riley and Junction City. Further linking the residential and commercial neighborhoods was the system of public squares and parks incorporated in the early platting of the City. Each ward had square blocks devoted to public use. The physical centerpiece was the original 45-acre fairground that served as the hub of the City's social and cultural life. As a result, during its various stages of development, the citizens of Manhattan and the students of the college had convenient access to shopping and other services and programs.

ARCHITECTURAL STYLES AND PROPERTY TYPES

The availability of water and suitable building materials influenced the location, configuration, and physical appearance of communities such as Manhattan during the state's early settlement period. A number of areas in Kansas, such as Manhattan, contained limestone formations as well as river clays that provided a supply of readily accessible building materials that were suitable for brick making. Builders used local stone not only for building foundations, but also for entire structures and as trim elements on brick buildings. Large stands of hardwood trees provided timber for framing and they imported white and yellow pine for finish lumber.¹ In Manhattan, native oak and walnut were plentiful. From its earliest beginnings, native limestone was the preferred building material for many of Manhattan's business houses and residences. Up until the 1930s, all of the City's public buildings, including those of Kansas State University, had limestone façades.²



Vernacular Stone House at 601 Fremont Street

Whether they built their residences and business houses of wood, stone, or brick, the builders of the first permanent buildings in Kansas followed the vernacular building traditions and styles they had known in their home communities. In Manhattan, the earliest structures utilized log and stone materials as well as prefabricated wood structures.

For the community's most important residences and commercial houses, they adapted the popular high style Georgian, Federal, and Greek Revival styles and modified them according to the skills and materials available in the new community.³

At the time Kansas entered the Union, thirty-five urban centers in the United States had populations exceeding 25,000. Thirty years later, there were almost four-times that number and at least twenty-four cities claimed more than 100,000 inhabitants. During

¹ Sachs and Ehrlich, 2-3.

² Federal Writers Project, 250.

³ "Kansas Preservation Plan Study Unit on the Period of Exploration and Settlement (1820s-1880s)," 63.

this period, sharp differences emerged between the East and the West, as well as between village, town, and city. The larger commercial centers began to organize land uses and relegated administrative, retail, wholesale, industrial, recreational, and professional services to certain locations. Architects and builders designed new building types for specific functions or reinterpreted and adapted traditional designs for new uses. From this, designs emerged for the commercial block, office building, city hall, courthouse, schoolhouse, opera house, hotel, department store, manufacturing plant, and warehouse.⁴

Commercial and Institutional Architecture

Commercial buildings erected in the United States during the late nineteenth and early twentieth centuries followed many general forms and patterns. They fall into two distinct design categories — those that reflect popular academic “high style” designs and those that feature simple utilitarian styles. Two major property type classifications that denote a late nineteenth and early twentieth century building’s overall plan and form are the “False Front Victorian Functional” and the “Urban Commercial Building Forms, 1870-1940.” The latter building type includes the following sub-types: the One-part Commercial Block, the Two-part Commercial Block, Stacked Vertical Block, Two-part Vertical Block, Three-part Vertical Block, and the Temple Front designs.⁵

Most of the first commercial buildings in Kansas were simple temporary structures capable of housing various business functions. As soon as possible, owners replaced their first business houses with brick or, when available locally as in Manhattan, limestone. Most were two or three stories in height. Rooms on the upper floors served as offices, assembly rooms, or provided residential space for the merchant's family or tenants.⁶ These buildings housed local merchants, such as the offices of lawyers, doctors, and other professionals. Every commercial center had special services buildings, such as livery stables, which had a unique plan and design to meet its function. Certain special services buildings, such as banks, hotels, and opera houses, were the town's most impressive structures and usually reflected popular high style architecture.⁷

⁴ Carole Rifkind, *A Field Guide to American Architecture* (New York: Times Mirror New American Library, 1980), 193.

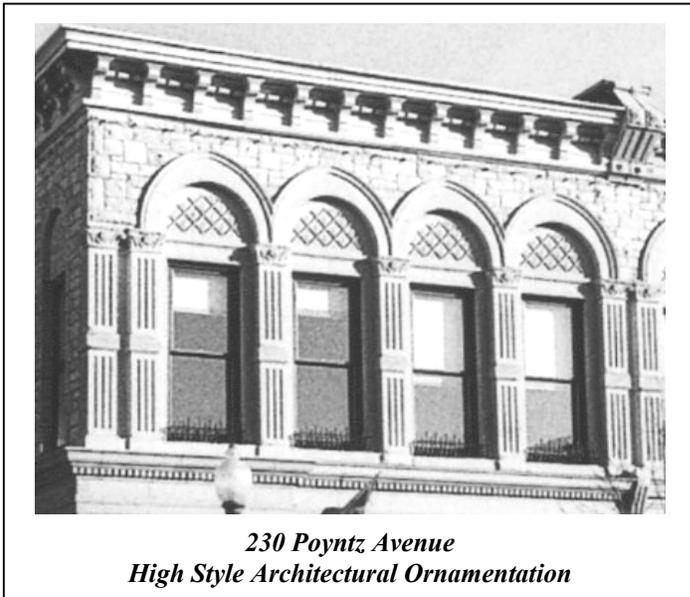
⁵ The commercial vernacular property types in this study are based on *American Vernacular Design, 1870-1940* by Jan Jennings and Herbert Gottfried and the *Buildings of Main Street: A Guide to American Commercial Architecture* by Richard Longstreth.

⁶ "Kansas Preservation Plan Study Unit on the Period of Rural/Agricultural Dominance (1865-1900)" (Topeka: Kansas State Historical Society, 1984), I-29.

⁷ Ibid.

The evolution of Manhattan's commercial center mirrored that of other communities in the region. After the Civil War, in the cities and towns of the Midwest, there was a physical and emotional need to make order from the chaos of the earlier settlement period. In rural and urban communities, elected officials commissioned the erection of bridges and paving of streets. By the 1880s, citizens approved bond issues to install gas, electricity, and telephone lines. New concerns for public health and safety resulted in fire and building codes as well as the creation of water and sewer systems. Through the boom years of the late nineteenth century, the shape of the downtown business center expanded as more types of businesses, banks, manufacturing plants, offices, hotels, and retail shops appeared.

Architects and builders in the early nineteenth through the mid-twentieth centuries designed most commercial buildings to be seen from the front rather than as freestanding structures. As a result, the façade provided commercial architecture with its distinctive qualities. Side walls were often party walls, shared with or secured to those of the adjacent structure. Walls at the end of blocks or facing onto alleys had simple, utilitarian design treatments. Lot dimensions determined the building's form and commercial buildings filled most, if not all, of their respective lots. Most lots shared standard dimensions, were rectangular, and were deeper than they were wide.⁸



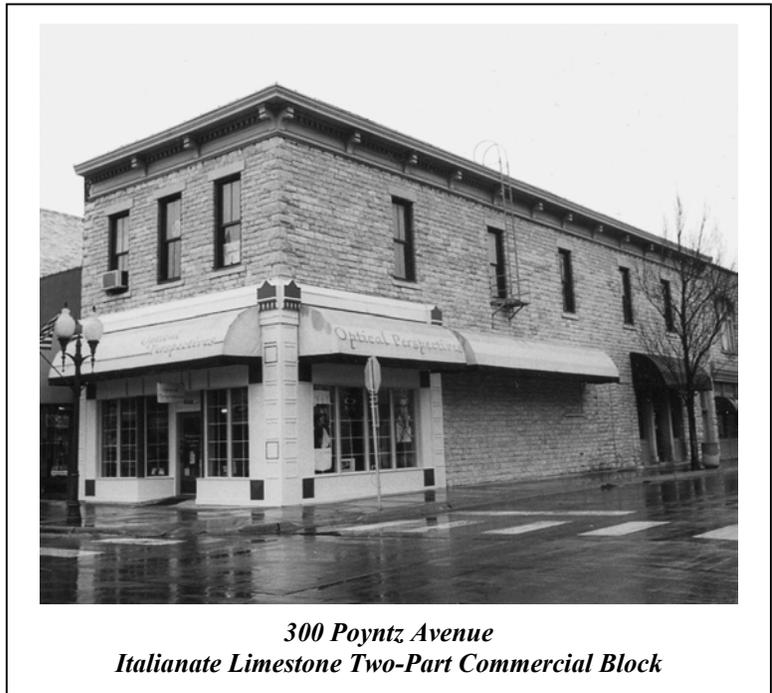
*230 Poyntz Avenue
High Style Architectural Ornamentation*

By the late nineteenth century, in addition to the typical Midwestern city's high style train depots, banks, hotels, and county courthouse, many of the town's successful merchants erected business buildings in the latest style to advertise their prosperity. These buildings reflect styles that enjoyed wide public support and are easily defined by their form, spatial relationships, and embellishment. Those commonly built in the late nineteenth and early twentieth

centuries that are found in Manhattan include Italianate, Romanesque Revival,

Renaissance Revival, and Colonial styles. These buildings often exhibited the elaborate ornamentation that characterized the popular architectural styles of the period. Fancy brickwork and intricate stonework; carved and cast details on windows, pillars and cornices; bay windows and turrets enlivened the façades of these buildings, while regularly spaced windows, repetition of decorative details, and the use of common building materials created a sense of unity.⁹ Common to all of these styles was a conscious reinterpretation, manipulation, and distortion of familiar architectural elements — flattened arches, clustered windows, reinterpreted cornices, and column details.

No matter how intricate their details, the composition of the façades of most commercial buildings can be reduced to a few simple designs that reveal the major divisions and/or elements. Those designed for human occupation, rather than storage, reflected an effort to provide the greatest possible amount of natural light and air through the use of large display windows, transom windows, light wells, and skylights.¹⁰ Materials,



*300 Poyntz Avenue
Italianate Limestone Two-Part Commercial Block*

doors, windows, cornices, porticos, decorative details, and stylistic expressions were secondary characteristics that related to the basic compositional arrangement of the building.¹¹

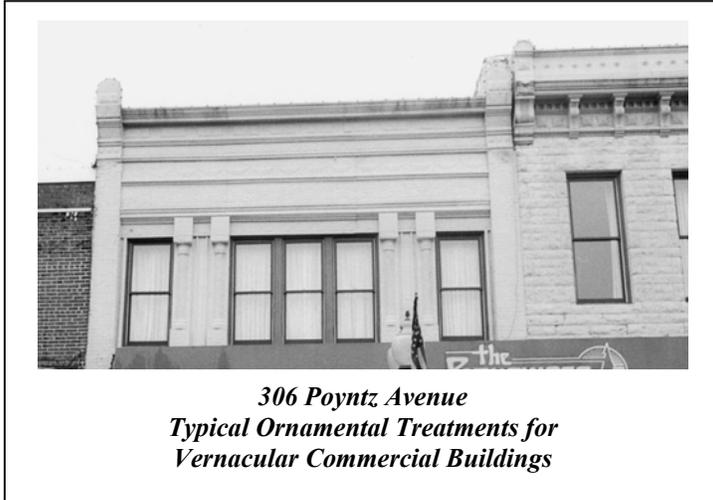
⁸ Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture* (Washington, DC: The Preservation Press, 1987), 17.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

While several popular architectural styles defined many of the buildings erected in Manhattan during the late nineteenth through the mid-twentieth centuries, the

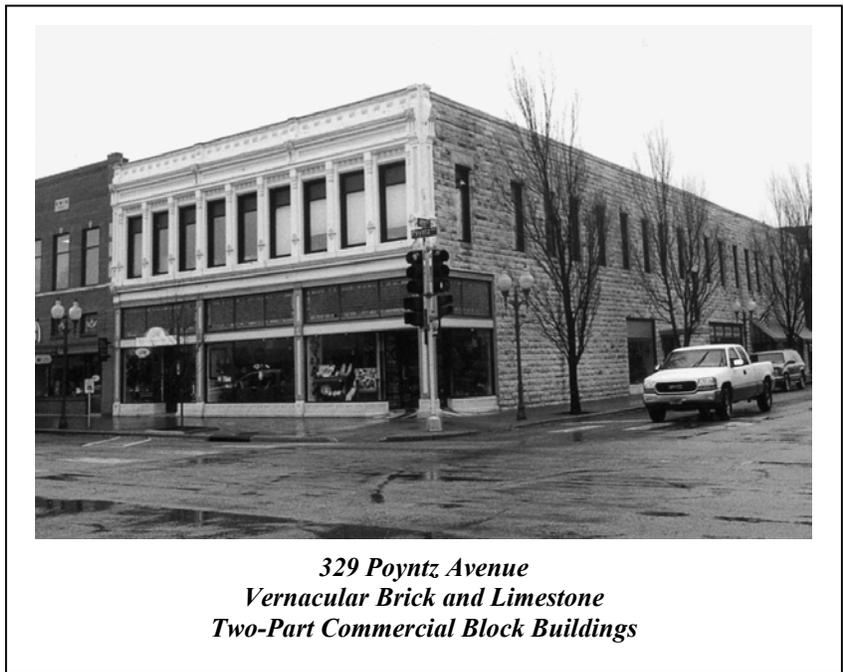


majority of the buildings erected had simple plans and designs augmented by minimal architectural ornament. Ornament on these buildings was often limited to local adaptations of popular architectural styles or vague references to a particular style. At other times, the design of the façade incorporated a mixture of stylistic idioms. More often than not, ornamental

embellishment took the form of brickwork juxtaposed against limestone belt courses and sills, with the minimal use of molded and cast ornamental tiles and brick.

Whether executed in a popular style or a simple generic design, the downtown commercial buildings found in communities like Manhattan commonly took the form of

the one- or two-part commercial block building types.¹² Typically of masonry construction, these buildings are between one and four stories in height. They have a distinct hierarchy of architectural elements. All have a cornice at or above the roofline. A horizontal band or belt course separates the first story and the upper stories. This



¹² Ibid., 24, 29, 31

division reflects the different uses of the ground floor and the upper stories. When there is a second story, the windows have defined lintels, sashes, and sills. Below the second-story windowsills (or below the cornice in the case of the one-part commercial block) is a space reserved for a sign. Below this is the storefront cornice that spans the width of the storefront below. Located below this cornice line are transom windows. Flat or recessed entrances (to the first and second stories) and display windows fill the storefront area below the transom windows. Below the display window is a solid bulkhead supporting the window frames. Doors often have kick plates in a corresponding location. In addition to the visually and/or physically supporting elements of the first-story storefront, pilasters and columns provide vertical definition, framing the ends of the display windows as well as the transition to the entrances.

Late Victorian versions were more ornate than those erected during earlier and later periods, reflecting changing preferences in decoration. The explosion in population after the end of the Civil War, which continued until the twentieth century, resulted in rapidly changing architectural styles. The popular Late Victorian architectural styles, with their exuberant designs, appealed to the citizens of the prosperous post-Civil War period. These styles usually featured an accentuated cornice serving as an elaborate terminus to the whole building. Decorative surrounds or caps frequently embellished the windows. Ornamental framing often occurred in the form of a stringcourse or cornice between each floor of the upper zone, with differing vertical treatments on the sides.¹³

During this period, the amount of ornament and the variety of elements and materials employed increased due to advances in technology that allowed for the mass production of architectural ornaments. Builders could easily order standard products from catalogs or purchase stock items at the local lumberyard or iron works. Downtown buildings typically featured applied cornices with patterned brickwork and corbels, brackets, dentils, and moldings carved from wood or made from pressed metal. It was not unusual for wall surfaces to be covered with decorative patterns executed in wood, stone, brick, and/or cast or stamped iron.¹⁴ At the same time, many two-part commercial block buildings were relatively simple, with only a few surface details or large ornamental elements to suggest their period of construction.¹⁵

¹³ Ibid., 31.

¹⁴ Ibid., 35-36.

¹⁵ Ibid.

The mass manufacture of building products and the creation of new materials allowed thousands of buildings to attain a distinctive appearance previously reserved for only the costliest edifices. As a result, the commercial center became a collage of competing images. At the same time, the buildings themselves possess design commonalities. By the second half of the nineteenth century, town and city commercial centers shared uniform characteristics. People in towns wanted their buildings to reflect the latest in urban commercial architecture. At the same time, they represented the extent and degree of economic resources of the individual owners and, to a general extent, that of the community.¹⁶

As the nineteenth century drew to an end, larger plans for commercial buildings emerged. The open plan department store, which created spacious accommodations to display a variety of goods, is an important example of the evolution of the specialty store plan. Modest 25-to-30-foot-wide buildings began to appear, integrated into three- to six-unit blocks that created an impressive and modern effect along the downtown streetscape.¹⁷



*328-330 Poyntz Avenue
Large Floor Plate, Multiple Entrance Commercial Building Type*

¹⁶ Ibid., 16.

¹⁷ Rifkind, 194.

The specialized function of commercial and institutional buildings in the late nineteenth century also determined the materials and technologies used in their design. The designers of these buildings utilized both traditional and new materials in a variety of combinations to create a rich and dramatic effect. Typical of these juxtapositions in commercial buildings in the late nineteenth century was the

use of smooth, hard, dark red or dark brown brick with crisp, icy-toned limestone. Other designs for the more important buildings in a community featured the use of both rough-hewn ashlar and polished stone treatments. In Manhattan, the common use of both brick and ashlar limestone for institutional and commercial buildings brought diversity to the City's downtown¹⁸



*530 Poyntz Avenue
Classical Revival Masonic Lodge*

The history of public, institutional, and commercial buildings in Kansas during the mid-to late nineteenth century, as in other states, also reflects the systematic adaptation of the latest in structural systems and the quest for fireproof buildings. Wood, iron, steel, and finally, reinforced concrete, replaced wood beams, rafters, joists, and studs. Tile, stone, and terrazzo replaced wood floors and appeared as interior elements in important buildings.



*Riley County Courthouse
Romanesque Revival Style*

Beginning in the 1890s and becoming well established by the first decade of the twentieth century, was a subtle shift in American architecture. The change had its origins in the growing progressive reform movement that eschewed the sentimentality and ornamental excesses of the Victorian era. Initially, there was a return to the classical architectural styles that had become well established by 1895 and continued until the late 1920s. When executed in commercial and

¹⁸ Ibid.

public buildings, these styles tended to be larger, grander, and more elaborate than earlier nineteenth century revival styles.¹⁹ From urban ensembles sited along grand boulevards, to the college campus and the county courthouse square, a wide range of public buildings utilized the revival styles. They include civic monuments, memorial buildings, and commemorative sculptures; courthouses and capital buildings; symphony halls and museums; libraries and university halls; banks and hotels; and fire and police stations.

Chicago's Columbian Exposition in 1893 played a major role in popularizing these changes, particularly in the Plains states. The Columbian Exposition introduced classical architectural forms and mass-produced building materials and products to the owners of businesses in rural and urban commercial centers. The 1904 Louisiana Purchase Exposition in St. Louis, as well as the 1915 Panama-Pacific International



*323 Poyntz Avenue
Vernacular Late Nineteenth and
Early Twentieth Century Streetscape*



*412 Poyntz Avenue
Eclectic Use of Revival Stylistic
Ornamentation*

Exposition in San Francisco and the 1915 Panama-California Exposition in San Diego, influenced the popular acceptance of classical and Mediterranean revival styles, as well as the Arts and Crafts movement.²⁰ As a result, the important styles that influenced commercial architecture in Kansas at the beginning of the twentieth century included Colonial Revival (1870-1920); Romanesque Revival (1890-1910); Classical Revival (1890-1920); Renaissance Revival (1890-1920); and Mission/Spanish Colonial Revival (1915-1940).²¹ This period of change demonstrates the difficulty of affixing a particular stylistic terminology to many structures of the early twentieth century. Very few were truly in one style.

Designs that were more generic represent the Late Nineteenth and Early Twentieth Century American Movement Commercial Style that evolved during this period. These

¹⁹ Ibid., 220.

²⁰ Holt, 10-11.

²¹ Ibid., 12.

are the simple late Victorian and early twentieth century commercial buildings that have flat roofs, symmetrical fenestration, and traditional storefront designs. Most decorative, stylistic ornamentation occurs on the upper stories of the façade and includes a restrained parapet or a false front treatment; arched or rectangular windows with a stringcourse; and terra-cotta or glazed brick ornament separating the ground floor from the upper stories.

Part of the movement to more simple lines and orderly spaces that occurred in the first decades of the twentieth century was the result of the industrial revolution. Inexpensive mass-produced wood products, ready-made millwork and ornamentation, and steel for structural framing came into common usage during this period, stimulating new streamlined building styles. The widespread use of elevators, steel frame construction, and reinforced concrete during this period changed the physical appearance of commercial areas. Most of these buildings have brick veneer walls and minimal stone or terra-cotta ornamentation. At the same time, public and commercial buildings became larger and taller during this period.²²

This was part of a larger continuum that began in the second half of the nineteenth century, when new materials and processes occurred with great rapidity. The industrialization of glass production led to the use of the large plate glass window in late Victorian period. After the Civil War, fabrication and use of iron and then steel as structural building components transformed construction technology. By the beginning of the twentieth century, the nation's increased capacity to supply structural steel in a range of shapes and forms led to the demise of the less satisfactory wrought iron and cast iron. At the same time, the manufacture of Portland cement, which began in 1870, gave impetus to the use of brick and stone masonry for the walls of large buildings. During the first decade of the century, reinforced concrete came into use, particularly in commercial and industrial architecture, further stimulating the construction of large buildings with more open plans. The advent of steel skeleton buildings and the accompanying prospect of fireproof construction stimulated, in turn, developments in ceramic and clay products.²³ In Manhattan, as in other communities in the nation, the use of iron for structural support continued to be more common than that of steel and

²² Jorbe Burchard and Albert Bush-Brown, *The Architecture of America: A Social and Cultural History* (Boston: Little Brown and Company, 1961), 136-137.

²³ James Marston Fitch, *American Building: The Historic Forces That Shaped It* (New York: Schocken Books, 1978), 168.

natural cements (as opposed to the new artificial Portland cements) and prevailed until the end of the century.²⁴

During the early twentieth century, the architecture of Midwestern retail centers did not change as rapidly as it had in the late nineteenth century. Moreover, the technical innovations with steel and cast concrete that led to the skyscraper and the Chicago School of Commercial Design did not affect towns like Manhattan. The classical styles continued to be used for banks, government buildings, and churches. The storefront went unchanged except for the subtle evolution of stylistic treatments that referred to styles of the eighteenth and nineteenth centuries.

The types and styles of commercial buildings and structures built after World War I and before the Great Depression reflected both national trends and the unique circumstances of Manhattan itself. Most utilitarian office and non-retail commercial buildings had minimal architectural ornamentation that included patterned brickwork and sparse terra-cotta details. During this period, the use of pastel-colored terra-cotta and unglazed bricks with soft yellow and russet tones for masonry walls created a rich tapestry-like effect. By the 1930s, poured concrete construction and cast concrete ornament came into common usages. The use of welding, rigid-frame trusses, and the cantilever accelerated the use of steel construction during the 1920s and the Great



*317 Poyntz Avenue
Streamlined Art Deco / Moderne Style
Two-Part Commercial Block*

Depression. The greater strength created by the use of steel welding and synthetic adhesives created lighter construction. Electric welding tool and cutting tools utilizing cemented tungsten carbide and tantalum carbide, as well as compressed air tools, all provided the ability to employ new building materials. These innovations led to streamlined, standardized construction processes including mass production and prefabrication.²⁵

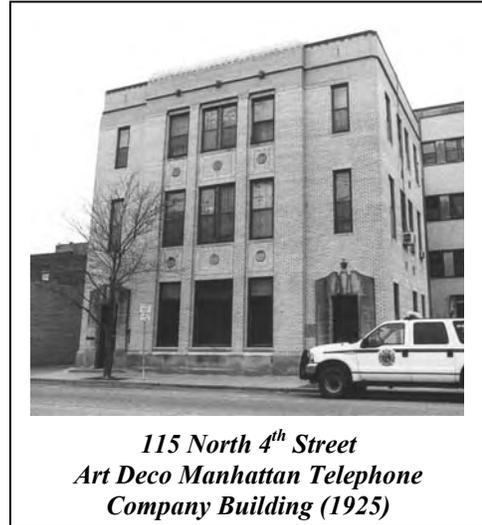
The prosperity enjoyed by Kansans in the 1920s brought, by the end of the decade, a general acceptance of designs inspired by the Moderne

²⁴ Burchard and Bush-Brown, 136-137. The manufacture of artificial Portland cement began in the United States in Lehigh, Pennsylvania in 1875; however, a decade later, the material was still not an important ingredient in building construction. It was not until a great deal of experimentation had been conducted that increased its strength in tension that it came into general usage in the early twentieth century.

²⁵ Rifkind, 218, 294.

Movement's Art Deco style. The style originated in Europe and gained popularity in America in the late 1920s, becoming the first widely popular style in nearly three decades to depart from the traditional revival styles that Americans chose for their government, commercial, and institutional buildings. The style took its name from the *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, which was held in Paris in 1925 and repudiated classical and revival styles and embraced artistic expression that complemented the modern machine age. By the end of the decade, both high style and restrained versions of the Art Deco style quickly appeared in commercial buildings on the main streets of America's towns and cities, including those in Kansas. By the early 1930s, almost every main street in the country had at least one modern Art Deco building.

The initial phase of Art Deco design in the United States gained popularity during the late 1920s and the 1930s and featured geometric forms and vertical massing and ornamentation. Often piers placed at regular intervals extended the full height of the façade, creating a distinct vertical emphasis. Ornamentation included striated and abstract details that embellished wall surfaces. In contrast, a subsequent streamlined phase of Art Deco design introduced during the 1930s and 1940s utilized sleek, machine-inspired motifs. Decorative bands, ribbon windows, smooth wall surfaces, and rounded corners emphasized the façade's horizontality. By the 1940s, these designs were quite reserved, eschewing the lively character produced by the juxtaposition of streamlined massing and stylized ornamentation, but still communicating a practical, industrial approach to design ²⁶



As the sobering realities of the Great Depression set in, the high style Art Deco building seemed extravagantly fussy. The first designs inspired by the austere Moderne Movement that evolved out of the plain, cubist European International Style began to appear in public architecture. As interpreted in America, the style featured cubic and cylindrical forms with a horizontal emphasis, smooth surfaces, curving shapes, and a minimum of ornamentation. Buildings executed in this style often employed large expanses of glass, glass brick, chrome, and stainless steel.

²⁶ Longstreth, 47-49.

Despite the decline in construction during the Great Depression years, the new public architecture reflected changing national stylistic preferences for the Art Deco Moderne style. In particular, the state and federal relief programs played an important role in introducing to the country the simplified form of design and ornament. As part of the employment and public work programs initiated during the Great Depression, the Works Progress Administration (WPA) stimulated the spread of these modern architectural forms throughout the country. During this period, architects worked almost exclusively on government-funded projects such as dams, bridges, parks, schools, stadiums, post offices, city halls, courthouses, and fire and police stations. The WPA program's use of simple and cost-efficient designs, based initially on the new Moderne style, spread the idiom throughout the country. The targeted funding for construction programs in the Midwest, the area hit hardest by hard times and drought, assured the use of the style in small towns as well as urban centers.

Initially, commercial buildings dating from the immediate post-World War II era were simpler and more restrained in appearance than their predecessors, setting a new tone. Lacking the vibrant details associated with the Moderne Movement's streamlined Jazz Age designs, the exterior no longer formed a slick package. Instead, the extensive and sometimes complex arrangements of display windows, the use of dominant freestanding signage, and the subservient role of the exterior wall "[creates] an open container for the salesroom beyond."²⁷

During the post-World War II era, a number of factors contributed to a shift in design approach regarding the structure of communities as well. Widespread use of the automobile was a causative factor behind this significant change, as were the large amounts of relatively inexpensive land around population centers that had seen little or no development for over two decades. At the same time, the design tenets of European modernism that emerged in the 1910s and 1920s once again entered the American architectural mainstream. Like the Art Deco Moderne style, what became known as the Modern Movement or the International Style also rejected the use of historic references; however, it departed from both the traditional and Moderne styles in the promulgation of new concepts of form and space (volume). This new approach no longer viewed architectural design as the arrangement of masses or blocks enclosing space; rather, abstract planes now defined space. The idea of a façade was now passé and proponents of the movement saw buildings as three-dimensional objects that lined and

²⁷ Ibid., 65.

differentiated exterior and interior space and “spatial flow.” Instead of utilizing only floor plan and elevation as the basis for design, the Modern Movement strived to create a three-dimensional balance of horizontal and vertical planes (floors, roof, and walls).²⁸ The emergence of the Modern Movement and International Style, beginning in the late 1930s, resulted from the new structural principles based on the use of reinforced concrete and steel frame construction methods. Poured concrete, cast concrete ornament, and glass and steel became commonly used materials, replacing brick and stone. Art Deco brought Formica, black glass, marble, bronze, and terra-cotta into common usage in commercial and institutional buildings. The Moderne style’s vocabulary introduced the use of large expanses of glass, glass brick, chrome, and stainless steel. Poured concrete construction and cast concrete ornament became frequent in 1930s construction.²⁹

Among the tenets of the Modern Movement was the belief that the existing patterns that had been in use for over a century were outmoded. The dense assemblage of buildings oriented to the street on small blocks that formed a grid became a relic of the past. The most obvious three-dimensional change in outside spatial order was the use of a large parking lot. Off-street parking, a design approach that began as early as the 1920s, soon appeared in front of and then around a commercial or institutional building. By mid-century these parking lots, particularly for shopping facilities, became a primary design factor, with the building forming a visual backdrop rather than defining a boundary. This process soon occurred both in large shopping centers as well as with many smaller stores and office complexes.³⁰

This model for commercial development divided land into much larger segments defined by major arterial streets and accessed by limited entry points. This matrix allowed for freestanding buildings or clusters of buildings surrounded by abundant open space. Not only did this pattern become common in newly developing suburban areas, it also became a preferred design for remaking the traditional urban commercial core. By the mid-1950s, some of the larger retail development projects turned their backs on both the street and the parking lot with storefronts placed along an open-air pedestrian mall. The individual buildings were a new version of the traditional one-part commercial block. However, the main elevation of the storefronts, consisting of thin membranes, was visually subservient to the mall itself and the parking lot. Large anchor department stores became foils to this open transparent landscape. The anchor stores,

²⁸ Ibid., 126-127.

²⁹ Rifkind, 218.

³⁰ Longstreth, 126-129.

usually located at the ends and midsections of the linear mall concourse, read as a solid mass relieved only by simple entrance areas and graphics/fixtures on the solid unbroken wall surface. The overall effect was of giant abstract blocks punctuating expanses of vacant land and low connector buildings.³¹



Manhattan Town Center Mall

During the same time period, the design of individual multi-story buildings, such as banks and office and government buildings reflected the same philosophy and practices. Whether erected on newly cleared land or as infill in older neighborhoods, they featured freestanding designs that had multiple façades. Unlike their commercial ancestors on Main Street, it was not unusual for there to be little or no differentiation between the floors except at the entrances. Because the approach to design in existing commercial areas seldom differed substantially from that in suburban areas, Modern Movement buildings stood apart from their surroundings.³²

The Manhattan Town Center, a 392,000-square-foot, one-level enclosed mall completed in 1987 and expanded in 1990, reflects this

evolution but took a unique design approach to create a transition between old and new. As noted by architectural historians David Sachs and George Ehrlich, the retail mall

*strives to harmonize with the older, smaller-scaled commercial building in the historic downtown district through the use of limestone and traditional vernacular forms and through the incorporation of portions of buildings that were demolished to make way for the new structure. The building shields the existing downtown from the larger masses of the anchor department stores and the bulk of the parking area and provides an alternative to the more typical suburban shopping mall.*³³

³¹ Ibid., 127,129.

³² Ibid., 126-129.

³³ Sachs and Ehrlich, 192.

Vernacular Houses and Residential Architecture (1860-1955)

The choices the citizens of Manhattan made in the design of their homes reflected the popular tastes of the era in which they were erected and/or local building traditions and materials. Houses fall into two basic categories: folk houses and styled houses. Folk houses are those designed without a conscious attempt to mimic current fashion. Styled houses incorporate popular architectural trends through the conscious choice of shape, materials, ornamentation, and other design features that reflect a currently popular architectural style.

While the designs of a large percentage of American houses reflect popular architectural styles, the folk house dwelling did not draw upon the popular architectural tastes of the day. These vernacular buildings constitute the “ordinary” architecture of America and reflect considerable diversity.³⁴ These dwellings provide basic shelter with little regard for changing fashion. Instead, they incorporate building traditions handed down from generation to generation and show relatively little change over time.

During the early settlement period of a region, most homebuilders utilized natural building materials (rock, clay, logs, and timber) found near the building site and prepared the building materials by themselves. The homeowner did much of the work,



*501 Pierre Street
Vernacular Stone House with a Pyramidal Roof
(also known as an Equilateral Hipped Roof)*

but often hired local craftsmen for assistance. Later, after the advent of the railroad into a region, homebuilders also incorporated into their designs inexpensive materials imported from other parts of the country and available at the local market place. As a result, these vernacular houses reflected associations of place (geography) more strongly than associations with current architectural fashion. This dependence on the

³⁴ According to the Vernacular Architectural Forum, a national association of scholars and professionals who study the built environment, the term "vernacular architecture" includes traditional domestic and agricultural buildings, industrial and commercial structures, twentieth-century suburban houses, settlement patterns, and cultural landscapes.

local availability of building materials, as well as the building traditions imported by the earliest settlers of an area, often provided strong contrasts in the design and form of folk houses from region to region.³⁵

During Manhattan's early settlement period, local building materials and the availability of certain manufactured building materials by way of water transport determined the configuration and physical appearance of the community's buildings. As noted previously, limestone deposits, suitable clay in the river bottoms, and large stands of native hardwood trees on upland divides provided an abundant supply of local building materials. Manhattan's first residences were both limestone and frame residences on limestone foundations. However, brick buildings began to appear soon after the town's founding.

The first temporary residences in Manhattan were called "caravansary's" and consisted of an enclosure of sod walls, a cloth roof, prairie hay for a carpet, and cook stoves for warmth. Another variation was a canvas tent banked by sod walls.³⁶ Log houses appeared at the same time. Nevertheless, the transition from temporary living quarters to a substantial permanent abode occurred very quickly and took the form of vernacular folk houses. Some of these first residences remain in Manhattan today. In the 1850s, Washington Marlatt, one of the founders of Blue Mont College, purchased a quarter section of land northwest of town and erected a stone residence.³⁷ The house still stands and is south of the new Kansas State University baseball stadium and football practice field. Other limestone houses dating to the settlement period of Manhattan include the home of earlier settler Isaac T. Goodnow at 2301 Claflin Road; Joseph Denison's house on Hylton Heights Road in the first block north of Anderson Avenue; Sam Kimble's home east of the high school on the south side of West Poyntz Avenue; and the residence of Samuel Dexter Houston on West Anderson Avenue near the entrance to the Sharing Brook subdivision.³⁸

The railroad dramatically changed the nature of American housing in the decades from 1850 to 1890. In Manhattan, that transition occurred in the early 1880s. Homebuilders no longer had to rely on local materials or what could be transported by steamboat. Instead, railroads rapidly and cheaply moved lumber over long distances from distant

³⁵ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1984), 63.

³⁶ Jack, 27; Cutler, available from www.ukans.edu/carrie/kancoll/books/cutler/leavenworth/leavenworth-co-p6.html#LEAVENWORTH_CITY; Internet; accessed 3 February 2001.

³⁷ The Kansas State Agricultural College later purchased the property.

sawmills in heavily forested areas. Consequently, large lumberyards quickly became standard fixtures in almost every town. Soon, modest houses of light balloon or braced framing covered by wood sheathing replaced hewn log houses and mortise-and-tendon framing. In Manhattan, the local supply of native hardwood initially met the community's building needs.³⁹ However, by the early 1880s lumberyards near the City's rail lines soon appeared.



*530 Moro Street
Turn of the Twentieth Century Vernacular Folk House*



*611 Houston Street.
High Style Queen Anne House, Free Classic sub-type*

Despite the change in building technique and materials, older folk house shapes persisted as simple dwellings defined by their form and massing, but lacking identifiable stylistic attributes. Even after communities became established, these folk house designs remained popular as an affordable alternative to more ornate and complex architectural styles.⁴⁰ However, these adaptations often had ornamentation inspired by popular high style dwellings. Many of the earliest houses in Manhattan reflected these traditions.

High Style Residential Architecture (1860-1955)

A number of styled houses gained popularity over America's long history. These changing fashions either incorporated earlier architectural styles or consciously avoided the past to create new styles with their own distinct defining images. The majority of styled houses in America trace their

³⁸ Jack, 7, 22.

³⁹ McAlester, 89.

⁴⁰ Ibid., 94.

design origins to one of four principal architectural traditions — Ancient Classical, Renaissance Classical, Medieval, and Modern. The Ancient Classical tradition has its origins in the monuments of early Greece and Rome. Utilizing some of the same details, the closely related Renaissance Classical tradition stems from a renewed interest in classicism during the Renaissance.⁴¹ The third tradition, the Medieval, includes architecture based on the formal Gothic style used during the Middle Ages in French and English church buildings as well the simpler domestic buildings of the same era. The final tradition, the Modern movement, began in the late nineteenth century and continues to the present. It is based primarily on the lack of historicity and applied ornamentation, as well as evolving construction techniques that resulted in external simplicity and spatial variations. Each of these traditions produced several different styles of American houses, many of which were interpreted and reinterpreted during different eras.⁴²

Other traditional architectural idioms that influenced American residential design are mostly of Spanish origin, including the simple buildings of the Spanish Colonial era in the United States and the more highly structured architecture of Spain and Latin America. Oriental and Egyptian influences provided additional sophistication. As a result, during different eras, stylistic mixtures are common.⁴³

In the late eighteenth century and early nineteenth century, only one fashion usually prevailed in a region over an extended period of time. By the 1840s, a blend of Greek-Gothic-Italianate modes emerged as one of the most prevalent blends of earlier styles. The blending of traditional styles gained wide popularity as a result of architectural building pattern books. One of the most widely read, A. J. Downing's influential *Cottage Residences, Rural Architecture and Landscape Gardening*, published in 1842, presented several choices. Downing featured both the Medieval Gothic designs and the Italianate country villa styles. It was not long before some builders and architects combined features of both. What became classified as Romantic Houses originated and attained widespread popularity in the United States in the decades before the 1850s. The Greek Revival style house retained a high degree of popularity from approximately 1830 to 1860 and the Italianate style from about 1850 until 1875. Less common were the Gothic Revival houses that were more complex to construct. Both Gothic and Italianate houses

⁴¹ Ibid., 5.

⁴² Ibid.

⁴³ Ibid.

remained popular into the 1880s. The simultaneous popularity of several architectural styles from this point forward persisted as a dominant theme in American housing.⁴⁴

Victorian style houses enjoyed popularity from 1860 to 1900. Among the styles classified as Victorian are the Second Empire, Stick, Queen Anne, Shingle, Richardsonian Romanesque, and Folk Victorian idioms. Victorian style houses seldom showed dramatically obvious mixtures of styles and most drew heavily on medieval building precedents for inspiration. Among the various Victorian house styles there is a strong commonality of architectural features such as steeply pitched roofs, textured wall surfaces, asymmetrical façades, and irregular floor plans. Known for their complex shape and elaborate detailing, these styles emerged from the technological shift from traditional heavy timber framing to the lightweight balloon frame that greatly simplified construction of corners, wall extensions, and overhangs. In addition, the mass production



*428 Fremont Street
Nineteenth Century Victorian Stick
Style House with Twentieth Century
Craftsman Porch*

of housing components resulting from the expanding railroad system further contributed to low-cost decorative ornamentation.⁴⁵ Beginning in the mid-nineteenth century, these styles reflect a departure from the traditional American Colonial styles that dominated popular architecture for generations. They are important as a group in that they reflect a growing preference for a number of styles during coinciding eras.

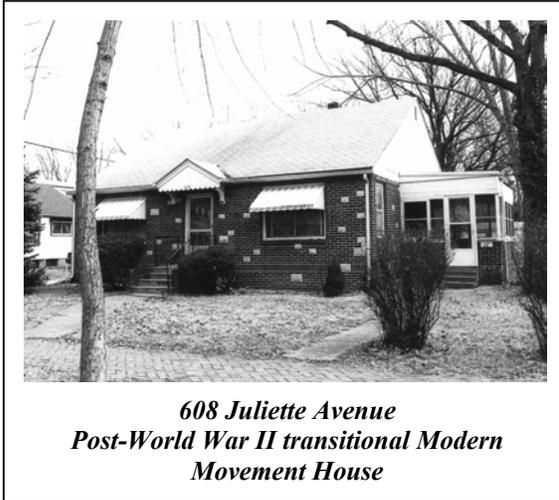
For inspiration, the Eclectic Movement (1880-1940) draws on the full spectrum of architectural tradition — Ancient Classical, Renaissance Classical, Medieval, and Modern.⁴⁶ Between 1890 and 1915, homebuilders simultaneously erected residences in such diverse styles as Colonial Revival, Neoclassical, Prairie School, Tudor Revival, Mission, and Craftsman. Houses erected during this period fell into two categories — the historical “period” styles and the “modern styles,” which shunned earlier architectural precedents. Most common were the relatively pure copies of houses originally built in different European countries or their New World colonies. During the

⁴⁴ Ibid., 177.

⁴⁵ Ibid., 239.

⁴⁶ Ibid., 319.

last decades of the nineteenth century, European-trained architects began to design “period” residences for wealthy clients in the Italian Renaissance, Chateauseque, Beaux Arts, Tudor, and Colonial Revival styles. In Chicago, the Columbian Exposition of 1893, which stressed correct historical interpretations of classical European styles, added to the popularity of reproducing historical models. At the same time and in contrast to the European and Colonial American-influenced designs, Modern houses appeared. Dwellings in this subcategory represent the escalating impact of the Arts and Crafts



Movement, Frank Lloyd Wright’s Prairie School, and European Modernism on housing for the middle class in the early twentieth century.

After World War I, middle-class preferences in domestic architecture quickly returned to the period styles used during the previous two decades in architect-designed landmarks. However, in the mid-1940s, the onset of a new wave of modernism occurred. Although the resulting modernistic and International

styles remained rare, their Modern descendants dominated American housing in the decades immediately following World War II.⁴⁷

The Eclectic Movement continued to dominate American domestic building in the decades after 1940. The predominant residential styles of the 1950s and 1960s – the Ranch, Split-level, and Contemporary styles – grew from the earlier phases of Eclectic modernism. Although innovative, they sometimes incorporated details of the Craftsman, Prairie, and International styles.

⁴⁷ Ibid.

ARCHITECTS IN KANSAS

THE EVOLUTION OF THE ARCHITECTURAL PROFESSION IN KANSAS

During the late nineteenth and early twentieth centuries, professionalism in the practice of architecture became firmly established in Kansas. Prosperous times dramatically changed the appearance of the state's cities, leading to increased architectural sophistication on the part of craftsmen and clients. Because Kansas did not initially regulate architectural practice until 1949, many of the individuals involved in the construction of buildings and structures bestowed upon themselves the title of "architect." With the exception of important civic buildings, master carpenters and masons contracted by property owners designed the majority of buildings in small towns like Manhattan." And, although the construction boom of the 1880s dramatically increased the number of architects in Kansas, only the prestigious government building, private commercial building, and mansions reflected the designs of trained architects.

The rise in professionalism to the practice of architecture in the state had its origins in the favorable economic conditions that spurred a building boom of the 1880s. In 1882, there were fewer than fifty architects in the entire state. During the remainder of the decade, the number of professionally trained architects practicing in the state grew rapidly.

Although one did not need formal training to practice architecture in Kansas during the late nineteenth and early twentieth century, the number of professionally trained architects who received important commissions in the late nineteenth century is remarkable when viewed in the context of the rural agrarian nature of the state. Attracted by the boom economy of the 1880s, professionally trained architects from Chicago and the East opened offices in the larger communities in Kansas and western Missouri. Among those who located in Kansas at this time was Seymour Davis (1869–1923) who came to Topeka in 1883 after studying at the Philadelphia Academy of Fine Arts. Davis joined the firm of early Kansas architect John G. Haskell (1832–1907). James C. Holland (1853–1919), a state architect and influential designer of Kansas Courthouses, settled in Topeka two years after receiving training at Cornell University. George P. Washburn (1846–1922), who studied with Kansas City architect Asa Beebe Cross, established his practice in Ottawa in 1882. Charles W. Squires (1851–1934) began his practice in Emporia in 1881 after studying architecture in Columbus, Ohio.

Key commissions during the 1880s also went to individuals and firms outside the state. The Kansas City, Missouri firm of Van Brunt and Howe; the Chicago firm of Cobb and Frost; the Milwaukee firm of H. C. Koch; and Charles Sedgewick of Minneapolis all designed important buildings in Kansas.⁴⁸

The number and caliber of trained architects who practiced in Kansas also had its roots in the development of two very different university architectural programs. The first architecture program in the state began in 1877 at what is now Kansas State University when J. D. Walters, a Swiss-trained civil engineer, offered instruction in architectural drawing. By 1903, Kansas State's College of Engineering offered a full architectural curriculum. The University of Kansas' architectural program began ten years later under the direction of Goldwin Goldsmith, a graduate of Cornell University and former secretary to Stanford White of the New York architecture firm McKim, Mead & White. Both schools offered programs in architecture and architectural engineering.

The program at Kansas State College offered more courses and developed a reputation for the practical applications of the engineering and architectural professions, while the University of Kansas program emphasized aesthetics of design in its curriculum. The University of Kansas' architectural program was one of the first in the country to embrace the new Modernism movement, which came out of Europe in the 1920s, and the attitudes fostered in this program played an important role in the acceptance of the International style in the state and the region.⁴⁹ Clarence Kivett, a 1928 graduate who established the Kansas City, Missouri firm Kivett & Myers, was a leader in introducing Modernism to the Midwest. Robert E. Mann, a 1932 graduate who joined his father's practice in Hutchinson, also contributed to the use of Modern styles through his courthouse and school designs, particularly those erected in western Kansas.⁵⁰

During the first decades of the twentieth century, the architectural profession in Kansas continued to be enriched by architects trained in other states. The work of architects Thomas W. Williamson (1887–1974, a graduate of the University of Pennsylvania) and Lorentz Schmidt (1885–1952, a 1913 graduate of the University of Illinois) is representative of the architects of the era who initially produced traditional styles, but whose work shows an evolution into Modernistic designs.⁵¹

⁴⁸ Sachs and Ehrlich, 20-21.

⁴⁹ Ibid., 19-20.

⁵⁰ Ibid., 24.

⁵¹ Ibid., 22.

THE ARCHITECTS AND BUILDERS OF MANHATTAN KANSAS⁵²

As was typical of other Kansas towns, many of Manhattan's earliest buildings were not architect designed. Among the earliest builders in Manhattan was **Samuel Kimble Senior**, a carpenter and stonemason, who came to Manhattan from Fort Riley in 1850.⁵³ **Major N. A. Adams** was another early Manhattan builder who also had thriving livestock and lumber businesses.⁵⁴ Adams built one of the most elegant residences of its period at the southwest corner of Juliette Avenue and Houston Street.⁵⁵ In 1870, he constructed the largest hotel in Manhattan, the Adams House Hotel, a three-story stone structure.⁵⁶ **David C. Hulse** was another building contractor working in Manhattan as early as 1871.

One of the earliest references to an architect-designed structure was in 1860 in a newspaper article about the construction of St. Paul's Episcopal Church at the southwest corner of 6th Street and Poyntz Avenue. The *Manhattan Express* article notes the designer of the building as the "celebrated House of Upjohn & Co. of New York" and the building contractor as **Mr. Clark Lewis**.⁵⁷ Born in England, **Richard Upjohn** came to the United States in 1920 and became noted for his use of the Gothic style for the design of the small parish church.⁵⁸

Another early builder was **Daniel W. Lane**. The *Manhattan Express*' 1859 business directory lists "D. W. Lane, Architect and Builder." The listing appears in the paper until mid-1860. Lane designed the two-story limestone Riley County Jail erected in 1867. Little is known of his architectural work after the Civil War, although he was a prosperous farmer. The family left the area before 1880.⁵⁹

Benjamin W. Powers was an important architect and builder in Manhattan. Powers came to Manhattan sometime between in late 1860 and early 1861 and advertised his services as a builder and architect. Buildings documented as the work of Power include

⁵² Unless otherwise noted, the information relating to Manhattan architects is based on Patricia J. O'Brien's "The Architects of Manhattan, Kansas" (unpublished paper prepared for this study, March 2004) and relates primarily to early architects and their work in Wards 1 and 2.

⁵³ Jack, 12.

⁵⁴ He served as the City's mayor in 1869.

⁵⁵ The building was demolished in 1882.

⁵⁶ The building burned in 1884. Jack, 10.

⁵⁷ O'Brien quoting the *Manhattan Express*, 9 June 1860, 2.

⁵⁸ Ibid., quoting David Handlin, *American Architecture* (London: Thames and Hudson, LTD., 1985), 88-89.

⁵⁹ Ibid., quoting the *Manhattan Express*, 17 September 1859, 1; Ibid., quoting the *Manhattan Independent*, 6 July 1867, 3. The building was demolished before 1900.

the Isaac T. Goodnow house at 2300 Claflin Road, the 1867 red brick Powers residence at 426 Houston Street, the 1867 portion of the IOOF building on Poyntz Avenue, the 1869 Colonel W. M. Snow House at 539 Westview Road, the 1869 Reverend Joseph Denison's barn, and the 1869 home of Professor James H. Lee.⁶⁰ In 1870, Powers also played a role in the design and construction of the Presbyterian Church, which once stood at the southwest corner of 5th Street and Poyntz Avenue.⁶¹ No mention of an outside architect appears in the local press. In 1870, his business card reveals that he specialized as a "House and Bridge Mover."⁶² In 1882, he sold his property in Manhattan and moved to Clay Center. Powers died in Kansas City, Missouri in 1891.⁶³

W. H. Stillwell of Leavenworth also provided professional architectural services in Manhattan in the 1860s. In 1858, E. B. Purcell hired Stilwell to design his residence and a business building that once stood at the southwest corner of 3rd Street and Poyntz Avenue.⁶⁴

Erasmus T. Carr, born in 1825 in Greenville, New York, was a bricklayer and mason. He worked in Syracuse, New York as a builder. In 1855, he went to Fort Leavenworth and worked as a foreman on various building projects. Shortly thereafter, he opened an office in Leavenworth as an architect. He served as the state architect of Kansas from March 27, 1870 to May 1885. The first reference to Erasmus T. Carr working in Manhattan appears in 1876 when Ashord Stingley hired Carr to design his \$4,000 home at the northwest corner of Houston and 5th Streets.⁶⁵ Carr designed the Central School and the College Barn at the Kansas State Agricultural College in 1877.⁶⁶ He designed the Methodist Church in 1879.⁶⁷ That same year, Thomas J. Jenkins hired Carr to design his residence at 531 Houston Street, with William Smith serving as the contractor.⁶⁸

⁶⁰ The building was demolished for the construction of Lee School. O'Brien quoting the *Manhattan Independent*, 19 October 1867, 3; *Ibid.*, quoting the *Manhattan Standard*, 13 November 1869, 3; *Ibid.*, quoting the *Manhattan Standard*, 20 November 1869, 3.

⁶¹ *Ibid.*, quoting the *Manhattan Standard*, 12 March 1870, 3; *Ibid.*, quoting the *Nationalist* 24 March 1871, 3.

⁶² *Ibid.*, quoting the *Nationalist*, 31 October, 1879, 1

⁶³ *Ibid.*, quoting the *Manhattan Enterprise*, 10 March 1882, 4; *Ibid.*, quoting the *Manhattan Republic*, 15 January 1891, 3.

⁶⁴ Neither building still stands. O'Brien quoting the *Manhattan Standard*, 3 October 1868.

⁶⁵ The building is no longer standing.

⁶⁶ Neither building still stands.

⁶⁷ The building is no longer standing.

⁶⁸ Current address is 529 Houston Street. O'Brien quoting the *Nationalist*, 28 January 1876, 3; *Ibid.*, quoting the *Nationalist*, 15 June 1877, 8; *Ibid.*, quoting the *Nationalist*, 1 August 1879, 4; *Ibid.*, quoting the *Nationalist*, 21 March 1879, 3; *Ibid.*, quoting the *Kansas Industrialist*, 23 February 1878, 2; *Ibid.*, quoting E. T. Carr,

George Ropes served as the state architect of Kansas from April 9, 1885 to March 30, 1887 and from May 1, 1889 to April 1, 1891. In 1882, Colonel J. B. Anderson built a large residence at Colorado Street and Juliette Avenue. Newspaper accounts attribute the design to Anderson's wife and an architect called "Roofes," which is believed to be a typographical error for "Ropes." The identified commissions awarded to Ropes in Manhattan include the two-story limestone commercial building erected in 1884 at 230 Poyntz Avenue and John E. Hessin's house at 1103 Laramie Street.⁶⁹

C. W. Hopkins was born in Lima, New York in 1830. Educated in Ohio, he came to Topeka in June of 1868 and worked in the construction industry until he became a partner of Erasmus T. Carr in 1881. Later, Hopkins was a partner of J. C. Holland. In 1884, G. W. Higinbotham hired Hopkins to design a "cottage" on Humbolt Street.⁷⁰ In 1882, Hopkins and E. T. Carr designed the Avenue School in Manhattan. Hopkins also designed the Grange and Masonic building that stood at the southeast corner of 5th Street and Poyntz Avenue.⁷¹

Herman McClure Hadley came to Topeka in December of 1877 and began practicing architecture the next year. He was born in Canada in 1850 and studied architecture at Cornell University, graduating first in his class in 1876 with a degree in architecture. Hadley is the architect of record for the 1892 residence still standing at 617 Colorado. He designed a third-floor addition featuring a Mansard roof for the Higinbotham House at 4th and Houston Streets. Hadley was also associated with the architect S. H. Kurfiss and, in late 1902, was awarded second prize at the Louisiana Purchase Exhibition in St. Louis.⁷²

John Daniel Walters planned and designed a number of public, commercial, and private structures in Manhattan. Walters founded the architecture program at Kansas State Agricultural College. Born in 1846 in German-speaking Western Switzerland,

"Reminiscences Concerning Fort Leavenworth in 1855-56" *Collections of the Kansas State Historical Society*, Vol. 2, 375-383.

⁶⁹ Fire destroyed the Anderson house. O'Brien quoting the *Nationalist*, 28 July 1882, 3; *Ibid.*, quoting the *Nationalist*, 11 April 1884, 1.

⁷⁰ The building is no longer standing.

⁷¹ The upper stories were razed in 1936. O'Brien quoting the *Nationalist*, 9 May 1884, 8; *Ibid.*, quoting Andreas, 566; *Ibid.*, quoting the *Manhattan Mercury*, 8 April 1891, 8; *Ibid.*, quoting the *Manhattan Mercury*, 21 October 1936, 1; *Ibid.*, quoting and Sachs and Ehrlich, 321.

⁷² *Ibid.*, quoting Andreas 564-565; *Ibid.*, quoting the *Manhattan Republic*, 4 February 1892, 7; *Ibid.*, quoting the *Manhattan Republic*, 2 June 1892, 7; *Ibid.*, quoting the *Manhattan Republic*, 16 June 1892, 71; *Ibid.*, quoting *Midwest Contractor*, 14 January 1903, 1. The Higinbotham house no longer stands.

Walters received his education in the common canon schools of Switzerland and entered the Canonal College and Normal School of Solothurn in the third year of their five-year technical course. He left the program to study architecture and civil engineering at the University of Bern. He came to the United States in 1868. He came to Riley County in 1877 to serve as an instructor of industrial drawings at the Kansas State Agricultural College. In 1882, he received a Master of Science degree from the college. Two years later he became a Professor of Industrial Arts and Design. In 1903, he became a Professor of Architecture as a result of his efforts to create an architectural degree program. In 1908, Walters received one of the few honorary doctorates given by the college. In addition to teaching, Professor Walters collaborated on landscape design projects and the design of a number of buildings on the college campus. His most important designs on campus are Fairchild Hall built in 1894 and Kedzie Hall erected in 1897. Among his private commissions were the two-story limestone building still standing at 311 Poyntz Avenue erected in 1885; the 1903 Manhattan City Hall and the waterworks' Pump House; the Manhattan State Bank building standing at 400 Poyntz Avenue; and the Douglass School at 901 Yuma Street. The private residences he designed include the Queen Anne style residence at 617 Houston, banker W. W. Ramey's ten-room residence at 701 Osage Street, Walters' own residence at 508 Bluemont Avenue, and three rental houses at 412, 418, and 420 North 3rd Street.⁷³

George E. Hopper was a Manhattan contractor who received a Master of Science degree from Kansas State Agricultural College in 1885. Hopper was one of Professor Walters' early students, presumably studying a combination of engineering, building construction, and architecture. From 1885-1888, he served as City Engineer and Waterworks Superintendent. Between 1891 and 1900, he held a similar position in Arkansas City, Kansas. Hopper then returned to Manhattan and worked as a building contractor, designing and building a number of residences. In 1914, he also formed a family firm, Hopper and Son Silo and Tank Builders. George E. Hopper died in 1919.⁷⁴

Wilber A. McKeen appears in advertisements in 1904 as an architect. He designed a number of residences in the first decade of the twentieth century, including the Guy Varney house, which is still standing on the southwest corner of 5th and Osage Streets, and his father's home at 801 Moro Street. He also designed the limestone church for the

⁷³ All the residences remain standing except the houses at 418 and 420 North Third Street. O'Brien quoting the *Nationalist*, 17 July 1884, 8; *Ibid.*, quoting the *Manhattan Mercury*, 22 November 1908, 12; *Ibid.*, quoting the *Manhattan Nationalist*, 28 May 1908, 1.

⁷⁴ *Ibid.*, quoting the *Manhattan Mercury*, 19 August 1909, 6; *Ibid.*, quoting the *Manhattan Nationalist*, 19 March 1908, 6; *Ibid.*, quoting the *Manhattan Republic*, 2 October 1919, 3.

United Presbyterians at 10th and Fremont Streets. He later moved to Chicago where, in the 1920s, he worked for Koester and Zander, a real estate company that developed the exclusive Sauganash neighborhood in northwest Chicago.⁷⁵

William W. Rose, a Kansas City, Missouri, architect, began his practice in 1886 with James O. Hogg. He worked independently from 1893 to 1907 and collaborated with David B. Peterson from 1908 to 1928. W. W. Rose received the first prize for his design of the Kansas Building in the Louisiana Purchase Exhibition in St. Louis. In 1903, shortly after receiving the award, the Kansas City chapter of the American Institute of Architects elected Rose to its membership. That year he designed the Carnegie Library in at 101 Courthouse Plaza.⁷⁶

Harry H. Hill was a native of Manhattan and maintained offices at his home at 615 Poyntz Avenue.⁷⁷ The earliest published reference to him is a 1906 ad “Harry H. Hill, architect and builder.” Hill designed a number of residences in Manhattan. In 1908, he studied architecture at Kansas State Agricultural College and was also identified as a student of the I.C.S. of Scranton, Pennsylvania. That same year, a series of advertisements consisting of photographs of houses he built ran in the *Manhattan Nationalist*. He left Manhattan in 1909 for Amarillo Texas and subsequently lived in Kansas City and San Antonio Texas. His designs in Manhattan include the 1908 house at 724 Laramie Street.⁷⁸

J. C. Holland, a native of Ohio, came to Topeka in 1885 after completing his education at Cornell University. He was one of the Kansas’ earliest university-trained architects and served as the state architect of Kansas from 1895 to 1898. He practiced alone and with a number of partners, including C. B. Hopkins in 1889 and Frank C. Squires and sons from 1903-1910. Holland was known for his use of the Richardsonian Romanesque style, particularly for courthouses. In 1900, he designed Holton Hall on the Kansas State Agricultural College campus; in 1905, he designed the addition to the Methodist Church in Manhattan; and, in 1908, he designed the Christian Church building just

⁷⁵ Ibid., quoting the *Manhattan Republic*, 22 August 1904, 4; Ibid., quoting the *Manhattan Mercury*, 25 September 1923, 1; Ibid., quoting *Western Contractor*, 17 February 1904, 4; Ibid., quoting *Western Contractor*, 20 April 1904, 3; Ibid., quoting *Western Contractor*, 4 May 1904, 3.

⁷⁶ Sachs and Ehrlich, 61. O’Brien quoting *Western Contractor*, 13 January 1903, 1; Ibid., quoting *Western Contractor*, 20 January 1903, 1; Ibid., quoting *Western Contractor*, 19 August 1903, 3.

⁷⁷ This building is no longer extant.

⁷⁸ O’Brien quoting the *Manhattan Nationalist*, 7 June 1906; Ibid., quoting the *Manhattan Mercury*, 13 May 1909, 4; Ibid., quoting the *Manhattan Republic*, 13 March 1908, 1; Ibid., quoting the *Manhattan Republic*, 22 December 1908, 3; Ibid., quoting the *Manhattan Republic*, 2 March 1909, 4; Ibid., quoting *Western Contractor*, 28 May 1919, 14.

north of the Carnegie Library. Holland and Frank C. Squires designed the college's auditorium building in 1903, the Riley County Courthouse in 1905, and the YMCA building on the northwest corner of 11th and Fremont Streets in 1907. J. C. Holland died in Topeka in 1919.⁷⁹

Henry W. Brinkman attended Kansas State Agricultural College. In 1907 as a senior, he designed three homes in Manhattan that are no longer standing. In 1909, Brinkman was one of two candidates selected by the Emporia School Board to design a school. Brinkman set up his practice in Emporia and for many years designed and supervised construction of buildings throughout Kansas, specializing in Roman Catholic Churches. In 1917, he designed Manhattan's Seven Dolores Church, which was built by Mont Green in 1920. In 1909, he designed the Post Office building at the southwest corner of 4th and Houston Streets.⁸⁰

In 1913, **Arthur B. Hungerford** designed several residences in Manhattan. Of these, one is the Methodist parsonage and the other was at 807 Houston Street.⁸¹ Hungerford studied architecture under Professor Walters at the Kansas State Agricultural College. During his senior year in 1913, he left the architecture program to take a job with the architectural firm of N. P. Nielson in Topeka. The following year, Nielsen left to join the firm of Henry F. Hoit in Kansas City; Hungerford subsequently went to work for F. D. Rixie and Company, an architectural firm in Wichita. Around this time, Hungerford became associated with contractor Mont Green in planning a school in Hollenburg, Kansas. Hungerford's work in Manhattan ends around 1917. In 1922, he practiced architecture in Augusta, Kansas and, late that year, merged his business with the Dodson Concrete Products Company of Wichita.⁸²

Daniel Walters, born in Manhattan in 1888, was a son of Professor John D. Walters. He worked as a draughtsman for an Independence, Kansas, architectural firm prior to graduating from the Kansas State Agricultural College in 1908. In March 1908, an

⁷⁹ Ibid., quoting Sachs and Ehrlich 20, 169, 195, 321; Ibid., quoting the *Manhattan Nationalist*, 18 June 1908, 7; Ibid., quoting the *Manhattan Republic*, 19 January 1905, 2; Ibid., quoting the *Manhattan Republic*, 19 October 1905, 1; Ibid., quoting the *Manhattan Republic*, 7 February 1907, 5.

⁸⁰ Ibid., quoting the *Manhattan Republic*, 28 February 1907, 4; Ibid., quoting the *Manhattan Republic*, 5 October 1909, 4; Ibid., quoting the *Manhattan Nationalist*, 29 March 1917, 1.

⁸¹ The address as printed in a newspaper article at the time of construction.

⁸² Ibid., quoting *Construction News*, 6 December 1913, 3; Ibid., quoting *Construction News*, 24 January 1913, 2; Ibid., quoting *Construction News*, 6 June 1914, 2; Ibid., quoting *Construction News*, 1 July 1922, 3; Ibid., quoting *Western Contractor*, 27 October 1915, 18; Ibid., quoting the *Manhattan Mercury*, 29 July 1916, 1; and Ibid., quoting the *Manhattan Republic*, 6 March 1913, 1; Ibid., quoting the *Manhattan Republic*, 30 June 1915, 21.

advertisement for “Winter and Walters, Architects” ran in the *Manhattan Republic*, indicating a partnership with Henry Winter. In December of that year, the firm announced the opening of offices in the Wharton Block at 323 Poyntz. In March 1909, a series of ads for the firm ran in the *Daily Mercury*. The following December, Walters sold his share of the firm to Winter and left Manhattan to work for Henry Stanton in Topeka. In 1916, Walters worked on projects in Kansas City, Missouri, but lived in Garden City, Kansas. He farmed in the Beliot area before returning to Manhattan in 1922 to open an architectural office. He later owned a sand and gravel firm, the Kershaw Company, with his son John and son-in-law O. W. Kershaw. The firm of Winter and Walters designed the Ayers barn, the Wareham home, the Manhattan Baptist Church, and the Smith building at 406 Poyntz Avenue. It is highly probable that Walters designed his own residence on the southwest corner of Delaware Street and Poyntz Avenue.⁸³

Henry B. Winter was a well-known architect during the first half of the twentieth century. Born in Germany in 1883, Winter grew up in Manhattan, attending its public schools and graduating high school in 1898. Winter entered the architecture program at Kansas State Agricultural College in 1905 and formally received his degree in 1909, becoming the program’s twelfth graduate. Professor Walters served as his major teacher and mentor.

In 1908-1909, Winter formed a partnership with Daniel Walters and the firm designed the rectory of Manhattan’s St. Paul’s Episcopal Church and prepared the plans for enlarging the church building. Winter and Walters also designed the residence for William Wareham at 824 Leavenworth Street and the Ayres barn at 1029 Leavenworth Street that is now a small apartment house. In 1910, he designed the First Baptist Church in Manhattan.⁸⁴

In 1911, Winter and Herbert Meier formed a partnership. Among their commissions in Manhattan that year were the Bluemont School, the O. W. Holt Building, and the Congregation Society Church. They also designed a residence in Wamego, Kansas that year. In 1912, the partnership designed the Washington, Kansas high school building.

⁸³ Ibid., quoting the *Manhattan Mercury*, 9 March 1908; Ibid., quoting the *Manhattan Mercury*, 1 December, 1908, 1; Ibid., quoting the *Manhattan Mercury*, 16 December 1909, 1; Ibid., quoting the *Manhattan Mercury*, 8 January 1909, 1; Ibid., quoting the *Manhattan Republic*, 4 April 1907, 2; Ibid., quoting the *Manhattan Republic*, 23 March 1909, 1; Ibid., quoting the *Manhattan Republic*, 17 December 1909, 7; Ibid., quoting the *Manhattan Republic*, 22 June 1922, 7; Ibid., quoting the *Daily Mercury*, 30 March 1909, 4; Ibid., quoting the *Daily Mercury*, 22 December 1909, 1; Ibid., quoting the *Riley County Democrat*, 21 April 1916, 1.

⁸⁴ Ibid., quoting *Western Contractor*, 5 April 1911, 21. Addresses are as listed in *Western Contractor*.

In 1913, Winter oversaw the remodeling of the College Hill School District No. 7 and designed a new storefront for the Leader Mercantile Company Building at 300 Poyntz Avenue. In 1915, he designed the Second Baptist Church in Manhattan for its African-American congregation. That year, he also designed the Charlotte Swift Hospital at 11th and Osage Streets.⁸⁵ In 1916, he designed the First Presbyterian Church in Manhattan, one of his most important ecclesiastical building designs. Another major commission was Manhattan's senior high school building, a project conducted in collaboration with the architectural firm of Saylor and Seddon of Kansas City, Missouri. Winter also designed most of the buildings for the Long Oil Company.⁸⁶

In 1917, Winter received the commission to construct the \$80,000 IOOF Home⁸⁷ at Eureka Lake (west of Manhattan) and to design the Manhattan Community House. Another fraternal organization building designed by Winter was the 1931 Manhattan Elks Club on Houston Street.⁸⁸

Within Aggieville, Winter designed the 1914 two-story Barney Youngcamp Building at 1220-1224 Moro Street. In 1915, he designed the Harrison Building at 118-1122 Moro Street, which included the Avalon Ballroom on the third floor.⁸⁹ In 1916, he designed the Varney Book Store at 623 North Manhattan Avenue, which continues to operate as a bookstore. In 1924, he designed the Harry Miller complex at 716-720 North Manhattan Avenue. Designed in 1926, the Miller Theater at Moro Street and North Manhattan Avenue had an interior based on an Egyptian motif, reflecting the influence on popular culture of the discovery of King Tut's tomb in 1922.⁹⁰

Within the city of Manhattan, Winter drew detailed plans for a variety of private residences. Among the extant examples of his work are the houses at 1027 Houston Street, 716 Leavenworth Street, 724 Leavenworth Street, 814 Osage Street, 210 South 10th Street, 418 North 5th Street, 825 Bluemont Avenue, and the sexton's residence at Sunset Cemetery. One of the finest designs was the Prairie School style of Professor R.

⁸⁵ The building no longer stands. O'Brien quoting *Construction News*, 3 October 1914, 3; *Ibid.*, quoting *Construction News*, 10 October 1914, 3.

⁸⁶ *Ibid.*, quoting *Construction News*, 7 March 1914, 3; *Ibid.*, quoting *Construction News*, 21 May 1913, 23; *Ibid.*, quoting *Construction News*, 4 June 1913, 20; *Ibid.*, quoting the *Daily Mercury*, 25 March 1909, 10; *Ibid.*, quoting the *Daily Mercury*, 30 March 1911; *Ibid.*, quoting the *Manhattan Nationalist*, 25 March 1909, 1.

⁸⁷ The building remains extant and is part of the Federal Job Corps Center.

⁸⁸ O'Brien quoting the *Manhattan Mercury*, 16 April 1931, 1; *Ibid.*, quoting *Construction News*, 25 April 1931, 4, 6.

⁸⁹ Fire destroyed the building in 1998.

⁹⁰ O'Brien quoting the *Manhattan Republic*, 22 April 1915, 1; *Ibid.*, quoting the *Manhattan Republic*, 17 August 1916, 1; *Ibid.*, quoting the *Morning Chronicle*, 1 May 1926.

H. Brown's house at 331 North 17th Street. Another handsome Prairie style residence he designed is the 1911 house at 204 North 14th Street. The residence Winter built for himself at 501 Bluemont Avenue reflects Arts and Crafts influences, as do the three houses he built on the south side of Bluemont Avenue just east of 9th Street (831, 825, and 821). Henry Winter also designed a number of apartment buildings, including five in Manhattan, the largest of which had fifteen units. Erected in 1922 at 513 North 16th Street, the most elegant of these was the Paddleford Apartments, which blended the Prairie School and Arts and Crafts styles.⁹¹

Winter moved to Lincoln, Nebraska, in the 1930s where he accepted a job with the Federal Housing Authority (FHA) program. In 1939 and 1940, he is listed in the Lincoln city directory as associated with the Farm Security Administration in the Department of Agriculture. Henry B. Winter died in Lincoln in 1954.⁹²

In 1910, the *Manhattan Republic* reported in its "About Your Neighbors" section, "**Eugene Meier** came up from St. Joe last night and will locate here for the summer. Mr. Meier is one of the best architects in the West." Around this time, a Eugene Meier was reportedly the architect designing the George Knostman House on Humboldt Street east of the Baptist church.⁹³ Eugene Meier worked with Henry Winter in 1911-1912. However, little else is known about Meier. Two architects named Meier practiced in Kansas around the time of World War I. A Rudolph Meier had an office in St. Joseph, Missouri, as early as 1913 and a Eugene R. Meier worked in Wichita in 1917. Rudolph Meier took his brother E. R. Meier into partnership in 1920 in St. Joseph.⁹⁴

In 1916, **Elsmere Joe Walters**, a son of Professor Walters, held a degree in architecture and worked for Henry Winter as a draughtsman. He is listed with Winter as the architect assigned to the construction of the Bogue, Kansas school. Elsmere Walters was a career army officer serving in the U.S. Army in the quartermaster corps for more than forty years. The army's architectural design division is located in the quartermaster corps. Elsmere submitted a Moderne plan for the proposed defense

⁹¹ Ibid., quoting *Western Contractor*, 29 March 1911,22; Ibid., quoting the *Manhattan Republic*, 28 November 1911, 6; Ibid., quoting the *Manhattan Nationalist*, 3 April 1913,1; Ibid., quoting the *Manhattan Nationalist*, 19 April 1923, 1. Addresses as listed in newspaper articles at the time of construction.

⁹² Ibid., quoting the *Lincoln (Nebraska) Evening Journal*, 25 October 1954, 14.

⁹³ Ibid., quoting the *Manhattan Republic*, 28 July 1910.

⁹⁴ Ibid., quoting *Construction News*, 4 July 1913,1; Ibid., quoting *Construction News*, 3 November 1917, 5; Ibid., quoting *Construction News*, 4 February 1920, 13.

department building in Washington; however, he lost to the pentagon design that was adapted in the 1930s.⁹⁵

Mont J. Green was a general contractor and architectural engineer working in Manhattan during the early twentieth century. He was one of the City's most prolific and successful contractors, but he rarely designed buildings. He appears continuously in the *Kansas Construction News* as the recipient of a wide variety of jobs in association with a variety of architects. Among his known designs are the C. L. Ingerham and L.C. Shaffer building in Aggieville and his home at 1200 Houston Street.⁹⁶

Arthur E. Fairman was born in Wakefield, Kansas in 1885, studied architecture at Kansas State Agricultural College, and died in Chicago in 1918. Although his career was short, he created an impressive body of work. He planned the addition to the Congregational Church in Manhattan in 1914. The following year, he designed Manhattan's Mid-Quinn warehouse. In 1915, he designed the Sigma Alpha Epsilon fraternity house and three residences in the Rock Hill Addition. In 1917, he was the architect for the Manhattan Junior High School. In late 1917, he developed plans for the remodeling of the Gillett Hotel.⁹⁷

In 1916, **Charles D. Turnbull**, architect and resident of Manhattan, is known to have been associated with a number of architectural contracts for school buildings in Kansas in Norton, Whiting and Burr Oak and the Keats high school building in rural Riley County. From May 1916 through 1919, he is also listed as an architect in the city directories for Junction City. In 1916, he is associated with Mont Green in the construction of the Flush Catholic School. Turnbull created a significant body of work in Junction City and at Fort Riley.⁹⁸ His name does not appear in the *Kansas Construction News* after 1922.

Kansas City, Missouri architects **Robert and Carl Boller** specialized in theater design. In 1909, they designed Manhattan's first movie house, the Marshall Theater, at the northeast corner of 4th and Houston Streets. The firm also designed the permanent building for Harry P. Wareham at the location of his airdome. Carl Boller designed the

⁹⁵ Ibid., quoting *Construction News*, 29 July 1916, 5; Ibid., quoting *Construction News*, 10 March 1917, 7.

⁹⁶ Ibid., quoting *Construction News*, 24 April 1915, 6.

⁹⁷ Ibid., quoting *Construction News*, 14 November 1914, 3; Ibid., quoting *Construction News*, 12 June 1915, 1; Ibid., quoting *Construction News*, 24 July 1915, 6; Ibid., quoting *Construction News*, 7 April 1917, 1.

⁹⁸ Ibid., quoting *Kansas Construction News*, 5 February 1915, 1; Ibid., quoting *Construction News*, 8 April 1916, 2; Ibid., quoting *Construction News*, 22 April 1916, 1; Ibid., quoting *Construction News*, 13 May 1916, 1; Ibid., quoting *Construction News*, 1 July 1916, 2; Ibid., quoting the *Manhattan Nationalist*, 19 October 1916, 1.

Wareham Opera House in 1910, the Wareham Office Building in 1912, and the Wareham Hotel in 1925.⁹⁹

Thomas W. Williamson of Topeka was a graduate of the University of Pennsylvania and began to practice in Topeka, Kansas in 1912. He designed the 1920s First United Methodist Church building at 612 Poyntz. In 1924, he received the commission to design the Woodrow Wilson School still standing at 312 N. Juliette Avenue. Williamson enjoyed a long career as a Kansas architect, dying in 1974, and was reputed to have trained a number of architects, including Theodore R. Griest who graduated from Kansas State Agricultural College and Harvard University.¹⁰⁰

Linus Burr Smith graduated from the Kansas State Agricultural College in 1925 and received a Masters degree from Harvard University in 1931. In 1924, while a student at Kansas State, he won honorable mention for the Lorenz Schimdt prize. While at Harvard, he studied design with Professor J. J. Hoffner and the history of architecture with George Howard Edgell. He won the Eugene Dodd medal for excellence in 1928. He returned to teach at Kansas State in 1928. While in Manhattan, he designed the Haskell Institute stadium in Lawrence and the Beta Theta Pi fraternity house at 400 Sunset Avenue in Manhattan. In 1934, he joined the faculty of the University of Nebraska to head its architectural department.¹⁰¹

Charles W. Shaver, a graduate of the Kansas State Agricultural College's architectural program in 1915, established a practice in Salina, Kansas. His son John, also a Kansas State graduate, joined the firm, which was known for its Moderne Art Deco style designs. Charles Shaver designed the Manhattan Telephone building at 114 North 4th Street in 1925, the Forrester Drug Company building, and the Palace Drug store in Aggieville in 1929. In 1938, he designed the new Sigma Alpha Epsilon fraternity house.¹⁰²

⁹⁹ Ibid., quoting the *Manhattan Republic*, 23 March 1909, 1; Ibid., quoting the *Manhattan Republic*, 4 June 1909, 4; Ibid., quoting the *Manhattan Republic*, 20 October 1910, 2; Ibid., quoting the *Manhattan Nationalist*, 19 October 1912, 2; Ibid., quoting *Western Contractor*, 18 December 1912, 26.

¹⁰⁰ Ibid., quoting Sachs and Ehrlich, 22; Ibid., quoting *Western Contractor*, 11 October 1922, 28; Ibid., quoting *Kansas Construction News*, 1 March 1924, 1.

¹⁰¹ Ibid., quoting the *Manhattan Mercury*, 15, June 1934, 1; Ibid., quoting the *Manhattan Mercury*, 14 June 1934; Ibid., quoting the *Manhattan Republic*, 21 May 1925, 1; Ibid., quoting the *Manhattan Republic*, 18 October 1928, 4.

¹⁰² Ibid., quoting *Kansas Construction News*, 22 August 1925, 2; Ibid., quoting *Kansas Construction News*, 29 June 1929, 6; Ibid., quoting *Kansas Construction News*, 8 May 1937,3; Ibid., quoting the *Manhattan Mercury*, 3 March 1938, 1.

William Earl Hulse was a noted Kansas architect who designed a number of Neoclassical style courthouses. His firm was known for its use of other design idioms as well. Hulse's centerpiece design is the Art Deco Moderne style six-story Reno County Courthouse. W. E. Hulse and Company's headquarters were in Hutchison, Kansas. Hulse designed Manhattan's Pease building at 312-316 South 4th Street, which currently is the home of the Fraternal Order of Eagles.¹⁰³

Floyd O. Wolfenbarger attended Kansas State Agricultural College from 1922 to 1925, with a focus of Architectural Engineering. He then worked in Boston and was involved in modular research under the sponsorship of the Massachusetts Institute of Technology. He returned to Manhattan in 1934 and served as the architect for the Riley County Better Housing Committee. In 1935, he went into private practice. Between 1935 and 1941, Wolfenbarger designed a number of residences in Manhattan, including the rare Tudor Revival style house at 600 Houston Street. During this period, he also designed the façade for the building at 317 Poyntz Avenue, the Riley County jail at 6th and Colorado Streets, the African-American swimming pool to the southwest of Douglass School, and the main city park swimming pool. After his return from military service, he became the major architect in the community. In 1952, he designed the Lee Elementary School, the Riley County Memorial Hospital, St. Mary's Hospital, the Manhattan Country Club, the Manhattan City building and auditorium, the Mutual Insurance Building, and the Manhattan Senior High School building. In addition, he was involved in the design of numerous buildings on the Kansas State campus. Wolfenbarger also worked on the design team of the Eisenhower Library in Abilene, Kansas.¹⁰⁴

Joseph T. Ware was associated with Floyd O. Wolfenbarger during the late 1930s. Ware was an instructor in the Kansas State architecture program beginning in 1929 and became an assistant professor in 1935. He was a graduate of Georgia Tech University and, prior to coming to Manhattan, studied at *the Ecole Americane des Beaux-Artes* in Fountain Bleu, France in the summer of 1929.¹⁰⁵ Ware and

¹⁰³ Ibid., quoting the *Manhattan Republic*, 16 October 1922, 2; Ibid., quoting Sachs and Ehrlich, 233, 290, 317, 330.

¹⁰⁴ Ibid., quoting the *Manhattan Mercury*, 18 July 1979, A1, A8; Ibid., quoting the *Manhattan Chronicle*, 2 May 1935, 1; Ibid., quoting the *Manhattan Chronicle*, 2 April 1939, 3; Ibid., quoting the *Manhattan Chronicle*, 25 April 1939, 1; Ibid., quoting *Kansas Construction News*, 15 October 1938, 3.

¹⁰⁵ Ibid., quoting Julis Terrass Willard, *History of Kansas State College of Agricultural and Applied Science* (Manhattan: Kansas State College Press, 1940), 384; Ibid., quoting the *Kansas State Collegian*, 20 September 1929, 1.

Wolfenbarger collaborated on the façade remodeling of the building at 402 Poyntz Avenue.

William R. Eidson was one of Manhattan's most important post-World War II architects. Born in Clifton, Kansas in 1928, Eidson grew up in Manhattan and received his architectural degree from Kansas State University. Some of his more important local commissions were the public library building, the high-rise apartment building at 5th and Leavenworth Streets, Flint Hills Place, the Vo-Tech school, and the Kansas State University International Center. He also designed the First Lutheran Church at 10th Street and Poyntz Avenue and a number of private residences. William Eidson died in 1979.¹⁰⁶

A number of architects designed miscellaneous buildings in Manhattan. **Howard M. Chandler** was the architect employed to design the Sunday school annex for the Methodist Episcopal Church in 1913.¹⁰⁷ St. Louis architect **J. Hal Lynch** designed the Eugene Field Grade School building in Manhattan in 1917.¹⁰⁸ Architect **John Tufts** of Kansas City, Missouri designed the Wharton Building façade in 1916 (323 Poyntz Avenue). Tufts also oversaw the remodeling of Junction City's First Baptist Church and the enlargement of the Geary County Poor House.¹⁰⁹ **Thorwald Thorson** of Forest City, Iowa designed the First Lutheran Church's Parish House in 1929. The original structure is linked to the back of the modern church building designed by Bill Eidson.¹¹⁰ **Arthur H. Brewer** was a Kansas State Agricultural College graduate who designed the Art Deco style Manhattan Motor Company building at 311-317 Houston Street in 1929. It is one of less than a dozen Art Deco buildings in Manhattan.¹¹¹ **A. F. Wicks** of Indianapolis, Indiana, was the architect for the Disciples of Christ Church national organization. He planned the remodeling of the Christian Church and its Sunday school addition in 1937.¹¹² The Kansas City, Missouri firm of **Owen, Saylor and Payson** designed the addition to Bluemont School in 1929.¹¹³ Oregon architect **W. Jack Williams** designed the Kansas Bible College of Manhattan at 14th and Anderson Streets in 1928.¹¹⁴ Architects **William W. Rose and David B. Peters** of Kansas City,

¹⁰⁶ Ibid., quoting the *Manhattan Mercury*, 13 January 1979, 2.

¹⁰⁷ The building no longer stands. O'Brien quoting the *Daily Mercury*, 10 November 1913, 1.

¹⁰⁸ Ibid., quoting *Western Contractor*, 26 December 1917, 24.

¹⁰⁹ Ibid., quoting *Kansas Construction News*, 1 July 1914, 15; Ibid., quoting *Western Contractor*, 28 June 1916, 24; Ibid., quoting *Western Contractor*, 6 October 1915, 16.

¹¹⁰ Ibid., quoting *Kansas Construction News*, 14 September 1929, 8.

¹¹¹ Ibid., quoting the *Manhattan Republic*, 18 June 1929, 1.

¹¹² Ibid., quoting *Kansas Construction News*, 26 June 1937, 1.

¹¹³ Ibid., quoting the *Western Contractor*, 13 February 1929, 26.

¹¹⁴ Ibid., 19 September 1928, 20.

Missouri designed an additional building for the IOOF complex at Eureka Lake (east of Manhattan's airport) in 1918.¹¹⁵ Both men were on the faculty of the architecture program at Kansas State Agricultural College. **Ray L. Gamble** designed the president's house on the Kansas State Agricultural College campus in 1918. He served as the state architect of Kansas from 1919 to 1923. The design of the building at 419 Poyntz Avenue is attributed as being his work.¹¹⁶ **W. E. Glover** designed the Masonic Lodge on the northeast corner of 6th Street and Poyntz Avenue, which is now the Lucinda Harris Activity Center of the Methodist Church. He also designed the Riley, Kansas high school building. Glover was an architect for the Santa Fe Railroad. In late 1919, he purchased the firm of J. Holland and Son and went into private practice.¹¹⁷ Professor **Edward R. DeZurko**, assisted by Professor **Earl D. Layman**, designed the Free Methodist Church on the southeast corner of Twelfth Street and Poyntz Avenue in 1948.

A number of architects contributed to the architectural character of the Kansas State Agricultural College's campus area in the design of sorority and fraternity houses. The firm of **Chandler and Mitchell** was hired to design the addition to the Phi Kappa Alpha house that was on the campus in 1925.¹¹⁸ In 1930, the Kansas City Missouri architectural firm of **Archer and Gloyd** designed a new sorority house at 521 Denison Avenue for the Chi Omega sorority.¹¹⁹ **Paul Weigel**, who joined the college faculty in 1921 and became acting head of the architectural program in 1923, designed a number of sorority houses, including the 1929 Alpha Delta Pi house at 518 Sunset Avenue, the 1931 Italian Renaissance style Delta Delta Delta house at 1825 Laramie Street, and the 1938 Alpha Xi Delta house at 601 Fairchild Terrace.¹²⁰ **H. C. Pottinger** designed the Kappa Kappa Gamma sorority house at 517 Fairchild Terrace in 1930.¹²¹ He also designed the rear addition to St. Paul's Episcopal Church. **Norman L. Roberts Jr.** of Chicago was the architect for the Phi Omega Pi sorority house in 1931. A native of Kansas, Roberts maintained a practice in Manhattan in the 1930s, designing the Grace Episcopal Church in Washington, Kansas in 1933, his parents residence at 1220

¹¹⁵ Ibid., quoting *Kansas Construction News*, 2 March 1918, 1.

¹¹⁶ Ibid., quoting *Kansas Construction News*, 27 July 1918, 1; Ibid., quoting the *Manhattan Mercury*, 7 January 1935, 1.

¹¹⁷ Ibid., quoting *Kansas Construction News*, 3 April 1920, 1; Ibid., quoting *Kansas Construction News*, 8 June 1929, 3; Ibid., quoting *Western Contractor*, 22 October 1919, 16.

¹¹⁸ Ibid., quoting *Kansas Construction News*, 16 May 1925, 7.

¹¹⁹ Ibid., quoting *Kansas Construction News*, 17 May 1930, 1.

¹²⁰ Ibid., quoting *Midwest Contractor*, 10 July 1929, 26; Ibid., quoting *Kansas Contractor News*, 18 July 1931, 3; Ibid., quoting *Kansas Contractor News*, 28 May 1938, 1.

¹²¹ Ibid., quoting *Western Contractor*, 7 May 1930, 18.

Laramie Street, and the house of Professor Fillinger at 209 Delaware Avenue.¹²² In 1940, **George Davidson** of Kansas City, Missouri designed the Phi Delta Theta fraternity house at 1545 Denison Avenue.

¹²² Ibid., quoting *Kansas Construction News*, 15 August 1931, 3; Ibid., quoting *Kansas Construction News*, 4 February 1933, 1; Ibid., quoting *Kansas Construction News*, 1 April 1933, 2.