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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

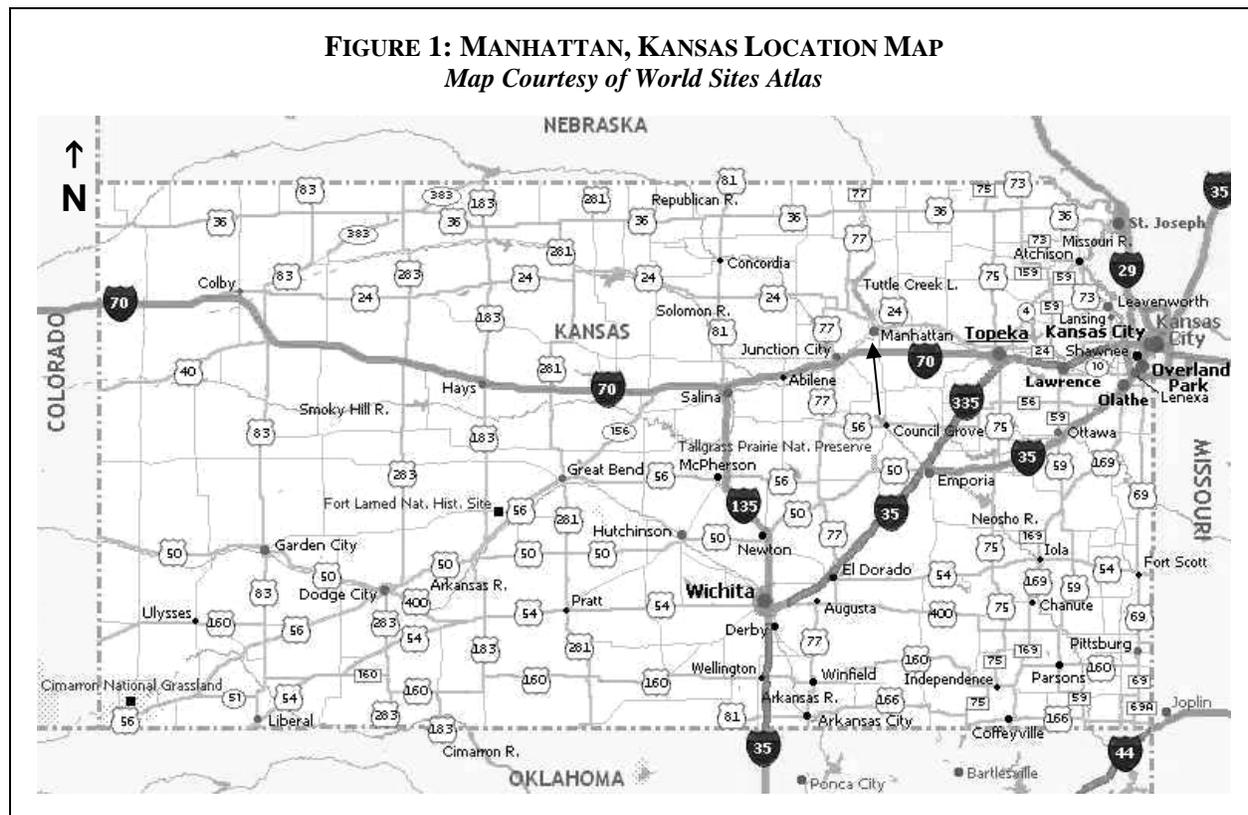
Section E Page 1

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

DEVELOPMENT OF MANHATTAN, KANSAS: 1855-1945

Manhattan, Kansas is located in the north-central region of the state and is the county seat of Riley County. It is located in a bowl-shaped valley immediately north of the Kansas River near its confluence with the Big Blue River. Riley County received its name directly from the military post named after General Benjamin Riley¹ located approximately twelve miles southwest of Manhattan's original settlement area.

FIGURE 1: MANHATTAN, KANSAS LOCATION MAP
Map Courtesy of World Sites Atlas



¹ In July 1852, Colonel T. T. Fauntleroy of the First Dragoons recommended the establishment of a military post near a point on the Kansas River where it merged with the Republican Fork River. In May 1853, a commission elected the present site of Fort Riley and construction began soon thereafter. On July 26, 1858, the U.S. Army formally designated the military installation as Fort Riley.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 2

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

TERRITORIAL PERIOD (1850-1861)

Founded between 1854 and 1855 by three groups of Anglo-American settlers from New England and Ohio who jointly platted the town, the community of Manhattan is in Riley County, the westernmost county organized by the Kansas Territorial Legislature of 1855. These emigrants from eastern states were not the first settlers in the region. Native peoples — the Kansa, Osage, and Pawnee Nations — occupied the area at the time of Euro-American infringement. The establishment of a commercial trade route to Santa Fe in 1821 promoted the first major encroachment by Euro-Americans² into the territory. Within a few years, the federal government further complicated the intrusion into the traditional lands of these Plains tribes by initiating the relocation of approximately thirty eastern Native American nations to “Indian Territory” in the eastern portion of what is now Kansas. The establishment of Fort Leavenworth in 1827, to protect the trade routes and keep peace among the various Indian nations, stimulated Euro-American settlement in the immediate area.

By the time the forced migration of the eastern tribes ended in the mid-1840s, pressures created by the increasing use of the Santa Fe trade route and the California-Oregon overland emigrant trails impacted the sanctity of the territory set aside for Native American groups. In an attempt to accommodate these activities and as a first step to opening Kansas to settlement, the United States government began to remove all the tribes from what is now the state of Kansas, relocating them to reservations in present-day Oklahoma.³

When the Kansas Territory opened for settlement after the passage of the Kansas-Nebraska Act in 1854, there was an immediate influx of Euro-American settlers into the territory. The resulting land claims were premature, as the stipulations in the various treaties with Native American nations had not been enacted and the titles extinguished. Under the Public Land Act of Kansas approved in July 1854, squatters could settle on unsurveyed land, but within three months of a “pre-empted” area being surveyed, they had to file a statement declaring that they had been on the land prior to the survey. The settler paid for the claim before the government offered the land for public sale.⁴ Prior to the first public sale of land in 1856, the only land that could be purchased consisted of the thirty-five Wyandotte “floats” granted to the mixed-blood Wyandotte Indians under a removal treaty of 1842. The floats were sections of land set

² Other than the early explorers and trappers.

³ David H. Sachs and George Ehrlich, *Guide to Kansas Architecture* (Lawrence: University Press of Kansas, 1996), 6.

⁴ Sheryll White and Terry Ward, “K-18 Impact Study Report” (report prepared for the Kansas Department of Transportation, 5 May 1990), 3, 74, quoting Paul Wallace Gates, *Fifty Million Acres: Conflicts Over Kansas Land Policy 1854-1890* (New York: Athenian Press, 1966).

United States Department of the Interior
National Park Service

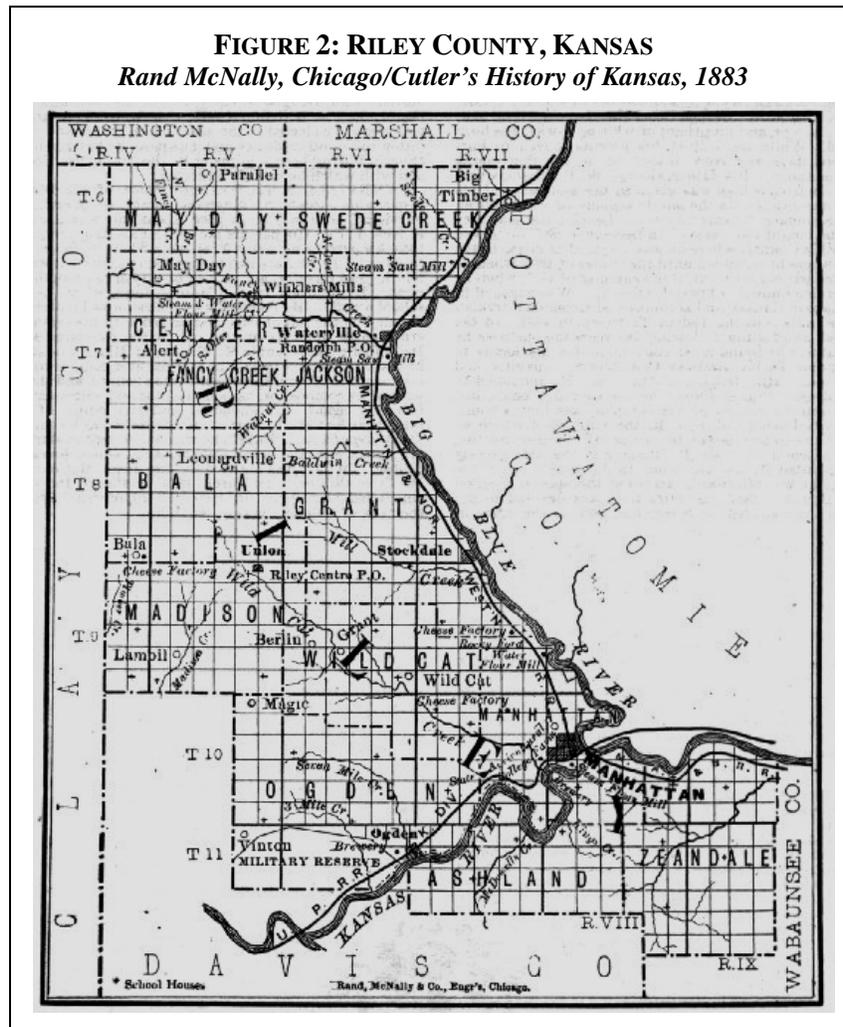
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 3

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

aside for Native American use that were free of claim or occupancy by any person or tribe.⁵ In 1855, the completion of a wagon road from Fort Leavenworth to Fort Riley and of a road leading northwest to

connect with the Oregon and St. Joseph (Missouri) emigrant trails stimulated further claims on pre-emptive lands.



Pre-emption became a significant factor in the political dynamics of Territorial Kansas. The Kansas- Nebraska Act of 1854 ended the tradition of representative equality between slave and free states in the United States. The establishment of the doctrine of popular sovereignty in relation to the legality of slavery that was inherent in the Act made the settlement of Kansas a political as well as a moral battleground over the slavery issue. Although the majority of immigrants who settled in the Kansas Territory from 1854 to 1860 came as individuals, most represented one of two

factions. Missourians took advantage of the practice of absentee pre-emption claims in an effort not only to gain land cheaply, but also to create a neighboring pro-slavery territory.⁶ Emigrant societies originating in the northeastern part of the United States formed to encourage the mass migration of

⁵ Ibid., 43, quoting William E. Unrau, *Mixed-Bloods and Tribal Dissolution: Charles Curtis and the Quest for Indian Identity* (Lawrence: University Press of Kansas, 1989).

⁶ The concept of absentee pre-emption previously played a role in the settlement of the Michigan Territory where it created bitter and sometimes bloody clashes between absentee and on-site claimants.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 4

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

abolitionists to the newly opened Kansas Territory. The New England Emigrant Aid Society⁷ established the towns of Lawrence, Manhattan, and Topeka on Wyandotte float lands.

The Kansas territorial government established Riley County in 1855. At the time of the county's formation, the Kansas River formed Riley County's southern boundary, Marshall County formed its northern boundary, and Calhoun County was its eastern boundary. Its comparatively irregular shape today is due to boundary changes that occurred between 1857 and 1873.

At the time of the county's organization, approximately 95 percent of the land was prairie and 5 percent woodland forest. Of this, 20 percent was dark, easily worked soil of the bottomlands and 80 percent was soil characteristic of the upland divides. In the area between the Big Blue and the Republican Rivers in Riley County, the major portion of the Kansas (Kaw) River flowed eastward through the county, following an irregular path through the site of Manhattan. The Big Blue River, forming the larger portion of the eastern boundary of the county, flowed into the Kansas River east of Manhattan.

Located on a level plain near the juncture of the two rivers, Manhattan became a strategic river landing during the territorial days when steamboats came up the river and traveled as far west as Junction City. The area around Manhattan included river bluffs and the river and creek upland divides that provided excellent crop and pastureland. The temperate climate, particularly the absence of early and late frosts, encouraged agricultural pursuits, especially in the high prairie areas. The presence of good quality clay for bricks in the bottomlands and limestone deposits led to the development of large quarries and brickyards near Manhattan and determined the predominant building materials of the town. The wide variety of timber utilized by the first settlers for their homes and business houses included oak, elm, and black walnut. The natural landscape also included cottonwood, soft maple, hackberry, hickory, locust, ash, linden, sycamore, mulberry, box elder, and the Kentucky coffee tree.

Town Founding

The settlement of what would become Manhattan followed typical town building patterns in territorial Kansas. An organization of investors formed a town company and obtained a charter from the Territorial Legislature to plat a town. The federal Townsite Preemption Act permitted a town company to purchase up to 320 acres. Adjacent surrounding land could be added to the original plats. The first choice of a

⁷ Under a new charter, the group assumed the name New England Emigrant Company.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 5

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

group of investors was land along or near main overland trails, river junctures, and in fertile river valleys.⁸ Manhattan's location met all of these criteria.

Samuel D. Dyer is thought to be the first white inhabitant of Riley County. In 1853, he ran a government ferry about one mile below Rocky Ford on the Big Blue River. The next year, abolitionist and New Hampshire native the Reverend Charles E. Blood established a residence near the ferry landing.

The first settlers in the Manhattan area formed the community of Juniata located approximately five miles north of the present downtown area. The village served as a ferry landing on the Fort Leavenworth-Fort Riley military road. Samuel D. Houston constructed the first residence in 1853 when he built a log house and cleared thirty-five acres for crops.⁹

In the fall of 1854, Colonel George S. Park of Parkville, Missouri located the town site of Poleska on the Kansas River, at the southwest part of the present site of Manhattan. Shortly thereafter, another group claimed the land at the mouth of the Big Blue River as the town site of Canton. The group included Samuel D. Houston of Illinois, Judge Sanders W. Johnson of Ohio, Judge J. M. Russell of Iowa, E. M. Thurston of Maine, and Dr. A. H. Wilcox of Rhode Island.¹⁰

On March 24, 1855, Isaac T. Goodnow, Luke P. Lincoln, C. H. Lovejoy, C. N. Wilson, Joseph Wintersaid, and N. R. Wright, all of whom were members of a committee of the New England Company formed in Boston, reached the site of present-day Manhattan and decided to plat the town of "Boston."¹¹ This group, in consultation with the Poleska and Canton residents, agreed to consolidate the three sites into one town called "Boston." The various town sites included a log cabin built by Colonel Park for a blacksmith shop, a dug-out at the foot of Blue Mont, and a tent with protective sod walls pitched by Goodnow.

⁸ "Kansas Preservation Plan Study Unit on the Period of Exploration and Settlement (1820s-1880s)" (Topeka: Kansas State Historical Society, 1987), 52.

⁹ Carolyn Jones, *The First One Hundred Years: A History of the City of Manhattan, Kansas* (Manhattan: Manhattan Centennial, Inc., 1955), n. p.

¹⁰ A. T. Andreas, comp., *History of the State of Kansas* (Chicago: A. T. Andreas, 1883), 1305.

¹¹ *Ibid.* Fifteen of the New England Company voted in the March 30, 1855 election for S. D. Houston for Representative to the First Territorial Legislature.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 6

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Within a month, these interests consolidated and twenty-four persons organized as the Boston Association on April 4, 1855 and named the town "Boston."¹² The consolidated forces erected several crude houses and, with funds from the New England Emigrant Company, purchased "float" land in an area that is now north of Poyntz Avenue with the Boston group holding the title.¹³ A second "float" purchased by Johnston Lykins included land that is today south of Poyntz Avenue.¹⁴

The Boston Association adopted a town constitution that divided and distributed stock to the original founders of the Association with shares set aside for religious, educational, and commercial development as well as discretionary shares to be assigned in the interest of the Association. The Association settled the legal ownership of the claimed float lands; approved the survey of a small portion of the town site, the erection of a warehouse, and a temporary river landing; the construction and operation of ferries across the Big Blue and Kansas Rivers; and authorized incentives for industrial and commercial businesses. The newly surveyed and platted town included a 45-acre park and a number of market squares.¹⁵

On June 1, 1855, the steamboat *Hartford* ran aground near the mouth of the Big Blue River, forcing the landing of around seventy-five passengers and freight. The passengers, who had previously formed a town company, came from Cincinnati, Ohio and were bound for Central Kansas, where they planned to establish a town named Manhattan. The Boston Association offered the Ohio emigrants 320 acres of land in the southeast section of their newly platted town. However, because the charter of the Ohio emigrants dictated the name and destination of the group, they initially rejected the offer and continued westward. Two days later, the steamboat ran aground again and the group accepted the offer of the Boston Association with the condition that the town be renamed Manhattan.¹⁶ On June 28, 1855, both groups

¹² The names of the members of the Boston Town Association were George S. Park, S. D. Houston, S. W. Johnson, J. M. Russell, E. M. Thurston, and H. A. Wilcox (all of whom were members of the old organization), as well as Charles Barnes, Stephen Barnes, C. W. Beebe, Cyrus Bishop, C. E. Blood, G. H. Brown, A. Browning, S. I. Childs, Martin F. Conway, Joseph Denison, John Flagg, Isaac T. Goodnow, William E. Goodnow, John Hoar, Amory Hunting, C. H. Lovejoy, Luke P. Lincoln, J. H. McClure, H. B. Neeley, E. C. Persons, T. J. Roosa, Freeman Shattock, Frank B. Smith, Newell Trafton, B. Welden, T. C. Wells, S. Whitehorn, and C. N. Wilson.

¹³ The street is named for Colonel John Poyntz, who was the father-in-law of J. J. Davis, a partner in the Cincinnati and Kansas Land Company. Poyntz never visited Manhattan.

¹⁴ Lykins was a resident of Missouri and served as the second mayor of Kansas City, Missouri.

¹⁵ White and Ward, 46, quoting Winifred N. Slagg, *Riley County Kansas* (Manhattan: Winifred N. Slagg, 1968).

¹⁶ *Ibid.*, 49. A number of secondary sources provide various reasons for the use of the name Manhattan. Slagg notes that the appellation is in honor of the New York investors who financed part of the trip and the construction of the boat.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 7

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

formed the Manhattan Town Association. Within a year, the new settlers erected around fifteen houses, ten of which were prefabricated frame buildings that arrived aboard the *Hartford*.¹⁷ William E. Goodnow erected the first stone building in the northern section of the town. David A. Butterfield of Utica, New York erected the second stone building.¹⁸

The sentiments and political convictions of the area's earliest settlers are reflected in the territorial elections. In the election of a territorial delegate to Congress held on November 29, 1854, the number of voters in Riley County was ninety-nine. Of them, sixty-six cast free-state votes and eleven cast pro-slavery votes. In the election held March 30, 1855 to select a territorial legislature, the free-state candidates received 233 votes and the pro-slavery candidates received 94 votes.

County Seat

In September 1857, the county established four election precincts — Randolph, Manhattan, Ogden, and Montague — in preparation for an election to decide the permanent location of the county government. In an election held on October 5, Manhattan and Ogden received the highest number of votes, with Ogden beating Manhattan by 31 votes. The belief that fraud occurred at the Ogden polling places led the citizens of Manhattan to seek the intercession of the Territorial Governor. When he refused to act, they requested a review of the tally sheets. The refusal of the Ogden officials to release the tally sheets led to a court hearing. Testimony identifying the names of minors and soldiers at Fort Riley on the list revealed over 50 illegal votes. Manhattan became the county seat.

The community quickly expanded to include the typical institutional, commercial, and residential buildings that comprise a prosperous riverfront town and county seat. Like most Kansas River towns, the economy initially depended on land speculation and trade. The Emigrant Aid Company established a combination steam-powered sawmill and gristmill. The military road between Fort Leavenworth and Fort Riley strengthened the local economy and a commercial area evolved in the southeast portion of Manhattan where the trail crossed the river at the east end of Poyntz Avenue. After the discovery of gold

¹⁷ In 1882, one of the Cincinnati buildings shipped on the *Hartford* stood at the north end of Poyntz Avenue near the railroad track. Several African American families occupied its nine rooms. Another of the prefabricated structures served as a store at the corner of First Street and Poyntz Avenue and, in 1882, it stood at the rear of A. L. Houghton's livery stable.

¹⁸ William G. Cutler, *History of the State of Kansas* (Chicago: A. T. Andreas, 1883) [book online]; available at www.ukans.edu/carrie/kancoll/books/cutler/leavenworth/leavenworth-co-p6.html#LEAVENWORTH_CITY; Internet; accessed 3 February 2001.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 8

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

at Pike's Peak in 1858, the road also served as part of the mail route through northern Kansas Territory to the Colorado gold fields.¹⁹ Entrepreneurs built small manufacturing shops, established retail stores, and erected hotels and restaurants. Businessmen and professionals opened offices. At the river landing, steamboats delivered manufactured goods from the East and loaded cargoes of crops.

In 1858, the community erected their first school building on Poyntz Avenue. The Methodist Episcopal Church held the town's first religious services in June 1858. That same year, Bluemont Central College incorporated; the following year the college officials laid a cornerstone on a rise about a mile west of the present Kansas State University campus. The college opened in 1860 and contributed to the creation of a more diversified financial base, quickly elevating the community beyond subsistence and cash crop economy.

In 1858, the county purchased two lots one of which had a building in Ward 1 and later also rented four rooms in the east end of the Barnes' Building on Poyntz Avenue. The next year the county officials ordered a stone jail to be erected on the "courthouse lots."²⁰ County records from 1867 refer to the erection of a new jail near the southeast corner of the 3-acre Public Square. The building also housed courtroom facilities. Various county offices occupied rented quarters in the area adjacent to the jail/courtroom buildings, particularly along Poyntz Avenue. By this time, the City had boasted of a hotel and a 35-acre cemetery. Other businesses included wagon train suppliers, blacksmiths, and livery stables.²¹ The Morrill Act of 1862 authorized the establishment of land grant colleges and, in 1863, thirteen days after Kansas accepted the provisions of the Morrill Act, Bluemont Central College became the nucleus of the future Kansas State Agriculture College.²²

During the Border and Civil wars, Manhattan, established by abolitionists and situated by the heavily protected military road from Fort Leavenworth to Fort Riley, escaped the deprivations that occurred in the Kansas counties adjacent to the Missouri-Kansas state line. Nor was there significant internal strife in the

¹⁹ *Manhattan Nationalist*, Semi-Centennial Edition, 1 January 1903, 67.

²⁰ Cutler, available at www.kancoll.org/books/cutler/riley/riley-co-p3.html#LOCATION_OF_COUNTY_SEAT_AND_COUNTY_BUILDINGS; Internet; accessed 3 February 2001

²¹ Lowell Jack, *A History of Manhattan, Kansas, Riley County and Fort Riley* (Manhattan, KS: Hawley Printing, 2003), 26.

²² Cutler, available at www.kancoll.org/books/cutler/riley/riley-co-p3.html#LOCATION_OF_COUNTY_SEAT_AND_COUNTY_BUILDINGS; Internet; accessed 3 February 2001

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 9

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

community. Unionists composed the vast majority of Manhattan's population. In the presidential election of 1864, 220 Republicans and 51 Democrats cast their votes.²³

POST-WAR PERIOD (1865-1880)

After the war ended, Kansas again was a destination point for settlers from the East. Between 1865 and 1870, the state's population grew from 150,000 to 365,000. The 1862 Homestead Law and the rapid growth of railroads immediately after the Civil War encouraged speculators to construct towns. Included in this onslaught of emigrants were war veterans who received generous land grants and former slaves who saw homestead grants as an opportunity to become self-sufficient. Most of these settlers established farmsteads in rural areas and, consequently, the state's population began to spread into the central and western portions of the state.²⁴ Soon factory buildings and warehouses, two- and three-story brick wholesale and retail business houses, and new residences became more prominent in the cityscape.

During the post-war period, Manhattan developed an economic base that supported a market and service center that met the needs of the agricultural and livestock trade in the surrounding county and of the businesses associated with the trade generated by Manhattan's role as county seat. In 1868, the Riley County population was 5,104, with 1,173 residing in Manhattan. By 1875, the county population reached 7,066.²⁵

Prior to the advent of the railroad, commercial and residential development in Manhattan occurred in a north to south pattern.²⁶ The commercial and industrial center in the southeastern corner of the City became more defined and grew in density once railroad lines reached Manhattan.

In December 1865, the City of Manhattan granted the Union Pacific Railroad approximately twenty acres of land in the area known as Battery Park near the Big Blue River. The City required the railroad to erect a depot and/or other rail-related structures. In 1866, the completion of the Union Pacific tracks to Manhattan inaugurated service between Manhattan, Kansas City, and points further east, north, and south.

²³ Cutler, available at www.ukans.edu/carrie/kancoll/books/cutler/leavenworth/leavenworth-co-p6.html#LEAVENWORTH_CITY; Internet; accessed 3 February 2001.

²⁴ "Kansas Preservation Plan Study Unit on the Period of Exploration and Settlement (1820s-1880s)," 55.

²⁵ Jack, 68.

²⁶ By this time, the original Wyandotte Street was eliminated and First Street assumed the name of Wyandotte. The original Third Street became Second Street. According to the 1880 and 1900 census records, no addresses were listed for Second Street.

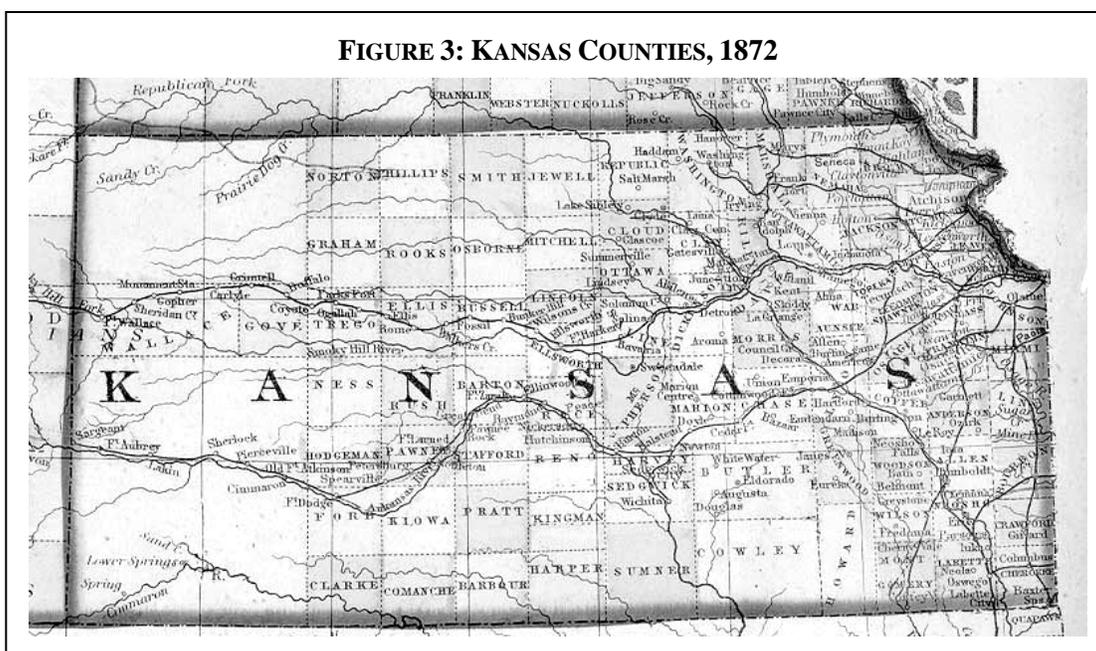
United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 10

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

The Union Pacific Company constructed a complex of buildings in the northern part of Battery Park that included a turntable; engine, pumping and tool houses; and a water tank. A freight depot stood two blocks south of Poyntz Avenue along Wyandotte Avenue.²⁷ Located just east of the depot was the sawmill; immediately south of the sawmill, were the E. B. Purcell grain elevators and stockyards.²⁸



Nearby, at the north side of Poyntz Avenue and 3rd Street, Purcell started a mercantile business. Two years later, he and his partners purchased the business on the southwest corner of Poyntz Avenue and 3rd Street where they operated five stores under one roof.²⁹

In 1871, construction crews completed bridges over the Blue and Kansas Rivers. The following year, work began on the Manhattan and Northwestern Railroad. In 1872, the Manhattan and Northwestern railroad and the Manhattan and Blue Valley railroads further expanded rail services. In 1879, the Manhattan, Alma, and Burlingame branch of the Union Pacific linked Manhattan to Alma in Wabaunsee

²⁷ The Union Pacific Railroad Depot was relocated in the winter of 1902.

²⁸ The stockyards were relocated in 1901.

²⁹ *Manhattan Nationalist*, 1 January 1903, 67

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 11

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

County and to Burlingame in Osage County.³⁰ That same year, construction began on a branch line of the Manhattan and Northwestern Railroad Company to connect Manhattan with the mainline of the Kansas Pacific Railway Company, and the Chicago and Rock Island Railroad became linked to Manhattan.³¹

By the mid-1870s, the City began to realize the effects of the dwindling river trade, but the new rail connections began to compensate for the loss. The national economic climate, including periods of depressed markets combined with grasshopper plagues in the surrounding farming communities, also restrained economic development during this period. After the economy absorbed the effects of two large bank failures in 1878, commercial activity improved.

On the western edge of Manhattan, changes in land use associated with the college would profoundly affect the City's development patterns. When the Bluemont Central College Association established their institution in 1857, the town conveyed a large number of lots to the college to aid their efforts. Private donations funded the construction of a farm and a three-story building on this land in 1859.³² In 1861, when Kansas entered the Union, Isaac Goodnow, who had been a teacher in Rhode Island, began lobbying the state legislature to establish a university in Manhattan. As an inducement, in 1863, the supporters of securing a state college offered the Bluemont Central College property to the state



**Bluemont Central College
c. 1860**
Kansas State Historical Society



**The first building on the present K-State campus
was a stone barn, constructed in 1872. It was
remodeled in 1875 when classes were relocated from
Bluemont College.**
Kansas State University Library

³⁰ Andreas, 246. The branch was jointly owned by the Union Pacific and the Atchison, Topeka and Santa Fe railroads.

³¹ Ibid. Within a short time, the Manhattan and Blue Valley Railroad held title to the line. On July 1886, the line merged with the Marysville and Blue Valley Railroad Company and changed its name to the Blue Valley Railway Company. Before the turn of the century, the Union Pacific Railroad absorbed the Blue Valley Railway.

³² Located approximately one mile west of the present Kansas State University campus.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 12

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

of Kansas to be converted into colleges for the benefit of agriculture and mechanical arts. In 1871, the town of Manhattan purchased 160 acres of farmland adjacent to the City as an incentive for the college to move closer to town.³³ In 1875, the college campus moved from the Bluemont Central College location to the buildings located on the tract donated by the City, establishing the permanent location of the state college.

By the end of the decade, Manhattan was a city of 2,104 inhabitants and was a “City of the Second Class.” Substantial residences and picturesque cottages, dignified churches, brick and limestone business blocks, mills, livestock pens, and lumberyards stood testament to the town’s prosperity.³⁴ In the surrounding county, over 8,000 inhabitants lived in villages and on farmsteads. Signifying stability throughout the area were improved fields, orchards, and pastures, as well as farmsteads with spacious stone dwellings and well-built barns. The region became noted for its shorthorn herds and fine horses as well as its pure-blood Berkshire and Poland China swine. In 1878, 1,526 freight cars of crops and livestock originated in Manhattan. Of these, 132 cars contained cattle and 122 contained hogs.³⁵ During the next decade, Riley County’s population grew to 15,000 and the number of residents in Manhattan reached 4,500.³⁶

BOOM YEARS (1880-1900)

This sudden growth in population reflected the change in the region’s economic climate. By 1880, the population of Kansas fell into two well-defined camps. Emigrants who arrived during the antebellum period lived in the eastern half of the state, while so-called “late comers” from the east — ex-soldiers, Europeans, and former slaves — occupied the western half of the state.³⁷

The drought of 1887 ended a decade of optimism. Farmers and cattlemen could not meet their loans, banks and businesses failed, and thousands of the state’s citizens, particularly in the western counties, left the state. Two years later, the opening of land for settlement in Oklahoma created an additional exodus of fifty thousand Kansans. Ironically, that same year, Kansas had its largest corn crop. Once again,

³³ Blake Gumprecht, “Campus Corners and Aggievilles: The Distinctive Nature of College Town Commercial Districts” (TD, Department of Geography, University of New Hampshire, n.d.), 4, [document online] available at www.unh.edu/geography/Pages/Campus%20Corners.pdf; Internet; accessed 10 December 2006.

³⁴ Cutler.

³⁵ Jack, 24.

³⁶ Ibid., 69.

³⁷ Federal Writers Project, *The WPA Guide to 1930s Kansas* (Lawrence: University Press of Kansas, 1984), 57.

United States Department of the Interior
National Park Service

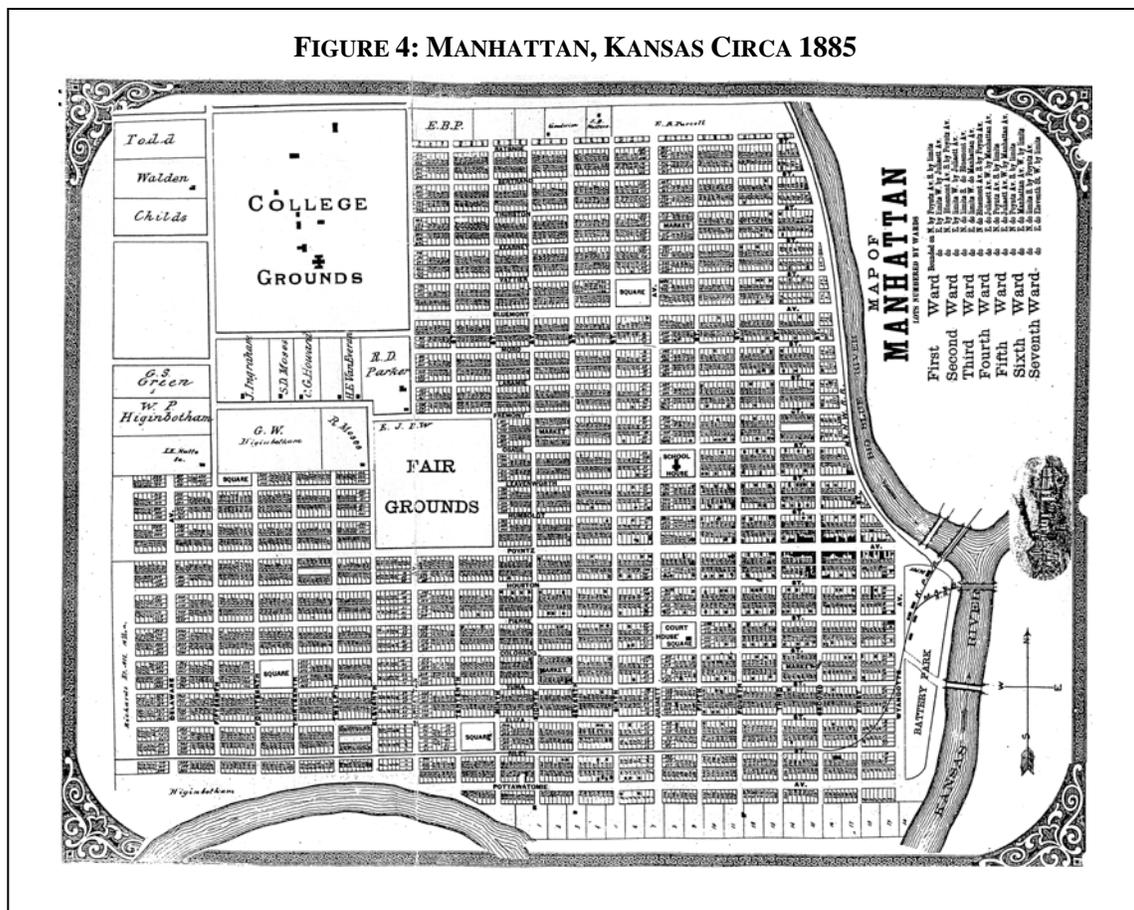
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 13

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

emigrants filled the state (particularly in the western counties) and another year of good crops restored confidence.

By 1890, the state's population stood at 1.4 million.³⁸ Although still sparse in the western part of the state, the railroad network running through Kansas provided a reasonable degree of access to move people, produce, and goods. A decade of general prosperity followed, interrupted only by the hard times of a national depression from 1893 to 1895 and a mild crop failure in 1893. By 1894, the overall value of livestock and farm products in Kansas reached more than \$4 billion.³⁹



³⁸ Sachs and Ehrlich, 10.

³⁹ Federal Writers Project, 59.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 14

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

During the next two decades, the growing number of commercial businesses reflected prosperous times in Manhattan. After the arrival of the railroads, commercial and industrial development shifted to the southeast near the rail lines and moved outward in a northwesterly direction. At the beginning of the decade, Manhattan stretched over one square mile. The town plat featured a grid system of streets. Seven streets were each 100 feet wide, including Poyntz Avenue (running east-west) and Juliette Avenue (running north-south).⁴⁰ The remaining streets were each 60 feet wide. Each block measured 315-by-400 feet, with a 15-foot-wide alley running east-west. The lots measured 50-by-150 feet. Beginning with Wyandotte Avenue,⁴¹ which bordered the western edge of Battery Park and ran north-south, the streets were numbered from east to west, with the exception of Juliette Avenue, which ran between 5th and 6th Streets.

Two railroad and two wagon road bridges, one of each across the two rivers, provided access to and from the town on the east. The eastern end of Poyntz Avenue, which began at the old river landing site, continued to function as the commercial center of the town. However, many commercial and industrial businesses relocated near rail lines along Wyandotte Avenue and El Paso Street. Most of Battery Park remained an open natural area. In 1885, the Union Pacific Railroad located their depot north of the four-story Purcell mill. Other commercial and industrial businesses located near the depot and included the E. B. Purcell grain elevator, which was one of the largest in the state.⁴² At this time, only three businesses operated in the area bounded by Wyandotte Avenue, 2nd Street, Pierre Street, and El Paso Street.⁴³ There were also seventeen residences scattered throughout this area.⁴⁴

⁴⁰ Listed as Juliette Avenue on the 1890 and 1897 Sanborn Fire Insurance Company maps. Beginning in 1905, it is listed as Juliette Avenue on the Sanborn Fire Insurance Company maps.

⁴¹ Map research revealed numerous street name changes after the circa 1885 plat map. Subsequent maps indicated different street names than those currently used. After 1908, 1st Street becomes 2nd Street; 2nd Street becomes 3rd Street, 3rd Street becomes 4th Street, 4th Street becomes 5th Street, and 5th Street becomes 6th Street. Fort Riley Boulevard was Eliza Street on the circa 1885 plat map. After 1890 through at least 1947, it was called El Paso Street and carried the Chicago, Rock Island and Pacific Railroad tracks. Fair Lane was an unnamed alley south of El Paso (Fort Riley Boulevard) until at least 1947. Riley Lane was an unnamed alley north of Pottawatomie Avenue until at least 1947. The existing railroad alignment located between Fair and Riley Lanes was the Union Pacific Railroad tracks and was concurrently known as Riley Lane until at least 1947.

⁴² Jack, 69.

⁴³ Manhattan does not follow the practice of designating streets running one direction as "Avenues" and those running another as "Streets." Major thoroughfares that are 100 feet wide are designated Avenues, while those that are 60 feet wide are designated Streets.

⁴⁴ By this time, the original Wyandotte Street was eliminated and 1st Street assumed the name of Wyandotte Street. The original 3rd Street became 2nd Street. According to the 1880 and 1900 census records, no addresses were listed for 2nd Street.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 15

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

In the areas to the north, west, south, and southeast of the downtown commercial center were neighborhoods dominated by small folk houses, picturesque cottages, and large residences. Within these residential enclaves were ten church buildings. Along Juliette Avenue were the Courthouse Square and the Schoolhouse Square. The two-story main public school building was centrally located north of Poyntz Avenue in the Schoolhouse Square at the northeast corner of Juliette Avenue and Leavenworth Street. To the southwest of the Schoolhouse Square, near the outskirts of the City, was a two-story stone school building erected in 1882 to accommodate the educational needs of an expanding population. Further west along Poyntz Avenue was the 45-acre Forest Park fairgrounds.⁴⁵

Manhattan was one of a few Kansas towns (like Lawrence and Topeka) that reserved several centrally located blocks for public use..⁴⁶ Part of the original plat of the City, the large open space north of Poyntz Avenue between 9th and 11th Streets began its role as a public park began in 1870 when the county agricultural society erected the Riley County Fairgrounds in the northeast portion of the City. An octagonal stone building called Floral Hall was part of the agricultural display area of the fairgrounds. It also contained a racetrack.

The “Downtown” commercial and government center occupied the 100-200 block of Poyntz Avenue and expanded westward. In 1885, a newspaper reported that, “with the exception of two short breaks, there is now a continuous awning on the north side of Poyntz east of 3rd Street.”⁴⁷ Here, one- and two-story brick or limestone retail buildings featured defined storefronts and had offices and meeting rooms on the second floor. By now, most of the commercial buildings were permanent masonry replacements for the first hastily assembled structures of the settlement and post-war eras. Like other main streets in small Kansas towns, the buildings housed retail businesses as well as services such as livery stables. On the second floor, above the retail storefronts, there were professional offices and meeting rooms for fraternal groups. Banks and hotels usually occupied the prime locations on the corners.

By the end of the decade, the City boasted its first waterworks at Ratone and 3rd Streets and incandescent electric streetlights in its downtown area.⁴⁸ In 1883, Doctor E. L. Pattee opened a private hospital, the City’s first medical facility, at Poyntz Avenue and 3rd Street.⁴⁹

⁴⁵ Jack, 25. In 1890, City officials resisted efforts to subdivide for residential lots. Five years later, they installed a cast iron fountain. The monument to Chief Tatarax of the Harahey tribe dates to 1904.

⁴⁶ “Kansas Preservation Plan Study Unit on the Period of Exploration and Settlement (1820s-1880s),” 55.

⁴⁷ *Ibid.*, 26.

⁴⁸ *Ibid.*, 69.

⁴⁹ *Ibid.*, 33

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 16

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Manhattan not only shared the bounty of the state's agricultural economy, it also reaped the financial benefits of its role as the county seat and benefited from the jobs and services related to the college and nearby Fort Riley. Beginning with its founding, successive waves of Germans, Swedes, and Irish settlers reduced the descendants of the New England and Ohio founders to a minority. In 1900, the population of the City was 3,438 and the college had an enrollment of 1,321.⁵⁰ Within two years, the City's population grew to 4,000.⁵¹ At the end of the decade, it reached 6,300⁵²

EARLY TWENTIETH CENTURY MANHATTAN (1900-1945)

Historians refer to the first fifteen years of the twentieth century as the "Golden Age of Agriculture" in the United States. Kansas played an important role in this era. Raising cattle and corn were the major agricultural industries in the eastern part of the state. The Flint Hills' rich pasturelands in central Kansas formed an important component in the state's growing livestock industry. In addition, the wheat farming and cattle areas in the western counties added to the state's important role as part of the nation's breadbasket.⁵³

During the first decades of the twentieth century, increased mechanization enabled fewer workers to manage larger farms and the size of individual farming operations grew. Wheat became a billion-dollar-a-year crop, making Kansas the nation's number one producer by 1920. Proximity to cattle towns guaranteed the state's ranking as second in the nation in meatpacking. At the same time, the discovery and extraction of substantial oil and natural gas fields in Kansas contributed to the state's industrial growth, and Kansas ranked second in the United States in overall oil production from 1919 to 1931. Its growing brick, stucco, plaster, and cement industries further contributed to the diversity of the state's economic base. By the mid-1920s, the state's wealth was the highest in its history.⁵⁴

At the turn of the century, barely 10 to 15 percent of the country's inhabitants lived in cities; but by the end of the 1920s, nearly 57 percent lived in urban areas. In Kansas, the move from farm to town was slower. Although Kansas boasted a population of one million by the mid-1880s, it was not until 1940 that

⁵⁰ Jack, 69.

⁵¹ White and Ward, 67, quoting Slagg.

⁵² White and Ward, 26; and Sachs and Ehrlich, 13-16.

⁵³ Daniel Holt, "A Time of Contrasts: Progress, Prosperity, and the Great Depression, 1900-1940," *Kansas Preservation Plan* (Topeka: Daniel Holt, 1990), 5. Kansas State Historical Society, Topeka, Kansas

⁵⁴ Sachs and Ehrlich, 13-16.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 17

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

it reached its second million. In 1890, only 19 percent of the state's population lived in urban areas. This increased to 30 percent in 1910 and to almost 40 percent by 1930.⁵⁵

Like other communities in the early twentieth century, Manhattan reflected a gradual shift to urban dwellers and changing demographics. By the early twentieth century, consecutive waves of Germans, Swedes, and Irish settlers supplanted the region's earliest settlers from New England and Ohio. In 1900, the City's population was 3,438 and the college had an enrollment of 1,321.⁵⁶ Within two years, the population grew to 4,000.⁵⁷ At the end of the decade, it reached 6,300⁵⁸

Population increases brought more housing and related infrastructure; an increased demand for police protection; and court, fire, water, sewer, park, and public health services. These demands, in turn, created the need for new or enlarged commercial and governmental quarters and, with the rise in the use of the automobile, convenient parking.

Another result of this economic growth within the state was the increasing role of professional architects. The advent of trained designers and engineering professionals changed the character and appearance of the state's built environment, beginning in the boom years of the 1880s. Another important force shaping the appearance of the built environment at the turn of the century was the City Beautiful Movement, which stimulated the growth of landscape architecture and integrated planning with architecture, particularly for large projects and public buildings. The planning aesthetic associated with the City Beautiful Movement attracted the attention of many civic leaders who sponsored or supported the construction of new public buildings and the creation of parks and boulevards. This trend occurred in Kansas' cities and larger towns. A surge in development in the 1920s resulted in new civic buildings and spaces in smaller communities. During this period, the Kansas Legislature passed laws requiring cities with populations over forty thousand to create wide boulevards, something Manhattan's town planners already accomplished in the nineteenth century.⁵⁹

Even with a growing and increasingly diversified industrial base, the economy of the state remained firmly established in agriculture and associated businesses. At the beginning of the twentieth century, Kansas still had more than two million acres available for settlement, particularly in the northwest part of

⁵⁵ Ibid.

⁵⁶ Jack, 69.

⁵⁷ White and Ward, quoting Slagg, 67.

⁵⁸ White and Ward, 26.

⁵⁹ Holt, 7.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 18

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

the state. By the onset of World War I, most of the available land was under cultivation. The boom years for agriculture, which began before World War I, did not peak until the 1920s. The war created an additional demand for agricultural products and the resulting land boom increased real estate values and farm mortgages.

Although the state's agricultural economy at the onset of the 1920s was fairly stable and despite the growth created by the agricultural boom, Kansas' farm families were far from prosperous. Only a small percentage of farm homes and a somewhat larger number of city homes had electricity, running water, sewers, and central heating.⁶⁰ In 1924, the debt of Kansas' farmers reached \$535 million, contributing to a small statewide depression. Compounding the problem were "progress" taxes for courthouses, schools, roads, and bridges approved by the state legislature in the late 1920s.⁶¹

Manhattan, like other Kansas communities, depended on the agricultural economy of the region. However, the financial benefits of its role as the county seat and the jobs and services related to the college and nearby Fort Riley provided a diversity not enjoyed by all Kansas communities. The boom years after the end of World War I had a profound impact on the community.

One result was a changing appearance related to growth and modest prosperity. New paved sidewalks and curbs provided a modern appearance. The City numbered buildings and posted street names in anticipation of the door-to-door mail delivery that began in 1901 as a result of expanding neighborhoods. Some commercial property owners modernized their nineteenth century buildings, while others demolished existing buildings and erected "modern" counterparts. In 1902, the City opened its first golf course in City Park. The Manhattan Ice, Light and Power Company and the Manhattan Gas Company became the City's first utility companies.⁶²

The 1905 Sanborn Fire Insurance Company map shows that the area bounded by Wyandotte Avenue and 2nd, Pierre, and El Paso Streets underwent a significant change. In 1902, the Union Pacific Depot erected at the corner of Wyandotte Avenue and Yuma Street stimulated the relocation of the Purcell stockyards and the erection of the electric power company at 209 Yuma Street. Construction of single-family housing occurred in the immediate area during the same time period.

⁶⁰ Most commercial buildings in small farming communities did have electricity and running water.

⁶¹ Holt, 5, 7.

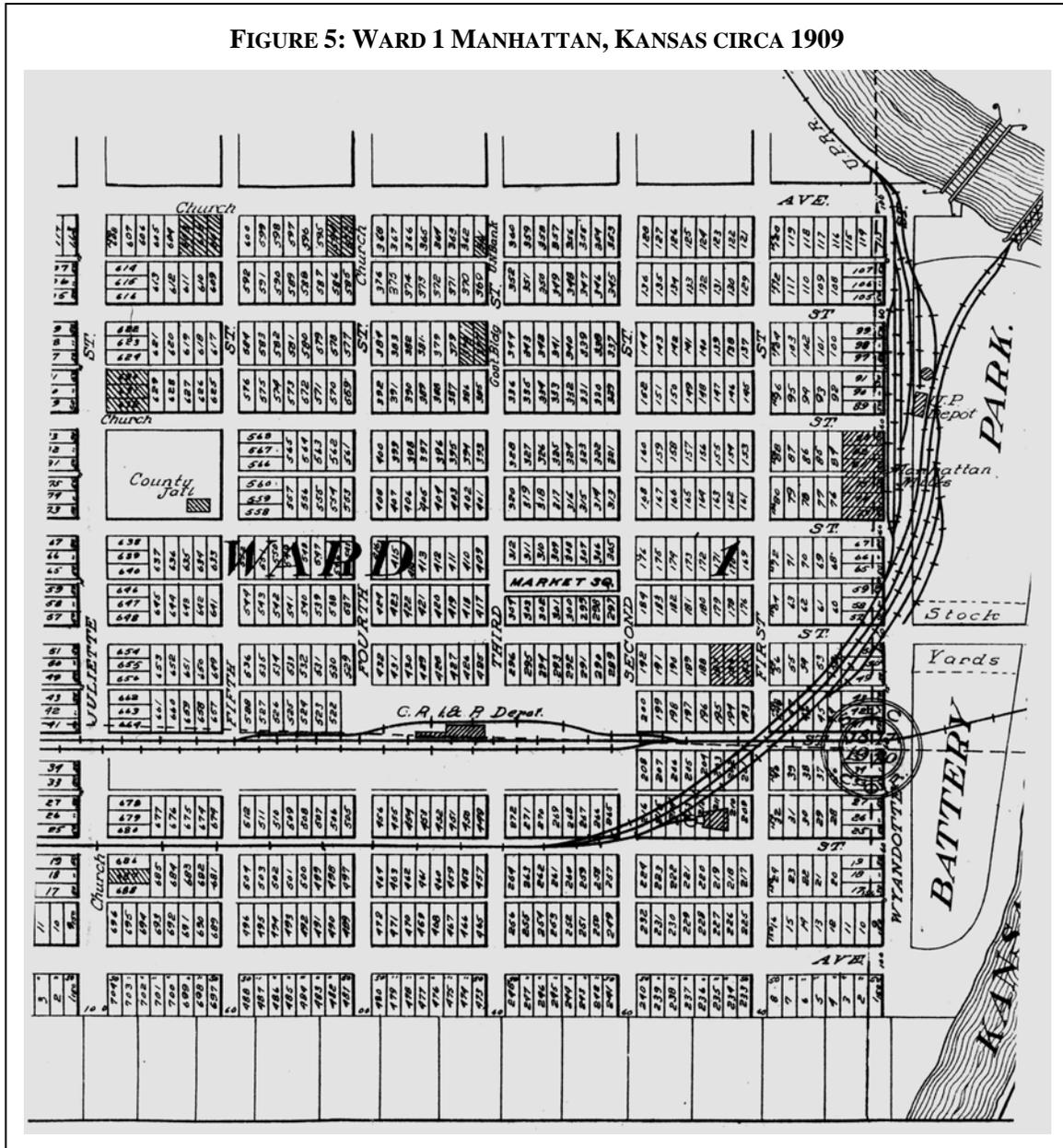
⁶² White and Ward, quoting Slagg, 67.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section E Page 19

Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas



On May 29, 1903, major flooding began along the rivers bordering Manhattan. The 1903 flood changed the course of the Kansas River, submerging the Manhattan Mills, the Blue Valley Railroad tracks north of

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 20

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Manhattan, and the main line of the Union Pacific, including its freight yards and roundhouse. It destroyed the Rock Island Railroad Bridge and the wagon bridge. In the commercial core of the City, water covered Poyntz Avenue in a six-block area west of the Big Blue River, extending as far west as 8th Street. The most affected area was east of 5th Street in the southeast part of the City.⁶³

Despite the flooding, progress continued. The new city hall and fire station opened on North 3rd Street near Humboldt Street. Another private hospital, Sanitarium Park Place, opened in 1903 in a small, frame two-story house at 412 North 11th Street (11th and Fremont Streets) and featured electric lights and steam heat.⁶⁴ In 1904, the construction of the Carnegie Library building, a two-story brick and limestone structure, introduced the twentieth century version of Neoclassical design into the City's building stock. Two years later, contractor Clarence Johnson completed the Riley County Courthouse from locally quarried stone at a cost of \$50,000.⁶⁵

A 1905 Sanborn Fire Insurance Company map shows railroad lines running through Battery Park. The Union Pacific freight depot is at the north end of Pierre Street at Wyandotte Avenue. The Union Pacific passenger depot is at Yuma Street and Wyandotte Avenue, and the Chicago Rock Island Railroad depot is at 4th⁶⁶ and El Paso Streets. The Manhattan Mills face east onto Wyandotte Avenue and the Battery Park. stockyards straddle Yuma Street east of Wyandotte Avenue.

On June 7, 1908, the Kansas, Republican, Blue, Missouri, and Solomon Rivers flooded their banks. The floodwaters cut a new channel across two oxbow bends on the Kansas River.⁶⁷ Ironically, that same year, workmen completed construction on the Rocky Ford Dam and Power Plant. Again, flooding did not present a serious obstacle to continued development.

The following October, the Manhattan City and Interurban Railway Company incorporated and began laying track for an electric streetcar system that reinforced existing development patterns. The first

⁶³ Ibid., quoting *The First One Hundred Years: A History of the City of Manhattan, Kansas 1855-1955* (Manhattan: The Manhattan Centennial, Inc., n.d.).

⁶⁴ The hospital became Park View Hospital in 1905. The following year, the owners erected a new twenty-three-room building at Juliette Avenue and Laramie Street that looked like a large two-story frame house.

⁶⁵ Jack, 26.

⁶⁶ Today it is 5th Street.

⁶⁷ In 1915, once again, flooding changed the course of the Big Blue River. This time, it moved from the east end of Poyntz Avenue to its present juncture with the Kansas River.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 21

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

trolley car run occurred the following year in 1910. Manhattan was one of the smallest towns in Kansas to establish a street railway system; it lasted from 1909 to 1927, ultimately connecting to Fort Riley and Junction City.

The first track, which was two miles long, began at the Union Pacific Depot and went north on 2nd Street to Poyntz Avenue, west on Poyntz Avenue to 9th Street, then north to Fremont Street, west on Fremont Street to 11th Street, then north on 11th Street to Moro Street, then west along Moro Street to the college. Initially two cars provided twenty-minute round-trip service. A second line began at the Union Pacific Depot, went west on Yuma Street to the Rock Island Railroad Depot on 4th Street, north on 4th Street to Fremont Street, then west on Fremont Street to 6th Street, and then west on Vattier Street to the college. The next year there were four miles of track with six motor cars to accommodate the traffic; a streetcar passed a stop every ten minutes from early morning until late at night.

In 1913, the Manhattan City Interurban Railway Company laid a tract to Fort Riley. A track already linked Junction City to the Fort, thus creating an interurban line between the two communities.⁶⁸ During World War I, gasoline powered motor buses ran on the streetcar lines due to the electricity shortages during the war. Painted green, they were known locally as “Green Bugs.”⁶⁹ Manhattan’s appearance and modes of transportation changed in response to the advent of automobiles and trucks. Initial changes included the surfacing of the streets. Major thoroughfares such as Poyntz and Juliette Avenues featured brick paving and permanent all-weather sidewalks, curbs, and gutters. In 1910, the City had sixty miles of paved streets. As the popularity of automobile use continued and became accessible to the middle classes, the use of the streetcar declined. In 1922, the county sold thirty-five hundred motor licenses.⁷⁰ In 1928, the electric trolley system ceased operations.⁷¹

The 1912 Sanborn Fire Insurance Company map depicts greater commercial and industrial development. In 1910, a brick factory opened and began producing twenty thousand bricks daily for sidewalks and homes. The City paved Poyntz Avenue from the Big Blue River to the courthouse.⁷² In 1912, the City’s downtown featured four hotels and a new movie house. To the southeast, in the industrial section of town, two new businesses — a sausage manufacturing company and a lumber company — appear on the

⁶⁸ Chris Hill, “Historical Walking Tour of the Bluemont School Neighborhood” (unpublished report prepared as an Eagle Scout project, n.d.); Jack, 21.

⁶⁹ Jack 35.

⁷⁰ *Ibid.*, 70.

⁷¹ *Ibid.*, 21.

⁷² *Ibid.*, 70.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 22

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Sanborn map. Residential housing patterns in this area show the construction of new dwellings and the demolition of others. Workmen connected ten to twelve houses per day to a new sanitary sewer system.

In response to the influx of men sent to training camps at Fort Riley, a survey conducted during World War I in Manhattan to evaluate recreational resources identified fifteen churches, five lodge rooms, several theaters, the high school and college auditoriums, tennis courts, athletic fields and gymnasiums, parks and picnic grounds, and hotels and restaurants. The need for additional facilities led to the construction of the federally owned Community Building in 1918. That year, an advertisement paid for by the Manhattan Commercial Club entitled “Why You Should Own a Home in Manhattan” appeared in the *Daily Mercury* and boasted of sixteen churches, a YMCA and YWCA, a streetcar system, cheap electric power, beautiful homes, and noted that “there are no pool halls or other places in the city having a tendency to decrease the morality of a community.”⁷³ That year the City’s first swimming pool opened at 4th and Pierre Streets. The following year, population increases resulted in the construction of a new junior high school building at 9th Street and Poyntz Avenue, next to the high school.



**Manhattan Avenue and Moro Street, 1923
Looking North on Manhattan Avenue**

Photograph courtesy of the Riley County Historical Society

In 1920, Manhattan’s population reached 7,485 and the enrollment at the college was 3,017. In 1925, work started on the Telephone Exchange Building on 4th Street. A new creamery on 3rd Street produced the first pasteurized milk in the City. The following year marked the opening of the 150-room Wareham Hotel and the Eugene University (Manhattan Christian College).⁷⁴

⁷³ Jack, 25.

⁷⁴ *Ibid.*, 70-71. In 1927, it became the Christian Workers University. In 1930, the name changed to Manhattan Bible College. In 1971, the name changed to Manhattan Christian College.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 23

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

By 1930, Manhattan's population surpassed 12,000. The enrollment at the Kansas State Agricultural College was 4,800. The City extended a little more than a mile west from the old river channel, spreading to the north and south from Poyntz Avenue, which ended abruptly as it encountered the first slopes of "Limestone Hill," just west of Delaware Street. The college campus adjoined the City on the northwest and most of the new residential development was in this area. The college continued to be a primary economic force in the community. The Kansas State College⁷⁵ at 14th and Anderson Streets was then a landscaped 155-acre campus featuring twenty buildings constructed of native limestone and executed in a Gothic Revival design. Near the campus, a small commercial and residential district that came to be known as "Aggieville" had formed .

In addition to the college and county government, agriculture and livestock production in the surrounding area continued to constitute an important economic base for the City. The City also had a number of small, related processing industries, including two hatcheries, a creamery, a flourmill, two packing companies that processed eggs and poultry, and a serum plant. A planning mill turned out cabinetry, egg cases, and shipping crates.⁷⁶ Two railroads and three bus companies serviced the community. Other economic indicators were the two daily and two weekly newspapers, two hospitals, four theaters, and three hotels that provided approximately 222 rooms.⁷⁷

With the exception of public building projects, little private commercial development occurred during the Great Depression. When the Great Depression hit Kansas in full force, the only businesses that contributed any stability to the state's economy were in the meatpacking industry. The state's agriculture businesses dropped in value from \$545 million in 1929 to \$204 million in 1932. Compounding the problems created by the Great Depression, the drought from 1935 to 1937 added to the austere conditions for farm families and dimmed any hopes of immediate recovery. During the 1930s, approximately 103,000 people left the state. The number of farms went from a high of 174,000 in the 1930s to 156,000 by 1940, the lowest number since the 1880s.⁷⁸

A June 4, 1935 flood caused by all major streams overflowing at one time, inundated residential sections in the eastern and southern sections of the City. Flooding extended thirteen blocks west on Poyntz

⁷⁵ In 1931, the Kansas Legislature changed the name from the Kansas State Agricultural College to the Kansas State College of Agriculture and Applied Science. The use of the term "Aggies" to define the students of the institution is derived from this nomenclature.

⁷⁶ *Ibid.*, 251.

⁷⁷ Jack, 71.

⁷⁸ *Ibid.*, 9.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 24

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Avenue and surrounded a third of Manhattan's homes. A considerable amount of refurbishing and construction of new buildings resulted.

The floodwaters also washed away the K-29 Highway and the Rock Island railroad bridges and severely damaged the automobile bridge across the Kansas River. The Union Pacific Bridge remained intact although there was considerable track damage. In 1937, the Pillsbury Drive Bridge replaced bridges taken out by the flood.⁷⁹

By the onset of World War II in 1941, Manhattan's population was 11,659, with 4,910 enrolled at the college. Fort Riley's role as a training center during World War II created considerable activity in the nearby community and the commercial businesses in Manhattan reaped the benefits of the increased military activity in the area. Although construction slowed, the local economy remained healthy. By 1944, however, the college enrollment had dropped to 3,786.⁸⁰

The disruption of private construction that resulted from the Great Depression continued after the United States entered World War II. As the nation refitted for wartime production, public works efforts also ceased. Except for very limited private construction, the principal changes in the American landscape and cityscape during those decades came from the highly selective federal and state program of funding public buildings and various defense plants.

**LATE NINETEENTH AND EARLY TWENTIETH CENTURY DEVELOPMENT
PATTERNS: 1855-1940**

NINETEENTH CENTURY 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

⁷⁹ Ibid., 71.

⁸⁰ Ibid.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 25

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

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.

Although the arrival of the railroad shifted commercial/industrial development patterns, Manhattan retained its 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 Bluemont Central 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.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 26

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

The impact of the college on development was not rapid. In 1875, the relocation of Bluemont Central College one mile to the east brought it closer to Manhattan; however, the college was still in a rural area two miles northwest of the Union Pacific Railway station and a mile from 8th Street, the western edge of the community's residential and commercial development. The original road from campus to town was unpaved and impassable much of the year. The Manhattan Transfer Company provided horse-drawn coach services between downtown and the campus, a trip that took thirty minutes each way.⁸¹ For the first few years, most students roomed in town and walked to campus every day. As a result, to make the trip easier, the college built a wood walkway connecting the college and the town. The college also established an eating hall so that students did not have to make the long round trip home for meals and back to campus. Nevertheless, there was little commercial synergy between town and campus.

College faculty and employees erected residences south and east of the relocated campus, just as they had earlier near the original campus in the late 1850s and 1860s. Among the earliest of these residences were those of Professor George Failyer and Professor H. M. Cottrell at the corners of 11th and Moro Streets, now at the center of the Aggieville commercial district. Subsequent residences erected in the 1880s and 1890s by college professors near Moro Street and Manhattan Avenue established a faculty enclave.⁸²

The first business activity related to the relocated college was informal. Homeowners rented rooms to students and provided meals.⁸³ During the late 1890s, several business establishments, including a barbershop and laundry service, became the first formal commercial ventures in the area.⁸⁴ In 1899, after the Kansas Board of Regents closed the college dining hall and bookstore, college students established an off-campus cooperative bookstore and a boarding club that offered morning and evening meals in a nearby residence and lunch on campus.⁸⁵ Soon thereafter, a grocery and meat market appeared nearby on

⁸¹ Gumprecht, 19, available at www.unh.edu/geography/Pages/Campus%20Corners.pdf; Internet; accessed 10 December 2006, citing an advertisement for the Manhattan Transfer Company, in the *Student's Herald*, 14 September 1899.

⁸² *Ibid.*, 5.

⁸³ *Ibid.*, 4. The first dormitory on campus was not built until 1926. After it became established, the college provided an eating hall.

⁸⁴ Gumprecht notes that secondary sources date to a 1950 letter in which Dr. J. W. Evans said his father built a small building behind the family home in 1889 or 1890 to house a laundry and barber shop. However, the college newspaper, which printed announcements about new businesses and other non-significant "news" does not report any such business until an ad appeared in 1897 for the College Barber Shop located near the college entrance. The business also acted as an agent for a downtown laundry. The ad noted the business was only a few months old.

⁸⁵ Gumprecht, 5, available at www.unh.edu/geography/Pages/Campus%20Corners.pdf; Internet; accessed 10 December 2006.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 27

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Bluemont Avenue. These efforts were the genesis of what would become the City's second commercial center during the early twentieth century.

The original platting of the community designated 100 foot wide avenues (such as Poyntz and Bluemont) that became major collector streets for the residential areas within the grid system and that 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, in the twentieth century, linked Downtown and Uptown Aggieville, which is near the college campus.

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 one or more square blocks devoted to public use. The physical centerpiece was the original 45-acre fairground, which became known as City Park and 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 access to a variety of recreational programs by the end of the nineteenth century.

By the end of the nineteenth century, land use was more formalized than during the settlement period immediately after the Civil War. Manhattan was a small city [city status by 1880s] composed of distinct neighborhoods and commercial areas. A 1905 Sanborn Fire Insurance Company map shows railroad lines running through Battery Park. The maps show the Union Pacific freight depot at the north end of Pierre Street at Wyandotte Avenue, the Union Pacific passenger depot at Yuma Street and Wyandotte Avenue, and the Chicago Rock Island Railroad depot at 4th⁸⁶ and El Paso Streets. The Manhattan Mills face east onto Wyandotte Avenue and Battery Park. Stockyards straddle Yuma Street east of Wyandotte Avenue. Despite its abolitionist beginnings, de facto segregation became visually apparent as African American and Mexican residential areas appeared in the southern portion of the City near the railroad tracks and the road to Fort Riley.

While major thoroughfares such as Poyntz and Juliette Avenues featured brick paving and permanent all-weather sidewalks, curbs, and gutters, within the neighborhoods, brick and board sidewalks prevailed. The "Downtown" commercial, governmental, and financial district continued to focus on Poyntz Avenue. Residential neighborhoods stretched north, south, and west from the Downtown. These residential streets featured one-and-a-half-story cottages and larger two-story houses shaded by large elms.

⁸⁶ Today it is 5th Street.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

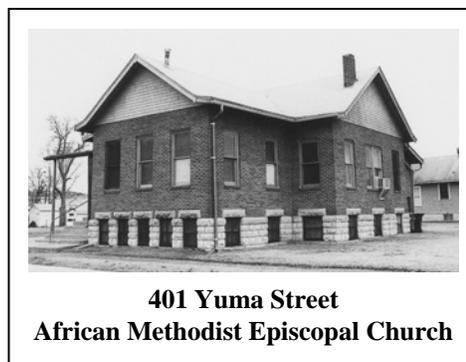
Section E Page 28

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

TWENTIETH CENTURY DEVELOPMENT PATTERNS

Inaugurated in 1909, the City's electric streetcar system reinforced existing development patterns. Running between the Union Pacific Depot and the college, the first route went through the most populous areas. The two-mile route, which began at the depot and ended at the college, included Poyntz Avenue between 2nd and 9th Streets, and Fremont Street to 11th, and Moro Street. A second line began at the Union Pacific Depot, went west on Yuma Street to the Rock Island Railroad Depot on 4th Street, north to Fremont Street, then west on Fremont Street to 6th Street, and then west on Vattier Street to the college. In 1913, the interurban line constructed track to Fort Riley, stimulating both commercial and residential development along this corridor.

As new development occurred, land use became more formalized. Segregation by race became more formalized when, sometime after 1910, the city council passed an ordinance restricting housing for African Americans to the south and southeastern parts of the City.⁸⁷ By 1930, the area south of Poyntz Avenue, including an older section of modest homes, extended to the Rock Island Railroad tracks. Along this railroad line, predominately south of Yuma Street, were small enclaves inhabited by African Americans and Mexicans.⁸⁸



At the onset of the Great Depression, the City's development extended a little more than a mile west from the old river channel to just west of Delaware Street. Residential development spread north and south from Poyntz Avenue. Most of the new residential development in the 1920s occurred near the 115-acre college campus adjacent to the northwest of the City at 14th and Anderson Streets. During the first part of the century, a commercial and residential enclave near the campus evolved. In 1908, Joseph "Guy" Varney began a confections business that also included the sale of schoolbooks. The business expanded and, by 1916 there were over twenty-three businesses, including the Miller Theatre, Varsity Barber Shop, and The Best Toy Company. The name for the area became Aggieville.⁸⁹

⁸⁷ Ward and White, 26. The flood of 1951 swept away approximately twenty houses in this general area of the City.

⁸⁸ Ibid., 249-250.

⁸⁹ The origins of the title are unclear. Some believe this is due to the college's sports team called the "Aggies." Others hold that a letter sent from a cookie salesman to a local merchant was addressed, "Aggieville, Manhattan, Kansas," and when the local merchant posted it in his window, the name stuck.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 29

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Aggieville continued to develop as a commercial center, spreading into the surrounding residential neighborhood and farmland up to the Great Depression. As a result, by the 1920s, the City had two business districts: the “Downtown” commercial, governmental, and financial district continued to focus on Poyntz Avenue; “Aggieville” formed the “Uptown” retail center that adjoined the college campus. Between the two was the original City Park, which was now landscaped with approximately one thousand trees and rose gardens and featured playgrounds, a swimming pool, tennis courts, an open-air pavilion with seating for one thousand, and new baseball diamonds.⁹⁰



At the same time, commercial and industrial development occurred south and southeast of the downtown area, particularly in the 200 blocks of Pierre and Colorado Streets. New additions to the area included automobile shops, a junkyard, and a power plant with fuel oil tanks and electric generators. The construction of Pillsbury Road (K-18) resulted in the demolition of a number of houses.

During the Great Depression and throughout World War II, residential construction slowed and then ceased. At the end of the war, as soon as materials were available, the City expanded rapidly to the north and west. Poyntz Avenue continued to be the major retail and office center of the community.⁹¹

⁹⁰ *The WPA Guide to 1930s Kansas*, 252.

⁹¹ Jack, 72.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 31

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

**THE EVOLUTION OF RESIDENTIAL ARCHITECTURE IN
MANHATTAN, KANSAS: 1855-1940**

Single-family residences are the dominant residential building found in the neighborhoods that developed in the late nineteenth and early twentieth century in Manhattan. Today, these neighborhoods exhibit a mixture of architectural styles and folk house plans — from simple vernacular Gable-Front-and-Wing and I-House folk house forms, to large residences executed in popular architectural styles of the period of their construction such as Queen Anne, Craftsman, and Prairie School style houses. The mixture of historic residential architecture in Manhattan spans a considerable time period and includes examples from mid-nineteenth century Greek Revival through the Modern and Neoelectic styles of the post-World War II period, as well as the entire range of nineteenth and twentieth century folk house forms.

EARLY NATIONAL FOLK HOUSE FORMS AND VERNACULAR HOUSES

European colonists built the first American folk houses and their work spanned the time between the permanent settlements of the seventeenth century and the growth of a national network of railroads. Most of these houses were vernacular adaptations of European traditions, constructed of native and/or locally available materials without stylistic embellishment. These forms, which were brought to Manhattan by German and French craftsmen looking for employment in the construction of Fort Riley and by New England emigrants, reflected a rich heritage of stone and timber construction, which is particularly evident in the gable-front plan and the side-gabled plan that was more than one room deep.

Immigrants from central and northern Europe brought to the middle colonies the horizontal log house, with its entrance on the long side of the house, which enjoyed great popularity during the westering movement after the American Revolution, and arrived in Eastern Kansas in the mid-nineteenth century. The one-room log house often served as the first “temporary” house of Manhattan’s earliest settlers.

In the relatively brief interval between the establishment of Manhattan and the arrival of the railroad, a vernacular stone folk house tradition also emerged. Due to the availability of native limestone and the presence of master masons, stone houses — some primitive, but many showing significant craftsmanship — featured adaptations from earlier folk house forms.⁹² Despite the increasing availability of imported

⁹² See “Late Nineteenth Century Vernacular Stone Houses in Manhattan, Kansas” Multiple Property Documentation Form prepared by Sally Schwenk Associates, Inc. on file with the Cultural Resources Division of the Kansas State Historical Society.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 32

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

construction materials during the late nineteenth century, the use of native limestone persisted up to the turn of the twentieth century.

The folk houses erected in Manhattan's early settlement period were vernacular adaptations and became part of the building practices of the area, using locally available materials and traditional building skills to meet the property owner's immediate construction needs. Frequently, the design and construction occurred simultaneously on site by the same people. Often they were later enlarged as need and opportunity arose. These dwellings were simple, utilitarian designs outside the popular academic architectural mainstream. They reflected practices, forms, plans, and treatments associated with the owner's and/or the builder's cultural traditions and experiences. In Manhattan, they reflect both American Colonial and European building influences.

During the 1870s and 1880s, communities such as Manhattan in the then western United States gained access to a wide range of building materials as railroads rapidly and cheaply moved lumber over long distances from far-flung sawmills in heavily forested areas. Consequently, large lumberyards became standard fixtures in almost every town.⁹³ In Manhattan, the local supply of native hardwood initially met the community's building needs. By the 1870s, lumberyards near the City's rail lines appeared. A short time later, the hewn log houses and mortise-and-tenon framing were replaced by houses with light balloon or braced framing covered by wood sheathing that took their place among the stone and brick houses in the community.

Typically, the folk houses erected in Manhattan are one to two stories in height and their roof shape often defined them, such as the gable-front, gable-front-and-wing, and the pyramidal house forms. Although folk houses usually had no architectural ornament, when it did exist, architectural details alluded to contemporaneous styles like Greek Revival (cornice returns, pedimented façade).

During the mid-nineteenth century settlement period of Kansas, most builders erected vernacular houses utilizing local natural building materials (rock, clay, logs, and timber) found near the building site and prepared the building materials by themselves. The property owner generally did much of the work, but often hired specialized assistance. As the town or individual's resources grew, the homeowner often hired local contractors and craftsmen to design and build the residence. Later, after the arrival 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 marketplace.

⁹³ Lee and Virginia McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1984), 89.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 33

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

During Manhattan's early settlement period, local building materials and the availability of certain manufactured building components and supplies by way of water transport determined the configuration and physical appearance of the community's buildings. As noted previously, limestone deposits, suitable clay for brick making in the river bottoms, and large stands of native hardwood trees on upland divides provided an abundant supply of local building materials.

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.⁹⁴ Manhattan's first permanent residences utilized log and stone materials as well as prefabricated wood structures brought to the area on steamboats. Initially, limestone served as both foundation material for log and frame buildings as well as wall material. Brick buildings began to appear soon after the town's founding, often trimmed in local limestone. In and around Manhattan, large stands of hardwood trees, including native oak and walnut, were plentiful and provided timber for framing and trim. Later, after the arrival of the railroad into the area in 1866, builders also incorporated into their designs inexpensive materials imported from other parts of the country, such as white and yellow pine for finish lumber.⁹⁵

Whether they built their residences and business houses of wood, stone, or brick, the builders of the first permanent buildings in Kansas followed building traditions and designs they had known in their home communities. In Manhattan, the early presence in the area of skilled carpenters, stone masons, and builder/architects due to the construction of Fort Riley and the agricultural college in the 1850s and 1860s resulted in vernacular adaptations of traditional styles from the eastern seaboard, as well as European building traditions. These influences sometimes provided a level of sophistication not found in other early settlements along the nation's western border.

As a result, Manhattan's first residences reflected associations of place (geography) more strongly than associations with current architectural fashion. The dependence on the local availability of building materials, as well as the building traditions imported by the earliest settlers of an area, provided strong contrasts in the design and form of houses in the Manhattan area from other towns and regions in the state.

⁹⁴ Jack, 27; and Cutler.

⁹⁵ Sachs and Ehrlich, 2-3.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 34

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Despite new groups of settlers from a variety of cultural traditions that established homes in Manhattan in the late nineteenth century and early twentieth century, and despite the change in building technique and materials, older folk house forms lacking identifiable stylistic attributes persisted as simple dwellings defined by their plan, roof forms, and massing. Even after communities became well established, these folk house designs remained popular as an affordable alternative to more ornate and complex architectural styles.⁹⁶ However, these adaptations often had ornamentation inspired by popular high style dwellings. Many of the earliest houses in Manhattan reflected these traditions. Virginia and Lee McAlester, in *A Field Guide to American Houses*, identify several basic National Folk House families, which include the following folk house forms found in Manhattan.

Gable-Front House

The gable-front shape, with its reference to the typical triangular pediment on the façade of the Greek temple, has its origins in the Greek Revival stylistic movement that dominated American houses during the period from 1830 to 1850. Their origins are in the Northeast, where simple gable-front folk houses became popular in the pre-railroad era. The design persisted due to the expansion of the eastern railroad network in the 1850s to become a dominant form until well into the twentieth century. In particular, their adaptability to narrow urban lots assured their popular use and they dominated many late nineteenth and early twentieth century neighborhoods.⁹⁷ As found in Manhattan in the mid- to late nineteenth century, most are fairly narrow two-story houses built of stone, brick, or wood with relatively steep roof pitches. Early twentieth century versions ranged from one story to two-and-a-half stories in height.



⁹⁶ McAlester, 94.

⁹⁷ Ibid., 90.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 35

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Bungaloid House Sub-Type

An additional wave of interest in the gable-front shape grew from high style houses of the early twentieth century Craftsman movement. Between 1910 and 1930, this treatment inspired many modest Bungaloid folk houses that lacked stylistic references.

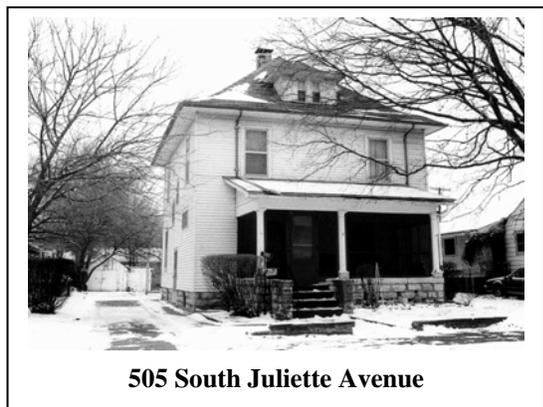


The typical bungalow was a one- or one-and-a-half-story house featuring a shallow-pitched roof with wide overhanging eaves. The wide front porch, a distinctive feature of the ideal bungalow, provided a transition between interior and outdoor spaces. The interior featured an open floor plan at the front of the house and private bedrooms at the back or upstairs.⁹⁸ Bungaloid houses exhibited elements of the bungalow form without

the elements of formal Craftsman styling. The bungalow typically featured a gable-front, side-gabled, or cross-gabled roof penetrated by a minimal number of dormers. Limited stylistic references usually occurred in the front porch columns and railing and included both classical as well as Arts and Crafts elements.

American Foursquare House Sub-Type

Also having its origins in the Gable-Front folk house form as well as the Prairie School style was the American Foursquare, which first made its appearance in



the 1890s and enjoyed great popularity as a middle-class dwelling, becoming an established fixture of residential neighborhoods prior to the onset of the Great Depression. The foursquare house was a two-and-a-half-story dwelling and featured a square or slightly rectangular massing, usually with four square rooms above three square rooms, and an entrance hall with stairs tucked unobtrusively to the side on the first floor. Economical and practical to build, the design incorporated a raised basement and a one-story porch

⁹⁸ David L. Ames and Linda Flint McClelland, National Register bulletin, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places [publication online] available at <http://www.cr.nps.gov/nr/publications/bulletins/suburbs/text3.htm>; Internet; accessed 2 November 2004.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 36

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

across the front. The most popular roof forms were the gable-front roof and the hipped roof. The roof form often included side and rear attic dormers. The design reflects the influences of the Prairie School style in particular, the wide eaves and a horizontal emphasis created by a porch spanning the full length of the first story. Commonly built in wood frame variations, they also incorporate stucco, brick, and/or stone walls. The American Foursquare eventually incorporated a variety of architectural stylistic features, most having references to either the Arts and Crafts Movement or Colonial Revival style free classical idioms, such as cornice returns, dentil or modillion cornices, Tuscan columns, and Craftsman-influenced windows or porches. Other stylistic references include Late Victorian and Neoclassical treatments.



415-413 Leavenworth Street

Pre-fabricated, “factory-cut” bungalow and American Foursquare houses, which could be assembled on-site and were available by mail order, assured the popularity of the bungalow and the foursquare houses. Companies located throughout the United States sold and shipped thousands of pre-cut houses annually. The Sears and Roebuck Company alone offered approximately 450 designs, and the company’s sales reached thirty thousand by 1925 and nearly fifty thousand by 1930.⁹⁹

Gable-Front-and-Wing House

The Gable-Front-and-Wing house is very similar to its gable-front cousin. In this form, a secondary side-gable block placed perpendicular to the main gable-front block gives this folk house its distinctive L-shaped massing. In the South, builders added a gable-front wing to the traditional one-story hall-and-parlor form. Like the Gable-Front folk house, architectural ornament is minimal. Both

⁹⁹ Ibid.

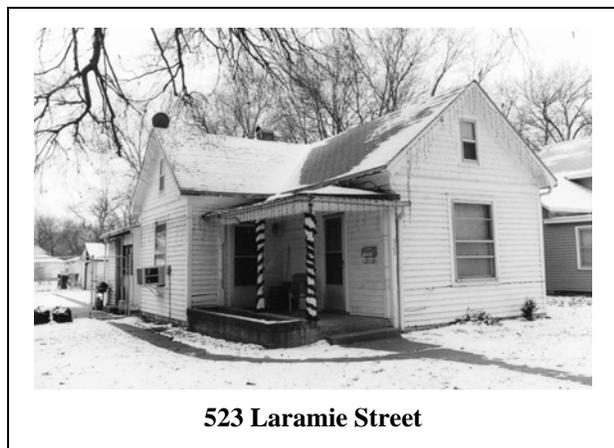
United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 37

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

the one-story and two-story forms became common in the Midwest. The one-story version at 523 Laramie Street (*below left*) and the two-story version at 515 Laramie Street (*below right*) are turn-of-the-century examples of this property type. The 515 Laramie Street house's non-original porch and a three-over-one light, double-hung sash windows are typical early twentieth century alterations and have gained historic significance in their own right.



Hall-and-Parlor House

A very rare folk house found in Manhattan is the Hall-and-Parlor house, which has a simple side-gabled roof, a three-bay façade, and a plan that is two rooms wide and one room deep. Derived from a traditional English form and dominant in pre-railroad southeastern United States, this was a common early settlement period house throughout the Midwest. Like the example at 431 Bluemont Avenue (*right*), these houses often feature rear additions and little, if any, architectural ornament. Although this building has poor architectural integrity due to the application of modern aluminum siding, the original siding may be beneath, contributing to the property's significance.



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 38

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

A variation of the Hall-and-Parlor house, the Saddlebag form features a four-bay façade in which each of the two rooms has its own front door. Additional character-defining features include a central interior chimney with a firebox in each room. Although the residence at 527 Yuma Street (*right*) lacks the central chimney stack and features non-historic siding, it continues to clearly illustrate this rare folk house form and is the only example of this sub-type identified in recent surveys in Manhattan.



527 Yuma Street

I-House

A two-story version of the Hall-and-Parlor house, the I-House features the same two-room wide and one-room deep plan, a side-gable roof, and a rectangular footprint. This folk house form usually featured chimneys on the side-gabled ends. The I-House is a traditional British folk house form that was common in the colonial era and which, after the advent of light frame housing, became popular in the Midwest. Common across America during the pre-railroad period, this house form experienced renewed popularity during the post-railroad era as well. The relatively long confining winters of the Midwest contributed to the popularity of this larger house form in the region. End chimneys and rear extensions were common, as were variations in porch size and location



2621 Claflin Road

Two related transitional American Colonial style houses also appear in Manhattan. The New England Saltbox features a two-story side-gable form (often with a center hall plan), but was one-and-a-half rooms deep and had a central chimney system.¹⁰⁰ The Massed-Plan, Side-Gabled folk house features a side-gabled plan that is two rooms wide; two or more rooms deep; and one, one-and-a-half, or two stories in height. The form was common during the colonial era in the Northeast where New England building traditions developed roof-framing techniques for spanning large spaces. Lightweight lumber made

¹⁰⁰ McAlester, 78.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 39

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

available by railways stimulated simpler methods of light roof framing, which led to other modest variations of folk houses. The I-House varies in roof pitch and size as well as placement of porches.¹⁰¹

This category of house also is commonly referred to as “Central Passage Double Pile” and “Central Passage Single Pile.” The one-story side-gabled form is usually one or one-and-a-half stories in height, and varies principally in roof pitch and the size and placement of entrances and porches.

Pyramidal House

While side-gabled roofs normally cover massed-plan folk houses of rectangular shape, those with more nearly square plans commonly have pyramidal roofs. The pyramidal roof form (an equilateral hipped roof) is a more complex roof framing system, but requires fewer long-spanning rafters and is, therefore, less expensive to build. This folk house form often appeared in small towns concurrent with the arrival of the railroad and became a favored replacement for the smaller Hall-and-Parlor house during the early twentieth century. Like most folk houses, the roof pitch and the size and location of the porches vary.



516 Laramie Street



414 Yuma Street

¹⁰¹ Ibid., 98.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 40

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Composite House

The Composite House has an irregular footprint and a complex roof form. The multiple intersecting sections of gabled and hipped roof forms at 405 South Juliette Avenue (*below left*) and 400 Laramie Street (*below right*) illustrate this eclectic house form.



405 South Juliette Avenue



400 Laramie Street



530 Moro Street

Despite the change in building technique and materials, and even after communities became established, these folk houses remained popular as an affordable alternative to more ornate and complex architectural styles.¹⁰² Many of the earliest houses in Manhattan reflected these traditions.

¹⁰² Ibid., 94.

United States Department of the Interior
National Park Service

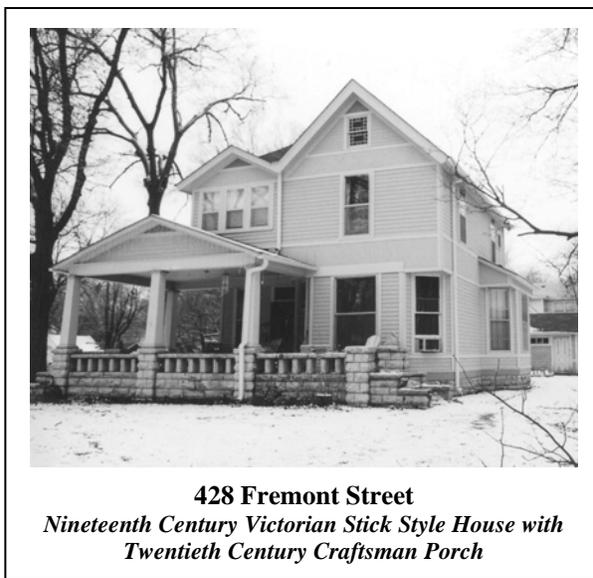
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 41

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

ACADEMIC HIGH STYLE RESIDENTIAL ARCHITECTURE: 1855-1940

Many of the late nineteenth and early twentieth century single-family residences found in Manhattan, like the majority of styled houses in America, trace their 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.¹⁰³ 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 historicism 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.¹⁰⁴



Romantic Houses: 1855-1880

In the late eighteenth century and early nineteenth century, only one or two styles tended to dominate the buildings in a region for 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

¹⁰³ Ibid., 239.

¹⁰⁴ Ibid., 319

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 42

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

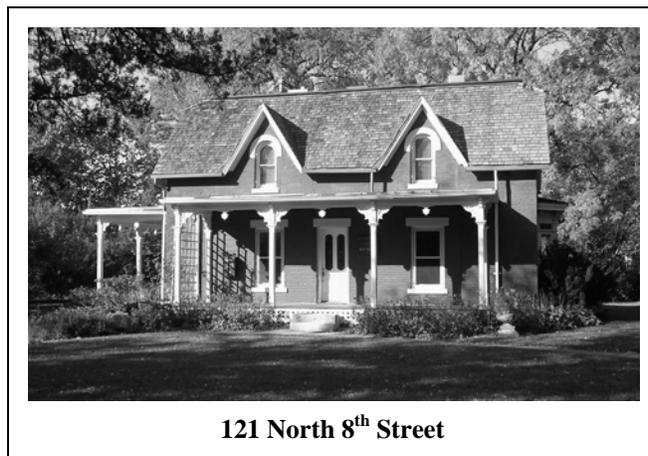
both. What became classified as Romantic Houses originated and attained widespread popularity in the United States in the decades before the 1850s. The Greek Revival style house retained a high degree of popularity from approximately 1830 to 1860 and the Italianate style from about 1850 through the 1880s. Less common were the Gothic Revival houses that were more complex to construct. Both Gothic and Italianate houses remained popular into the 1880s. The simultaneous popularity of several architectural styles from this point forward persisted as a dominant theme in American housing.¹⁰⁵

Greek Revival Style

Although most American Greek Revival residences date from 1830 to 1860, the style declined gradually and late adaptations of the design continued in rural areas. Constructed in 1871-1872, the residence at



529 Pierre Street (*left*) is an excellent example of a late Greek Revival style residence featuring a classic full-height, pedimented entrance porch and a pedimented entrance surround incorporating sidelights. Other identifying features are a low-pitched gable or hipped roof, a cornice line, and usually a wide band of trim delineating the main roof and porch roofs. Most have either entrance or full-width porches supported by square or rounded columns. Narrow sidelights and a rectangular line of transom lights above the door often framed the primary entrance.



Gothic Revival Style

Gothic Revival houses were declining in favor after 1865, although they enjoyed a small rebirth in popularity in the 1870s. Popularized by the first plan book houses, the one-and-a-half- to two-story cottages were popular in the Midwest and featured steeply pitched side-gabled or cross-gabled roofs. A center gable or paired gables on the primary façade were the most common roof forms. The windows commonly extended up through the eaves line

¹⁰⁵ Ibid., 177.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

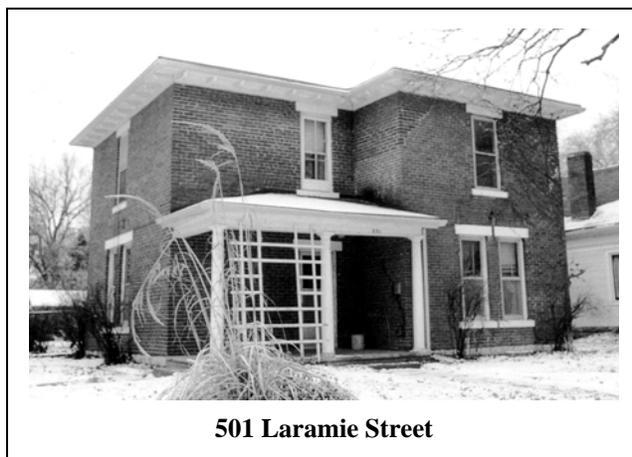
Section E Page 43

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

into the gables, and often had a pointed-arch shape. A one-story full-width porch or single-bay entrance porch was commonly supported by square porch columns that feature decorative profiles.

Italianate Style

The Italianate style began in England as part of a reaction to formal classical ideals that dominated European architecture for two hundred years. Based on the large, informal farmhouse-villas of rural Italy, the style as executed in the United States became a distinctly indigenous style due to the modifications and embellishments of American architects and builders.¹⁰⁶ [move period?] Typical of the restrained Italianate dwelling erected in the late nineteenth century is the house at 501 Laramie Street (*right*), which retains the classic form and massing of an asymmetrical Italianate house. Other character-defining features include the tall narrow windows, shallow hipped roof, and wide eaves supported by decorative brackets.



501 Laramie Street

Victorian Style Houses: 1860-1900

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 and distribution of housing components resulting from the expanding railroad system further contributed to low-cost decorative ornamentation.¹⁰⁷ 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.

¹⁰⁶ Ibid., 212-14.

¹⁰⁷ Ibid., 239.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 44

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Second Empire Style

Closely related to the Italianate style in form, the Second Empire style residence imitated the contemporary architectural fashions of France in its choice of roof form, which was named for French architect Francois Mansart. The style rose to popularity during France's Second Empire, the reign of Napoleon III. Due to exhibitions in Paris in 1855 and 1867, it became the dominant style in America beginning around 1860 and continuing through the 1880s, particularly in the Northeast and Midwest.¹⁰⁸ The style is distinguished by its characteristic mansard roof and typically features wide eaves with decorative brackets, as can be seen at 401 Fremont Street (*right*).



401 Fremont Street

Queen Anne Style

The Queen Anne style has its origins in Medieval European architecture. As adapted to American residential design in the second half of the nineteenth century, its distinguishing features are an asymmetrical plan; irregularly shaped, steeply pitched roofs; partial, full, or wrap-around porches; and patterned wall surfaces.¹⁰⁹ Queen Anne dwellings feature numerous devices to avoid smooth wall texture, including the use of multiple wall claddings, cut-away or projecting bay windows, and oriels. The porches typically feature turned or jigsaw ornamental trim. Extensive one-story porches are common and accentuate the asymmetry of the façade. They always include the front entrance area and cover part or all of the front façade. It is not uncommon for them to extend along one or both sides of the houses. The Queen Anne style can be divided into sub-types based on shape and/or decorative detailing.¹¹⁰



319 North 5th Street

¹⁰⁸ Ibid., 242.

¹⁰⁹ Ibid., 239.

¹¹⁰ Ibid., 263-64.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 45

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Free Classic Sub-Type

This sub-type became common after 1890 and, because of its classically inspired ornamentation, has much in common with Colonial Revival houses. At 617 Houston Street (*right*) the character-defining Free Classical references incorporated into the house include the Palladian windows and classical column porch supports.



617 Houston Street

Spindlework Sub-Type

Appearing in about 50 percent of Queen Anne houses, this sub-type features delicate turned post porch supports and balusters and the namesake spindlework detailing commonly referred to as “gingerbread.”

Shingle Style

As with the Queen Anne house, the Shingle style was a distinctively American style that borrowed from three other contemporaneous architectural traditions — Queen Anne, Colonial Revival, and Richardsonian Romanesque. The result was a variable design that manifested primarily in architect-designed residences between 1880 and 1900. Unlike most of the nineteenth century styles, it does not emphasize decorative detailing at the doors, windows, cornices, and porches, relying instead on the shingle walls to create a uniformity of appearance. Towers are more likely to appear as partial bulges or as half-towers than as fully developed elements.¹¹¹



629 Houston Street

The side-gabled roof and the conical tower blended into the main volume of the house, the rusticated stone walls and the textured shingle cladding on the upper walls, the recessed entrance porch with its large round arch, and the shallow shed dormer of the house at 629 Houston Street characterize this property as a classic example of Shingle style architecture.

¹¹¹ Ibid., 289-90.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 46

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Eclectic Movement Houses: 1880-1940

For inspiration, the Eclectic Movement (1880-1940) draws on the full spectrum of architectural tradition — Ancient Classical, Renaissance Classical, Medieval, and Modern.¹¹² 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 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.¹¹³ After World War I, middle-class preferences in domestic architecture quickly returned to the period styles used during the previous two decades. In part, the post-war shift back to revival styles was due to new inexpensive methods for adding thin masonry veneer to balloon and platform frame houses, allowing even modest homes to replicate the stone and brick construction of bygone eras.

Influence of Pattern Book Designs

Beginning in the 1890s, a fundamental change occurred in the perception of the ideal family and its housing needs. In a reaction to the formal assembly of rooms of the nineteenth century and because of technological innovations, new ideals of simplicity and efficiency led to a more informal hierarchy of rooms and reflected the desire for a more relaxed lifestyle. At the same time, the introduction of central heating, gas hot water heaters, indoor plumbing, and electricity increased the cost of construction. One result was the reduction of floor space and the use of standardized plans to offset rising costs and which put home ownership within reach of the middle class. These standardized plans became entrenched in American residential building practices through the use of pattern books.

¹¹² Ibid., 319.

¹¹³ Ibid.

United States Department of the Interior
National Park Service

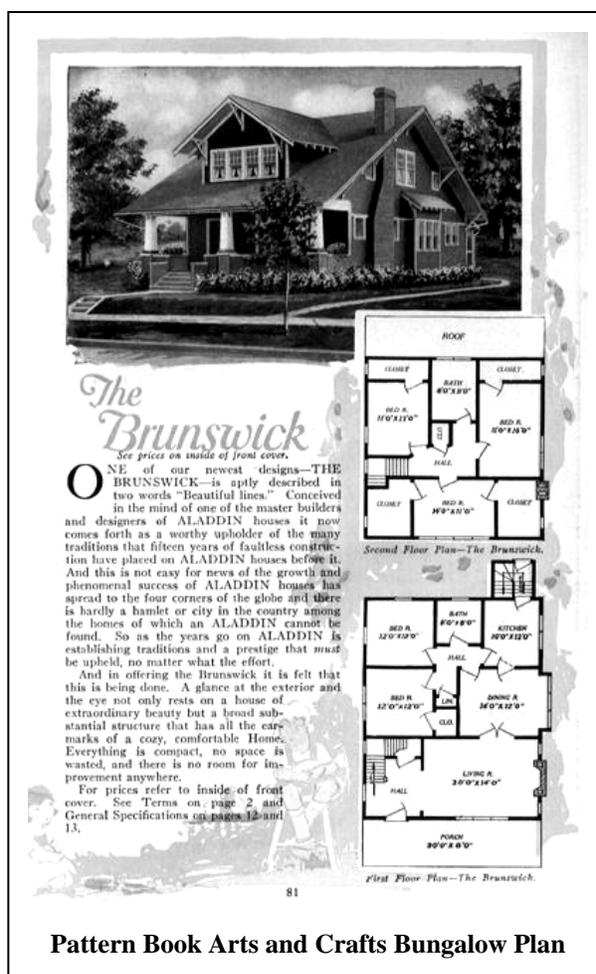
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 47

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Architectural pattern books came into common use in the United States during the transition from settlement to established town or city in the late eighteenth and early nineteenth centuries. Advertised in newspapers and other periodicals and available at the local library by the late nineteenth century, pattern books were widely accessible to prospective homebuilders, architects, carpenters, contractors, and developers. In towns like Manhattan, the publications became basic resources for carpenters and builders with varying levels of expertise. Through the use of published designs adapting popular architectural styles, builders and clients were able to choose from a variety of plans, styles, and individual motifs. The attractively designed books combined realistic drawings of houses along with floor plans and diagrams of important ornamental details. Featuring variations on different styles, they provided a variety of choices of floor plans and arrangements of architectural elements. At the same time, many American homes reflected patterns developed by Sears and Roebuck and other manufacturers for ready-to-assemble mail-order kits.

Several styles gained great popularity as a result of architectural pattern books in the early twentieth century. Of particular note was the Craftsman/Bungalow house, introduced in the early 1900s by popular house and garden magazines and architectural pattern books. The Bungalow house enjoyed widespread popularity from about 1905 to 1930. In particular, modest plan book stock designs and pre-fabricated bungalows were very popular with developers interested in quick production of small detached houses. For modest houses, developer/builders also preferred smaller two-story houses in the



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 48

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Tudor Revival and Colonial Revival style with three main rooms (a living room, dining room, and kitchen) on the ground floor and, sometimes, a screened porch at one end. For middle-class housing, homebuilders chose the two-story broad front houses with a symmetrical façade that hinted at the Georgian houses of the Colonial era.

Pattern books produced after World War I reflected a growing emphasis on homes for the middle classes. At the time, the focus of architects, real estate developers, builders, social reformers, manufacturers, and public officials was to encourage home ownership and to develop standardized home building practices. One trend that emerged was that of architect-designed plans and specifications for use by contractors in building small houses with as few as six rooms. In addition to plan books, newspapers and magazines featured plans for the modest home. Popular magazines such as *McCall's*, *Better Homes and Gardens*, and *American Home* appealed directly to a growing consumer base for small homes by featuring articles on new house designs, interior decoration, and gardening.

The modest pattern book houses that emerged in the 1920s utilized established forms such as the bungalow and revival styles drawing from the English Tudor Revival and American Colonial idioms using Dutch, English, and Spanish precedents. The result was a great diversity of architectural styles and types within communities, as well as nationwide, that reflected the interest of an increasingly educated middle-class audience of prospective homeowners.¹¹⁴

Colonial Revival

The term “Colonial Revival” refers to the rebirth of interest in the styles of early English and Dutch houses on the Atlantic Seaboard. The Georgian and Adams styles, often combined, form the backbone of the Colonial Revival style. Those built in the late nineteenth century were often eclectic interpretations of the earlier colonial aesthetic, while those built from about 1915 to 1930 were more exact copies of the original colonial styles. As their use continued into the mid-twentieth century, the style became more simplified.¹¹⁵

The style featured a symmetrically balanced primary façade incorporating an accentuated front door, normally with a decorative crown supported by pilasters. Fanlights and/or sidelights typically frame the door. Often an entrance porch roof supported by slender columns extended forward from the entrance.

¹¹⁴ Ames and McClelland, available at http://www.cr.nps.gov.nr.publications/bulletins/suburbs/part_3.html; Internet; accessed 1 July 2003.

¹¹⁵ Ibid., 234-36.

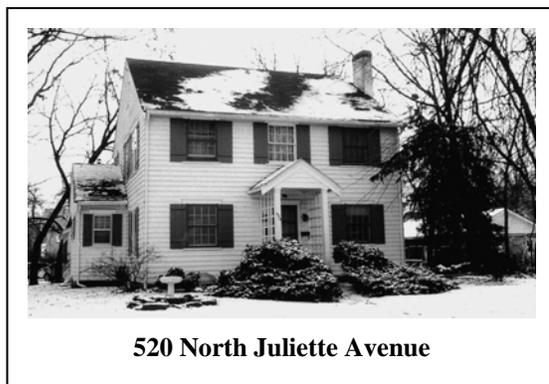
United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 49

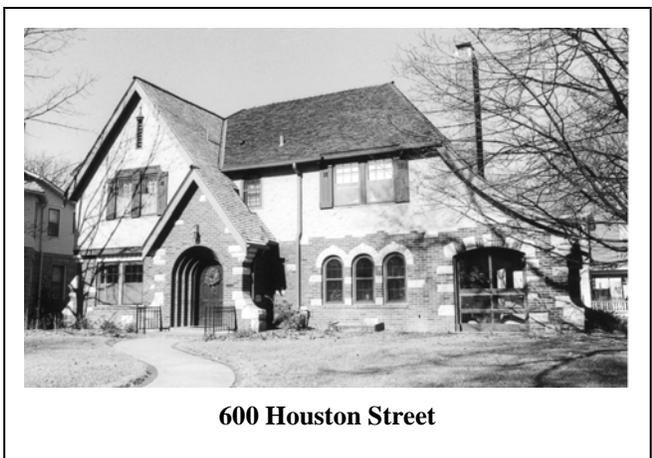
**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Windows were typically double-hung sashes with multi-pane glazing in one or both sashes. The residence at 520 North Juliette Avenue (*right*) is an excellent example of the side-gable design featuring a main two-story block with a rectangular plan. This house exhibits classic elements of Colonial Revival style. One-story wings and pedimented entry porches are common on Colonial Revival houses.



Tudor Revival Style

Houses designed in the Tudor Revival style became increasingly popular after World War I. Innovations in building technology made the application of stone and brick veneer over frame construction increasingly affordable. In addition to large high style examples, small Tudor cottages frequently appear in the middle-class neighborhoods of Manhattan. Their distinguishing features include steep gables placed prominently on the front of the dwelling, complementary arched door hoods or openings, grouped windows, and usually a prominent exterior chimney. Tudor Revival style dwellings may be classified into sub-types based on building materials and house form.¹¹⁶ The most common Tudor Revival style in Manhattan utilizes brick wall cladding with rough-cut stone trim on the first-story walls and stucco cladding on the second-story walls. The sunroom or side porch wing is a common feature of the Tudor Revival style.



¹¹⁶ Ibid., 358.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 50

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Prairie School Style

The Prairie School style is a uniquely American architectural style that originated with Frank Lloyd Wright and other Chicago architects around the turn of the twentieth century. Pattern books spread the style throughout the Midwest over the next decade. Prairie School style houses have a rectangular mass capped by a shallow gable or hipped roof. Banded or paired windows, contrasting trim details between stories, and wide overhanging eaves contribute to a horizontal emphasis.¹¹⁷ The square porch supports, wide eaves, and shallow hipped roof identify the dwelling at 521 Osage Street as a Prairie School style design.



Craftsman Style

Craftsman Houses date from circa 1905 through 1930. Most evolved from the early designs of Charles Sumner Greene and Henry Mather Greene who practiced architecture in California from 1893 to 1914. The Greenes' designed both elaborate and simple bungalow houses that incorporated designs inspired from the English Arts and Crafts Movement and Asian architecture. Popularized by architectural magazines and builder pattern books, the Craftsman house became popular during the early decades of the twentieth century as the most fashionable smaller house in the country. Identifying features are low-pitched roofs; wide eave overhangs, often with exposed roof rafters; decorative beams or braces under gables; and full- or partial-width porches supported by square columns.¹¹⁸

Side-Gabled Roof Sub-Type

This sub-type became most popular in the Midwest and East. Typically, these houses are one-and-a-half stories tall and have a central dormer. Other Craftsman elements include heavy square, brick porch supports and column bases that rise from ground level; a low pitch main roof above a full-width front porch; false beams and exposed rafter tails under the gables and eaves; and a shallow central gabled dormer.

¹¹⁷ Ibid., 439-41.

¹¹⁸ Ibid., 453-54.

United States Department of the Interior
National Park Service

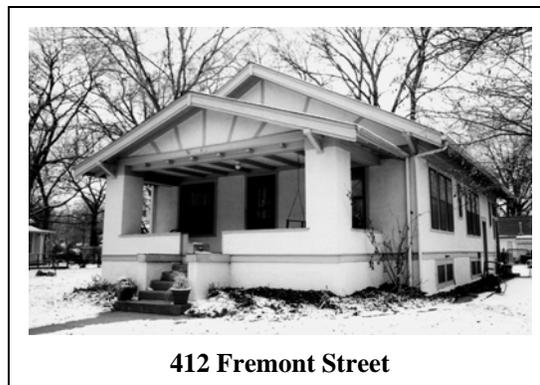
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 51

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Front-Gabled Roof Sub-Type

This sub-type frequently incorporates a three-quarter-width to full-width porch with a gable-front roof. Classic character-defining Craftsman features in the example at 412 Fremont Street (*right*) include the solid porch railing, the heavy square porch supports, and the false beams and exposed rafter tails under the gables and eaves.



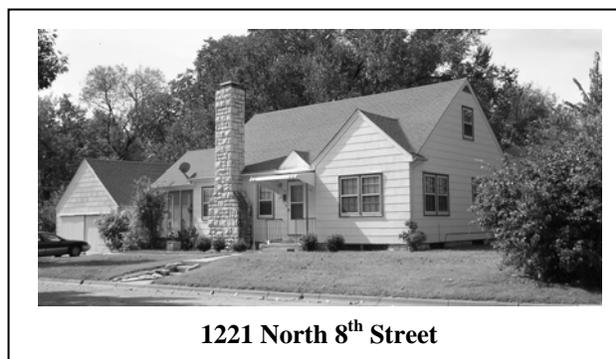
Mixed Style

The use of various stylistic elements was common during the Eclectic era. Drawing from the numerous popular styles during the early years of the twentieth century, architects and builders often combined character-defining features, resulting in houses that defy any categorization other than “Mixed.” While the 1911 residence at 501 Bluemont Avenue (*right*) reflects Craftsman influences in its scale, its shallow side-gabled roof with wide eaves, its gable-front entrance porch, and its three-over-one light double-hung sash windows, it also utilizes Queen Anne-inspired wall materials and half-timbering; and its integrated tower and multiple overlapping gables and roof forms borrowed from the Shingle style.



Minimal Traditional Style

In the 1930s, design changes in residences reflected increased dependence upon electrical innovation in appliances and greater attention to the mechanical aspects of housing. House design by this time reflected transitions such as the Minimal Traditional style house, which was more a precursor for the limited styles of post-World



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

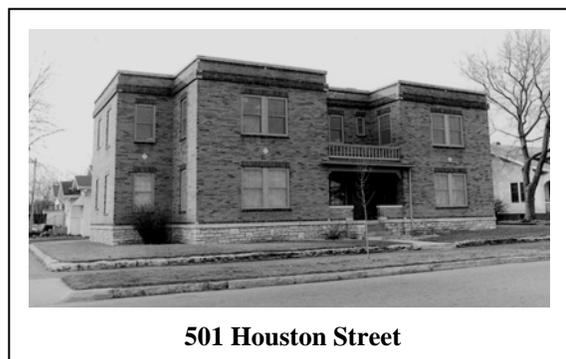
Section E Page 52

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

War II suburban subdivisions than a reflection of the more spacious houses of the 1900-1920s. First appearing in the 1930s, Minimal Traditional style dwellings represent a transition from Tudor and Craftsman architecture. Tight eaves and multiple gables (often overlapping) are common elements, as are stone or brick veneer. These houses are distinguished from Tudor Revival styles by the shallower pitch of the roof gables.

MULTI-FAMILY HOUSES

Buildings built as multi-family dwellings in Manhattan date to the early twentieth century. The majority date to the late 1920s and early 1930s. This property type typically occurs as a function-specific multi-unit form; some exhibit the influences of styles popular during the period of their construction. Multi-family buildings include two-, four-, and six-family flats. Depending on the period of construction and the number of units, the size, scale, and massing is highly variable. Some resemble popular single-family residential styles.



COMMERCIAL/RESIDENTIAL BUILDINGS

A very small number of Two-Part Commercial Block buildings with residential quarters on the upper floor are found in residential neighborhoods in Manhattan. They are small two-story buildings characterized by a definite horizontal division that reflects the building's uses. The first floor incorporated a storefront and a small sales/services commercial space. The second floor had one unit designed as a residential unit for the shopkeeper. These buildings are part of the development patterns of Manhattan's neighborhoods in the late nineteenth and early twentieth century, are related to specific neighborhoods by association, and share a common period of historic significance.

ANCILLARY STRUCTURES

Ancillary structures provide critical evidence of the development of Manhattan's neighborhoods. Their functional clues augment both the visual character of the setting and an understanding of the primary structure.

United States Department of the Interior
National Park Service**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**Section E Page 53**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

During the late nineteenth century and the first decade of the twentieth century, the rear yard served very utilitarian purposes. Common structures included an outhouse or septic tank, a chicken coop, a multi-purpose shed, cistern, wells, and carriage barns. With the arrival of the automobile, shelter for the vehicle became a necessity and the garage became an important structure associated with back yards. With the arrival of city water and sewer systems, outhouses and septic tanks became obsolete. Traditional domestic yard design that distinguished between a formal front yard and a utilitarian back yard changed with technological advances. Domestic recreational activities that originally took place on the front porch or in the front yard shifted to the rear yard after the disappearance of its most offensive utilitarian functions.

Most of the historic residential ancillary structures in the Manhattan are garages. The growing use of the car by the middle class made the detached garage a status symbol as well as a standard outbuilding by the 1920s. After World War I, garages were common in Manhattan particularly in new neighborhoods benefiting from paved surfaces, street gutters, curbs, and sidewalks. Property owners erected the earliest garages behind the house along the alley or at the end of a driveway. Again, pattern books provided instructions on how to build a garage. After 1910, manufacturers of pre-fabricated houses offered a variety of mail-order garages, often matching the materials and styles of the company's popular mail-order house designs. Of the other sheds and barns, most are simple wood-frame buildings like the one-and-a-half-story carriage barn at 617 Houston Street (*below left*). The garages are typically one-story gable-front or hipped roof structures with wood clapboard or shingle siding and a hinged door, sliding door, or overhead vehicular entrance door. The garages at 526 Laramie and 630 Moro Streets (*below center and right, respectively*) are representative examples of this property type.

**617 Houston Street****526 Laramie Street****630 Moro Street**

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 54

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

**ARCHITECTS, BUILDERS, AND CRAFTSMEN IN
MANHATTAN, KANSAS: 1855-1940**

ARCHITECTS, BUILDERS, AND CRAFTSMEN IN MANHATTAN, KANSAS: 1855-1900¹¹⁹

During the late nineteenth century, many of the individuals involved in the construction of buildings and structures bestowed upon themselves the title of “architect.” Most were master carpenters and stone masons who had experience and/or talent in drafting plans or following the plans designed by professionally trained architects, as well as the ability to contract with and supervise craftsmen from a variety of trades. During the initial settlement period of Kansas, the master carpenters and masons contracted by property owners designed the majority of buildings erected in small towns like Manhattan.

Prosperous times stimulated a building boom that dramatically changed the appearance of the state’s cities in the 1880s. As a result, the number of professionally trained architects practicing in the state grew rapidly. The number and caliber of trained architects who practiced in Kansas in the late nineteenth century also had its roots in the development of the first architecture program in the state in 1877 at what is now Kansas State University in Manhattan. J. D. Walters, a Swiss-trained civil engineer, offered instruction in architectural drawing. By 1903, the Kansas State College of Engineering offered a full architectural curriculum.

Despite a dramatic increase in professionally trained architects in the state in the last two decades of the nineteenth century, as a rule, only the prestigious government buildings, private commercial buildings, and homes of the affluent reflected the designs of trained architects. Within Manhattan, the presence of resident architects/engineers associated with the college produced a number of more modest architect-designed residences than would typically be found in other communities of its size.

Early Architects/Builders

One of the earliest references to an architect-designed structure was in an 1860 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 &

¹¹⁹ Unless otherwise noted, the information relating to Manhattan architects is based on analysis of data presented in Patricia J. O’Brien’s “The Architects of Manhattan, Kansas,” an unpublished manuscript prepared for this study in March 2004, and relates primarily to early architects and their work in historic Wards 1 and 2 and in the rural areas outside of the Manhattan city limits in the nineteenth century.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 55

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Co. of New York” and the building contractor as Mr. Clark Lewis.¹²⁰ Born in England, Richard Upjohn came to the United States in 1820 and became noted for his use of the Gothic style for the design of the small parish church.¹²¹

W. H. Stillwell of Leavenworth provided professional architectural services in Manhattan beginning in the 1850s. In 1858, E. B. Purcell hired Stillwell to design his residence and a business building that once stood at the southwest corner of 3rd Street and Poyntz Avenue.¹²²

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 1880.¹²³

Benjamin W. Powers was an important architect and builder in Manhattan. Powers advertised in 1863 as “B. W. Powers Architect and Builder.” The advertisement expounded upon his ability to develop architectural plans as well as follow plans; his expertise in the building of bridges and stone and brick buildings of “any size”; and his skill at providing lathing and plastering, cistern building, and stone cutting services. The 1865 Kansas census lists Powers as a builder who came from New York. He does not appear in previous censuses from the 1850s and 1860s. Powers is credited with the masonry work of the 1868 wing of the Isaac T. Goodnow stone residence,¹²⁴ as well as the design of the barn a year later. J.C. McBride served as the stone mason on these projects.

Powers also designed and constructed his residence of red brick with white stone corners and trim in 1867.¹²⁵ That same year, he served as the architect and builder of the I.O.O.F building using stone from the Cedar Creek Quarry wrought by John Riggs.¹²⁶ In 1869, he constructed the stone residence of Colonel W. M. Snow near the Bluemont Central College campus.¹²⁷ Representative of his talent are the tooled stone quoins and sill caps. The local newspaper noted at this time that “Powers is known to be a

¹²⁰ O'Brien, “The Architects of Manhattan, Kansas” quoting the *Manhattan Express*, 9 June 1860, 2.

¹²¹ Ibid., quoting David Handlin, *American Architecture* (London: Thames and Hudson, LTD., 1985), 88-89.

¹²² Ibid., quoting the *Manhattan Standard*, 3 October 1868. Neither building remains extant.

¹²³ Ibid., quoting the *Manhattan Express*, 17 September 1859, 1; and Ibid., quoting the *Manhattan Independent*, 6 July 1867, 3. The building was demolished before 1900.

¹²⁴ Located at 2309 Claflin Road.

¹²⁵ Located at 426 Houston Street.

¹²⁶ The building is no longer extant.

¹²⁷ Located at 539 Westview Road.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 56

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

first class reliable architect, and builder, and hence he gets all he can do.”¹²⁸ That same year he designed the stone barn for Joseph Denison¹²⁹ and a brick house for Professor James H. Lee.¹³⁰ In 1870, Powers 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.¹³¹ At this time, his business card noted that he specialized as a “House and Bridge Mover.”¹³² Among his residential commissions in 1871 were the brick house of Professor J. E. Platt and the three-and-a-half-story residence of Major N. A. Adams, which once stood at the corner of Juliette Avenue and Houston Street. In 1882, he sold his property in Manhattan and moved to Clay Center. Powers died in Kansas City, Missouri in 1891.¹³³

Erasmus T. Carr, born in 1825 in Greenville, New York, was first a bricklayer and mason and then an architect. 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. In 1863, he designed the state penitentiary. He served as the state architect of Kansas from 1870 to 1885. The first reference to Erasmus T. Carr working in Manhattan appears in 1876 when Ashford Stingley hired Carr to design his \$4,000 home at the northwest corner of present-day Houston and 5th ¹³⁴ Streets.¹³⁵ Carr designed the Central School and the College Barn at the Kansas State Agricultural College in 1877.¹³⁶ He designed the Second Methodist Church in 1879.¹³⁷ That same year, Thomas J. Jenkins hired Carr to design his residence,¹³⁸ with William Smith serving as the contractor.¹³⁹

¹²⁸ Patricia J. O’Brien, “Chapter 1. 19th Century Architects,” TMs September 2006, citing the *Manhattan Standard* 13 November 1869, 3.

¹²⁹ Magnus Vilander, a stone mason, executed the actual stone work according to the *Manhattan Standard*, 20 November 1869, 3.

¹³⁰ The building was demolished for the construction of Lee School. O’Brien, “The Architects of Manhattan, Kansas,” quoting the *Manhattan Independent*, 19 October 1867, 3; *Ibid.*, quoting the *Manhattan Standard*, 13 November 1869, 3; and *Ibid.*, quoting the *Manhattan Standard*, 20 November 1869, 3.

¹³¹ O’Brien, “The Architects of Manhattan, Kansas,” quoting the *Manhattan Standard*, 12 March 1870, 3; and *Ibid.*, quoting the *Nationalist* 24 March 1871, 3.

¹³² *Ibid.*, quoting the *Nationalist*, 31 October, 1879, 1.

¹³³ *Ibid.*, quoting the *Manhattan Enterprise*, 10 March 1882, 4; and *Ibid.*, quoting the *Manhattan Republic*, 15 January 1891, 3.

¹³⁴ Originally 4th Street.

¹³⁵ The building is no longer extant.

¹³⁶ Neither building remains extant.

¹³⁷ The building is no longer extant. While the church history attributes the design to “a Mr. Hayes of Elmira, New York, modeled after a church near Elmira,” newspaper accounts show Carr as the architect.

¹³⁸ Located at 531 Houston Street.

¹³⁹ Current address is 529 Houston Street. O’Brien, “The Architects of Manhattan, Kansas,” 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; and

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 57

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

George Ropes served as the state architect of Kansas from 1885 to 1887 and from 1889 to 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 1884¹⁴⁰ and John E. Hessin's house.¹⁴¹

C. W. Hopkins was born in Lima, New York in 1830. Educated in Ohio, he came to Topeka, Kansas 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 Humboldt Street.¹⁴² 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.¹⁴³

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 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 that remains extant at 617 Colorado Street. 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, received second prize at the Louisiana Purchase Exhibition in St. Louis.¹⁴⁴

Peter Cool came to Manhattan in 1878 and worked as a building contractor. The business listing of the *Manhattan Nationalist* lists Cool as a "Carpenter, Contractor and Builder" with "27 years experience who provided drawn plans." Subsequent articles refer to him as an architect. He designed a two-story stone

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

¹⁴⁰ Located at 230 Poyntz Avenue.

¹⁴¹ Fire destroyed the Anderson house. The Hessin residence is at 1103 Laramie Street. O'Brien, "The Architects of Manhattan, Kansas," quoting the *Nationalist*, 28 July 1882, 3; and Ibid., quoting the *Nationalist*, 11 April 1884, 1.

¹⁴² The building is no longer extant.

¹⁴³ The upper stories were razed in 1936. O'Brien, "The Architects of Manhattan, Kansas," 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.

¹⁴⁴ 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 is no longer extant.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 58

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

house with a hipped roof for John M. Vincent¹⁴⁵ that was erected in 1880. In 1896, he designed the expansion of the 1879 Methodist Episcopal Church, which stood at the corner of 6th Street and Poyntz Avenue. Cool was born near Wilkes-Barre, Pennsylvania in 1834. Between 1855 and 1878, he worked in the area as a carpenter and contractor. He died in 1909.¹⁴⁶

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, 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 arrived in the United States in 1868. He came to Riley County in 1877 to serve as an instructor of industrial drawing 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 extant private commissions are a two-story limestone commercial building erected in 1885,¹⁴⁷ the 1903 Manhattan City Hall, the waterworks' Pump House, the Manhattan State Bank building,¹⁴⁸ and the Douglass School.¹⁴⁹ The private residences he designed include a Queen Anne style residence,¹⁵⁰ banker W. W. Ramey's ten-room residence,¹⁵¹ Walters' own residence,¹⁵² and three rental houses on North 3rd Street.¹⁵³

¹⁴⁵ Located at 401 North 4th Street.

¹⁴⁶ O'Brien, "Chapter 1. 19th Century Architects," quoting the *Manhattan Republic* 14 December 1909, 3.

¹⁴⁷ Located at 311 Poyntz Avenue.

¹⁴⁸ Located at 400 Poyntz Avenue.

¹⁴⁹ Located at 901 Yuma Street.

¹⁵⁰ Located at 617 Houston.

¹⁵¹ Located at 701 Osage Street.

¹⁵² Located at 508 Bluemont Avenue.

¹⁵³ Located at 412, 418, and 420 North 3rd Street. The houses at 418 and 420 North 3rd Street are no longer extant. O'Brien, "Chapter 1. 19th Century Architects," quoting the *Nationalist*, 17 July 1884, 8; *Ibid.*, quoting the *Manhattan Mercury*, 22 November 1908, 12; and *Ibid.*, quoting the *Nationalist*, 28 May 1908, 1.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 59

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

Early Contractors and Craftsmen

As was typical of other Kansas towns, many of Manhattan's earliest buildings were not architect-designed. However, due to an unusual influx of master carpenters, brick and stone masons, and other building craftsmen as a result of the construction work at Fort Riley and Bluemont Central College beginning in the 1850s, Manhattan's earliest buildings reflected a degree of sophistication and skill not found in most border settlements.

Among the early local stone and brick masons working in the Manhattan area in the 1850s and 1860s, which included Clark Lewis, Samuel Kimble Senior, and John Louis Soupene, was William Moehlman, a prominent stone mason who helped erect buildings at both Fort Riley and Fort Pawnee, including the first Kansas Capital, which is now located on the Fort Riley military installation. Moehlman also built a large residence in the rural area on Rosencutter Road.¹⁵⁴ Robert Ulrich, a native of Leipsig, Germany who came to Manhattan in the 1860s and established a brickyard and stone quarries, also provided masonry services. In the late nineteenth and early twentieth centuries, his sons later operated the businesses as the Ulrich Brothers, which provided masonry and general contracting services. John F. Currier, a skilled carpenter, also constructed a stone residence as early as 1860. Stone mason J. C. McBride appears in newspapers in 1869 as the builder of the Goodnow farmstead barn. Newspaper accounts of this time also report that stone mason, John Riggs used limestone from the Cedar Creek Quarry to erect a stone dwelling and that John Diehle erected a stone residence in 1868. Magnus Vilander is credited with the erection of the Denison farmstead barn in 1869. Various published articles credit mason Jacob Winne with erecting numerous brick and stone residences in and near Manhattan. Stone mason A. Flanders appears to have been associated with Winne in various projects. Among the early craftsmen in the area was Hiram Bloss, a plasterer, who appears in the area as early as 1860.

Newspaper articles in the 1870s identify J. H. Brous as a carpenter and building contractor who erected stone residences and commercial buildings; J. E. Shortridge as a carpenter and lumber yard owner; and William Smith as a carpenter and building contractor. Stone masons active at this time in home building were Nels Sandal (a.k.a. Atoline Sandal), Peter Sandel, Lewis Rassmusson, and Alvin Reynolds. David C. Hulse, a wood worker, was another building contractor working in Manhattan as early as 1871.

¹⁵⁴ Located at 1599 South Rosencutter Road.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 60

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

During the 1880s, the contracting firm of Green and Hessins established a business in Manhattan. Stone masons mentioned in articles relating to residential construction include D. R. Roper and John Edelblute. Beginning in the 1890s, German born Herman Woelffling (Woelfie) provided “fancy” stone cutting and installation services.

ARCHITECTS, BUILDERS, AND CRAFTSMEN IN MANHATTAN, KANSAS: 1900-1940

During the early twentieth century, the rise of the architectural profession in Kansas evolved from two very different university architectural programs. By 1903, the Kansas State University College of Engineering and the University of Kansas both 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.¹⁵⁵ During the first decades of the twentieth century, the architectural profession in Kansas also continued to be enriched by architects trained in other states.

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 John D. 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 1919.¹⁵⁶

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 United Presbyterian at 10th and Fremont Streets. He later moved to Chicago

¹⁵⁵ Ibid., 19-20.

¹⁵⁶ 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 States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 61

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

where, in the 1920s, he worked for Koester and Zander, a real estate company that developed the exclusive Sauganash neighborhood in northwest Chicago.¹⁵⁷

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 Manhattan's Carnegie Library at 101 Courthouse Plaza.¹⁵⁸

Harry H. Hill was a native of Manhattan and maintained offices in his home at 615 Poyntz Avenue.¹⁵⁹ 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.¹⁶⁰

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 north of the Carnegie Library. Holland and Frank C. Squires designed the college's auditorium building in 1903, the Riley County

¹⁵⁷ 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.

¹⁵⁸ 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.

¹⁵⁹ This building is no longer extant.

¹⁶⁰ 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.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 62

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

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 1919.¹⁶¹

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 Dolors 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.¹⁶²

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.¹⁶³ 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, Missouri. 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.¹⁶⁴

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 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

¹⁶¹ 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.

¹⁶² 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.

¹⁶³ The address as printed in a newspaper article at the time of construction.

¹⁶⁴ 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.

United States Department of the Interior
National Park Service**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**Section E Page 63**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

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 Beloit 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.¹⁶⁵

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.¹⁶⁶ 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. The following year, 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.¹⁶⁷ 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

¹⁶⁵ 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 1962, 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.

¹⁶⁶ Ibid., quoting *Western Contractor*, 5 April 1911, 21. Addresses are as listed in *Western Contractor*.

¹⁶⁷ The building no longer stands. O'Brien quoting *Construction News*, 3 October 1914, 3; Ibid., quoting *Construction News*, 10 October 1914, 3.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 64

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

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.¹⁶⁸

In 1917, Winter received the commission to construct the \$80,000 IOOF Home¹⁶⁹ 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.¹⁷⁰ 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.¹⁷¹ The following year, 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 1922.¹⁷² 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. 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.¹⁷³ Winter moved to Lincoln, Nebraska, in the 1930s.

¹⁶⁸ 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.

¹⁶⁹ The building remains extant and is part of the Federal Job Corps Center.

¹⁷⁰ O'Brien quoting the *Manhattan Mercury*, 16 April 1931, 1; Ibid., quoting *Construction News*, 25 April 1931, 4, 6.

¹⁷¹ Fire destroyed the building in 1998.

¹⁷² 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.

¹⁷³ 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.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 65

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

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.¹⁷⁴ 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.¹⁷⁵

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 style plan for the proposed defense department building in Washington D.C.; however, he lost to the Pentagon design that was adapted in the 1930s.¹⁷⁶

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.¹⁷⁷

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. Two years later, he was

¹⁷⁴ Ibid., quoting the *Manhattan Republic*, 28 July 1910.

¹⁷⁵ Ibid., quoting *Construction News*, 4 July 1913,1; Ibid., quoting *Construction News*, 3 November 1917, 5; Ibid., quoting *Construction News*, 4 February 1920, 13.

¹⁷⁶ Ibid., quoting *Construction News*, 29 July 1916, 5; Ibid., quoting *Construction News*, 10 March 1917, 7.

¹⁷⁷ Ibid., quoting *Construction News*, 24 April 1915, 6.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 66

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

the architect for the Manhattan Junior High School. In late 1917, he developed plans for the remodeling of the Gillett Hotel.¹⁷⁸

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 the towns of 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.¹⁷⁹ 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 Wareham Opera House in 1910, the Wareham Office Building in 1912, and the Wareham Hotel in 1925.¹⁸⁰

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.¹⁸¹

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

¹⁷⁸ 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.

¹⁷⁹ 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.

¹⁸⁰ 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.

¹⁸¹ Ibid., quoting Sachs and Ehrlich, 22; Ibid., quoting *Western Contractor*, 11 October 1922, 28; Ibid., quoting *Kansas Construction News*, 1 March 1924, 1.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section E Page 67

**Late Nineteenth Century and Early Twentieth Century
Residential Resources in Manhattan, Kansas
Riley County, Kansas**

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 University 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.¹⁸²

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.¹⁸³

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.¹⁸⁴

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 - unique 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.

¹⁸² 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.

¹⁸³ 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.

¹⁸⁴ Ibid., quoting the *Manhattan Republic*, 16 October 1922, 2; Ibid., quoting Sachs and Ehrlich, 233, 290, 317, 330.