

# Agricultural Buildings

American Scene painters drew their images as much from memory and imagination as from reality. Images of the family farm symbolized the human experience, ranging from warmth and security to toil and hardship. For many viewers, whose lives had become increasingly urbanized, they stood for family roots and the cultural values of plain and independent living and hard work.

Grain elevators, often called the Cathedrals of the Prairie, are iconic images. Like towns, they were built near railroad tracks. The first grain elevator was built in Buffalo, New York, in 1842. Silos came into use in the 1870s, but most farmers still couldn't afford to build enough storage for themselves. Farmers from the surrounding areas formed Cooperatives and brought their grain to the Coop elevators, where it was shipped by rail to the flour mills. While some areas of Kansas still use rail to ship grain, other areas have switched to trucking, and during the mid 1990s large spurs of tracks leading to the Coops were pulled up, as they were no longer being used.

Flour milling dates from 1852 in Kansas, when a horsepower mill was built near the site of Kansas City. By 1860 there were 62 waterpower mills in Kansas. The yearly output of flour in the decade 1927-1937 varied between 12 and 17 million barrels. In the 1930s the main milling centers were Salina, Topeka, Wichita, Atchison, Hutchinson, and Kansas City.

The familiar self-governing windmill was perfected in 1854. By the 1870s deep-well drilling was widely used and windmill usage on the plains begins in the 1880s, allowing ranchers to create outlying pastures and providing water for homesteads.

While many Kansas artists, including Herschel Logan, Charles Marshall and Charles B. Rogers, depicted the architecture of the farm and small town in their work, two artists stand out. William Dickerson, beloved teacher and director of the School of the Wichita Art Association from 1933 to 1970, was especially interested in the agricultural industry and technology, and he portrayed Kansas and his native Wichita with a realism devoid of the nationalistic intent of the Regionalists. His work is a celebration of the gritty reality of work on the plains and the stark beauty of the industrial building associated with agriculture. Several of the prints included in the exhibition are part of *Industrial Wichita* a series produced for the Public Works of Art Project, the precursor to the Federal Art Project of the WPA.

Margaret Whittemore's linocuts are from the book *Kansas Landmarks Prints* produced for the Kansas Museum Project of the Works Projects Administration in 1939. An information manual accompanied the prints, and tax exempt organizations such as schools and museums could receive single prints of the originals "upon furnishing the materials necessary for making the prints." Like many of the other artists in the exhibition Whittemore was a teacher, and she worked as a draftsman for the Atchison, Topeka and Santa Fe Railroad.



**RICHARD BERGEN** (UNITED STATES, BORN 1925)  
*Kansas Farm, ca. 1955*

**RICHARD BERGEN** (UNITED STATES, BORN 1925)

*Kansas Farm, ca. 1955*

Block print on paper

9 x 11 3/4"

KSU, Beach Museum of Art, gift of Carol & Jerry Exline, 1996.62

This print is part of a series by Salina artist Richard Bergen created in 1955. The landscapes in the series were generally drawn from life and depicted the region around Lindsborg, Kansas. Some of the block prints were based on drawings the artist made while in school at Bethany College, also located in Lindsborg. The farm depicted in *Kansas Farm* belonged to Bergen's uncle and was located near Marquette, Kansas.

### **The Light By The Barn**

**The light by the barn that shines all night  
pales at dawn when a little breeze comes.**

**A little breeze comes breathing the fields  
from their sleep and waking the slow windmill.**

**The slow windmill sings the long day  
about anguish and loss to the chickens at work.**

**The little breeze follows the slow windmill  
and the chickens at work till the sun goes down**

**Then the light by the barn again.**

*The Darkness Around Me Is Deep*, William Stafford, New York: Harper Collins, 1993, p. 9.



**CHARLES B. ROGERS** (UNITED STATES, 1911-1987)

*Weather Cock*

**CHARLES B. ROGERS** (UNITED STATES, 1911-1987)

*Weather Cock*

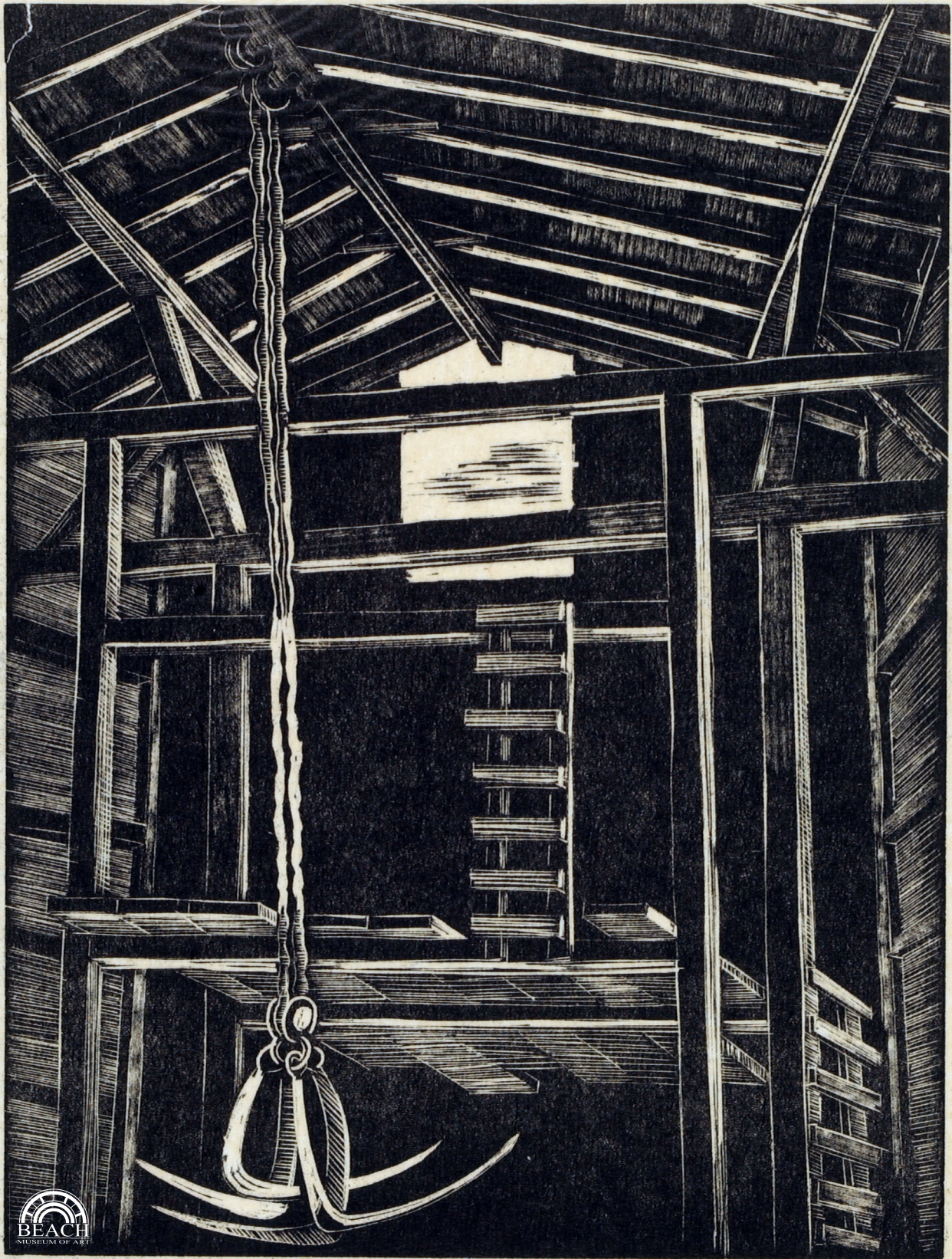
Lithograph on paper

6 7/8 x 9"

KSU, Beach Museum of Art, gift of Mr. & Mrs. James Lee Moffett, 1999.39

**“Our barn was red boards. It had a hay mow, a bin for horse feed, and room for eight horses. Hooks for harnesses hung along the east side, and with the two die doors the harnesses filled the rest of the wallspace.... Our barn was narrower than most, and got more sunlight into it, so that it was always a warm, welcoming place.... The barn added to the communal atmosphere of the farmstead.”**

*Voice of the Plains*, John Cogswell, “The Barn,” CA: Greenridge Press, 1987, p. 21-22.



*The Loft*

70/125

*David E. Bernard*

**DAVID E. BERNARD** (UNITED STATES, BORN 1913)

*The Loft*

**DAVID E. BERNARD** (UNITED STATES, BORN 1913)

*The Loft*

Wood engraving on paper

8 x 6"

KSU, Beach Museum of Art, 2001.94

The iron tongs hanging in the loft were used for lifting hay high in the barn. Bernard's print work portrays the agricultural practices of his childhood in Sandwich, Illinois.

**“The heart of any farmstead was the barn. Our barn was quite large – eighty by twenty eight feet with a twelve-foot lean-to. It was unique in that each end gable had a rain hood and large doors at haymow level about eight feet wide and twelve feet tall at the peak. Inside, at the roof apex was a steel track with a carrier for lifting hay up into the barn and carrying it to the middle.”**

*Section 27: A Century on a Family Farm*, Mil Penner, University Press of Kansas, 2002, p 100.



ARCHIE LEROY MUSICK (UNITED STATES, 1902-1978)  
*Kansas Pastoral*, ca. 1940



**ARCHIE LEROY MUSICK** (UNITED STATES, 1902-1978)

*Kansas Pastoral*, ca. 1940

Lithograph on paper

14 3/4 x 10 3/4"

KSU, Beach Museum of Art, G. E. Johnson Art Acquisition Fund, 2004.76

Musick was born in Kirksville, Missouri, and was a student of Thomas Hart Benton and Boardman Robinson. His WPA murals can be found in Colorado, Missouri, and Nebraska. Like Curry's *Kansas Pastoral* at the State House in Topeka, the work captures the dream of the Kansas farm family.

**“On every farm stood a beautiful house handsomely painted outside and elegantly furnished inside, and equipped with all the modern conveniences helpful to housekeeping. ...They had a summer kitchen, the wash-house, houses for drying clothes, arbors, etc. The door-yards consisted of nicely fenced green lawns, wherein not a pig rooted nor a mule browsed in the shrubbery nor hen wallowed in the flower-beds. ... Great barns sheltered the stock. The farms were fenced and subdivided into fields of waving grain and pastures green.”**

*Kansas*, by Carl Becker, quote from Mrs. McCormick's little book of personal experience and observation, 1910.



**DORIS EMERICK LEE** (UNITED STATES, 1905-1983)  
*Helicopter*, 1948



**DORIS EMERICK LEE** (UNITED STATES, 1905-1983)

*Helicopter*, 1948

Lithograph on paper

9 1/2 x 12 1/2"

KSU, Beach Museum of Art, bequest of Raymond & Melba Budge, 1992.53

Lee is classified, along with the Regionalists, as an artist of the American Scene, whose work was a quest for national identity. She studied with Ernest Lawson at the Kansas City Art Institute and served as a WPA artist. Her works are not deliberately politicized or nationalistic, but draw on her more personal childhood memories.



Sherman County Farmstead, presented by the Farm Bureau Women of Sherman County to the Home Economics Division 1931.

Courtesy of the Morse Department of Special Collections, Hale Library, Kansas State University



**WILLIAM PHELPS CUNNINGHAM** (UNITED STATES, 1903-1980)  
*Farm House*, ca. 1932

**WILLIAM PHELPS CUNNINGHAM** (UNITED STATES, 1903-1980)

*Farm House*, ca. 1932

Block print on paper

5 5/8 x 6 7/8"

KSU, Beach Museum of Art, acquisition made possible with funds provided by the Friends of Art, 1936.3

Cunningham was born in Humboldt, Kansas. An architect by profession, Cunningham earned his degree from the University of Kansas, where he studied with J. M. Kellogg and Raymond Eastwood. The artist is known for his meticulous linoleum cuts, wood engravings, and woodcuts that depict the rural Midwest.

**From My Little House Of Dreams**

**My little house of dreams! It lies  
Green roofed, white walled, 'neath Kansas skies.  
Its rough stone chimneys in a row,  
Its glistening windows all aglow  
With light and warmth and kindly cheer  
That bide within thru all the year.**

**My little house of dreams! It stands  
Upon a hill o'er meadowlands,  
From whence, at dawning, faint and sweet  
Comes a lambkin's plaintive bleat,  
And meadow larks' shrill pipe, in tune  
With all the scents and sounds of June.**

*Dear Things And Queer Things*, Louisa Cooke Don-Carlos, Lawrence: The World Company, 1934,  
p 21.



**JOHN F. HELM, JR.** (UNITED STATES, 1900-1972)  
*Hillside Barn, ca. 1929*

**JOHN F. HELM, JR.** (UNITED STATES, 1900-1972)

*Hillside Barn*, ca. 1929

Etching and drypoint on paper

8 x 10 1/2"

KSU, Beach Museum of Art, gift of Mary Brownell Helm, 1985.117

John Helm's depictions of the Flint Hills were created while he was on the faculty of the architecture department at Kansas State University from 1924-1970. Many of them were used to illustrate *Kansas Magazine*. In addition, Helm started the Friends of Art at Kansas State University in 1934, with its own print club.

**“In many ways she [Grandmother Phipps] was the embodiment of the strong frontier woman. She wore long flowered dresses and old-fashioned sunbonnets.... She milked the cows, slopped the hogs, raised chickens, baked her own bread, cakes, and pies, canned the fruits and vegetables from her sizable garden, and made her own laundry, which she brewed up in an oblong copper washtub. She could hitch a team of horses, but she never mastered the automobile.”**

*Home on the Range: A Century on the High Plains*, by James R. Dickenson, University Press of Kansas, 1995, p. 19.



**COREEN MARY SPELLMAN (1905-1978)**  
*Phil Huey's Barn, 1945*



**COREEN MARY SPELLMAN (1905-1978)**

*Phil Huey's Barn*, 1945

Lithograph on paper

7 3/4 x 10 5/8"

KSU, Beach Museum of Art, gift of Steven Schmidt, Salina, Kansas, 1996.84

Spellman was born in Texas and returned there after studying art in various cities around the country. Spellman, along with seven other women artists, founded the successful Printmakers Guild (later the Texas Printmakers) in 1940. This print won a \$25 prize from the West Texas Chamber of Commerce in 1948.

**“...The wire stretchers hammers  
rolls of shining wire  
staccato barbs and horseshoe staples  
lie upon the ground  
ready to take up where the landscape left off,  
Our hands begin opening to the tools...”**

**Harley Elliott in “Building a Fence Around Horses” from *Quotable Quotes* by Tom Averill,  
Washburn University, Center for Kansas Studies, 2002-2005.**



**WILLIAM JUDSON DICKERSON (UNITED STATES, 1904-1972)**  
*Industrial #5, 1934*

**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Industrial #5*, 1934

Lithograph on paper

11 x 15"

KSU, Beach Museum of Art, 1939.5

This print is part of Dickerson's *Industrial Wichita*, a series of lithographs he produced for the Public Works of Art Project (PWAP), the precursor to the Federal Art Project of the WPA.

### **The Happy Farmer**

**The fields are tangle gold; the gins are crowded to the  
crown,  
Yards heaped with wheat at a price so low that it would  
hardly pay  
For seed and wages, interest, and hauling into town  
(not to mention the farmer's labor), and dripping day by  
day...**

*The Kansas Poems of Kenneth Wiggins Porter*, by Thomas Fox Averill,  
Washburn University Center for Kansas Studies, 1992.



**MARGARET E. WHITTEMORE** (UNITED STATES, 1897-1983)  
*Buttressed Barn Near Lawrence, 1936*

**MARGARET E. WHITTEMORE** (UNITED STATES, 1897-1983)

*Buttressed Barn Near Lawrence*, 1936

Block print on paper

7 1/8 x 9 3/8"

KSU, Beach Museum of Art, 1940.8

This barn stood near the corner of 19<sup>th</sup> and Iowa Streets in Lawrence, Kansas.

According to the *Manual to Accompany the Kansas Landmark Prints*, which was prepared by the Kansas Museum Project of the WPA in 1939 and based on *Whittemore's Sketchbook of Kansas Landmarks of 1936*:

“On the Brown dairy farm near Kansas University stands this unique buttressed barn beside an old stone mill, the farmyard surrounded by a crumbling wall. Not until several years after the barn was built were the buttresses added to bolster up the sides, which had begun to buckle. William Brown came to Kansas in 1859, survived the Quantrill raid in Lawrence, and moved out to the farm eight years later.”



The Old Paxico Mill ed 100

Avis Chitwood

**AVIS CHITWOOD (UNITED STATES, 1893-1994)**

*The Old Paxico Mill*



**AVIS CHITWOOD** (UNITED STATES, 1893-1994)

*The Old Paxico Mill*

Etching on paper

6 x 8"

KSU, Beach Museum of Art, gift of Janice Gartrell, 1994.42

Chitwood was born in Kansas City and moved to Topeka in 1921. She studied at Washburn College and the University of Kansas. Chitwood worked as draftsman for the Kansas Highway Department for 19 1/2 years.

The Old Paxico Mill was built in 1879 by Robert and William Strong on a piece of land owned by an Indian medicine man called "Pashqua." The town was named "Paxico" for the Indian. This was the most popular of Chitwood's prints, selling more than 100 impressions.

**"Flour milling had its Kansas beginning in 1852 when Matthias Splitlog, a Wyandot Indian, established a horsepower mill near the site of Kansas City. The first waterpower mill was built five year later beside Mill Creek in what is now Wabaunsee County. The milling industry developed rapidly thereafter, and by 1860, according to census figures there were 62 waterpower mills and a larger number of horsepower mills in the Territory of Kansas."**

*The WPA Guide to 1930s Kansas*, University Press of Kansas, 1939/1948, p. 87.



**H. LOUIS FREUND** (UNITED STATES, 1905-1990)  
*Hawkins Mill*



**H. LOUIS FREUND** (UNITED STATES, 1905-1990)

*Hawkins Mill*

Color woodcut on paper

7 x 5"

KSU, Beach Museum of Art, gift of Mr. & Mrs. James Lee Moffett, 2000.247

Freund was born in Clinton, Missouri. His work for the WPA in the 1930s allowed him to travel through the Ozarks, painting murals and scenes of rural life. Freund and his wife started a summer art school in Eureka Springs, Arkansas, in the 1940s, and they remained to retire there.



**MARGARET E. WHITTEMORE** (UNITED STATES, 1897-1983)  
*Soden's Mill - Emporia, ca. 1936*



**MARGARET E. WHITTEMORE** (UNITED STATES, 1897-1983)

*Soden's Mill - Emporia*, ca. 1936

Color block print on paper

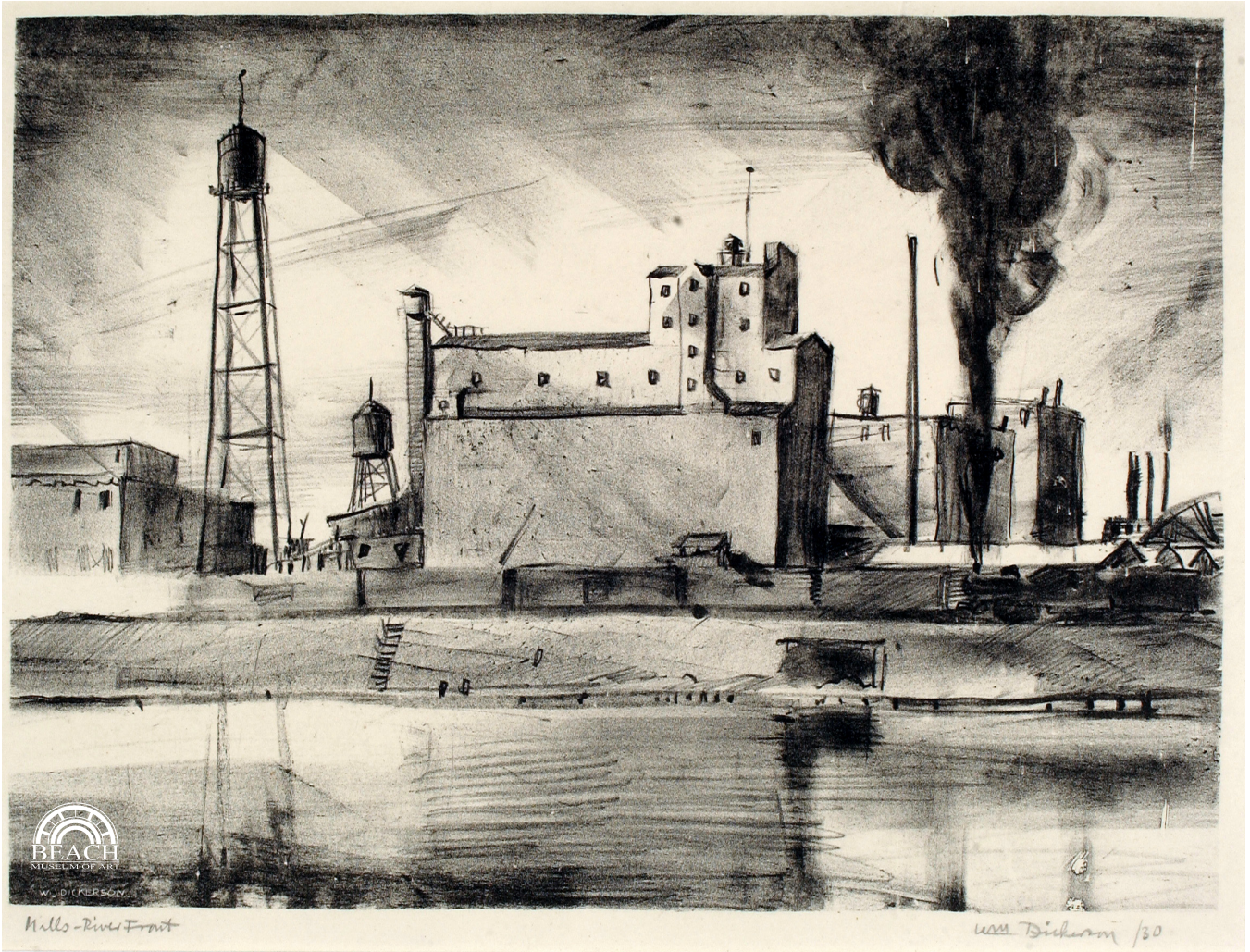
8 x 10"

KSU, Beach Museum of Art, 1940.6b

Soden's Mill was located in Emporia, Kansas, and was active from 1860, grinding wheat and corn. Eventually a campground surrounded the mill for those bringing their grain. A park commemorates the site today.

According to the *Manual to Accompany the Kansas Landmark Prints*, which was prepared by the Kansas Museum Project of the WPA in 1939 and based on Whittemore's *Sketchbook of Kansas Landmarks* of 1936:

"Soden's Mill in Emporia was built on the Cottonwood River in 1857 by three millwrights from Ohio. The land was owned originally by Curtis Hyatt, who sold out the dam to Bill Soden, a wealthy Scotchman, for \$100 and returned to Ohio. Today the Mill stands as a landmark on the banks of the river. The three sections are of stone, brick and wood."



**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Mills - River Front, 1930*



**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Mills - River Front*, 1930

Lithograph on paper

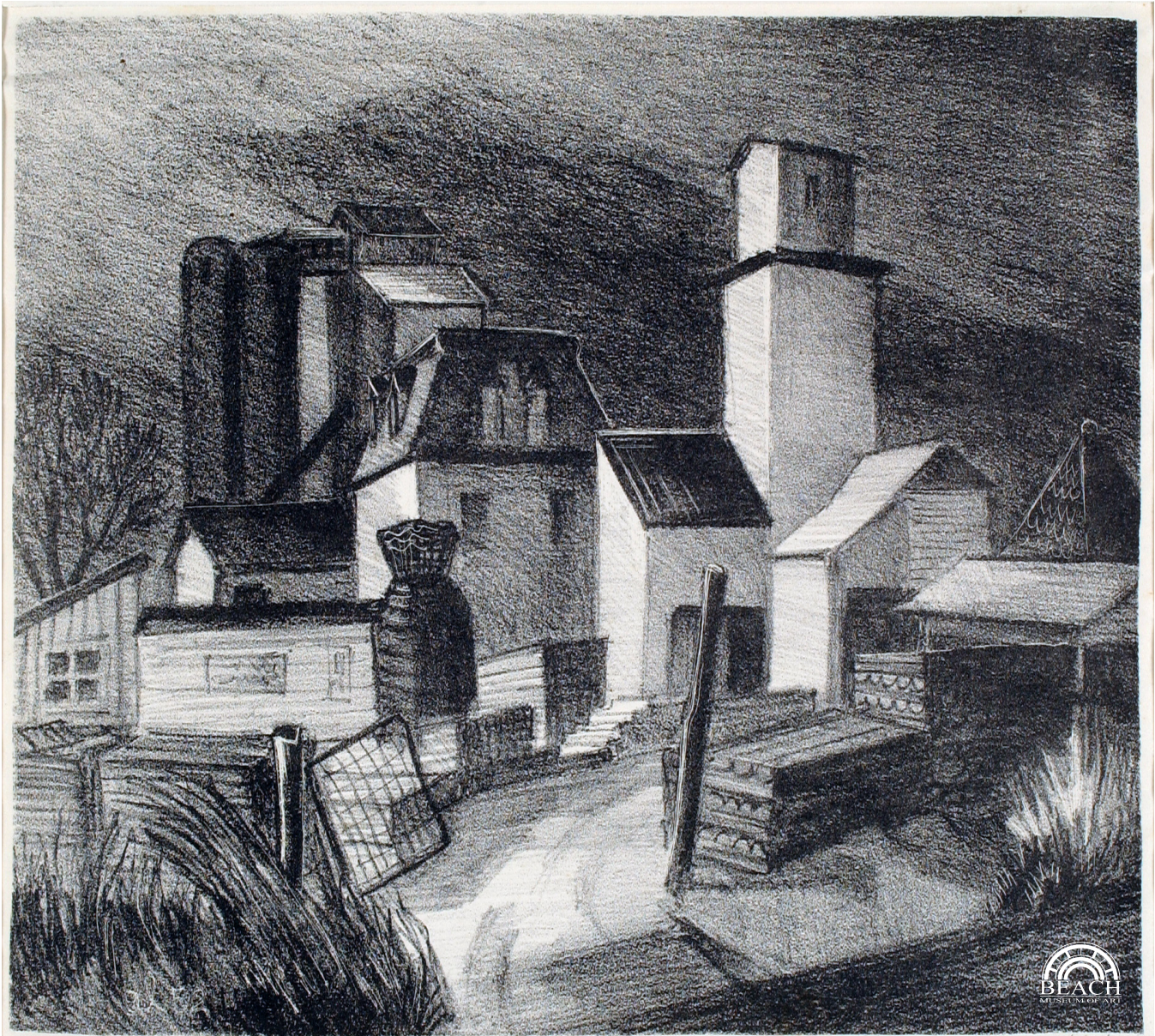
8 11/16 x 11 7/8"

KSU, Beach Museum of Art, acquisition made possible with funds provided by the Friends of the Beach Museum of Art, 2004.82

Dickerson was mentored by C. A. Seward and studied at the Art Institute of Chicago under Bolton Brown, an ardent proponent of lithography. In 1930 he began teaching at the school of the Wichita Art Association where he remained until his retirement in 1971.

**“In point of income flour milling is today the second largest Kansas industry. In the decade 1927-1937 Kansas led all other States five times in the annual production of flour.”**

*The WPA Guide to 1930s Kansas*, University Press of Kansas, 1939/1948, p. 87.



Manhattan Mills 5/12

Oscar Larmer May '52

**OSCAR V. LARMER** (UNITED STATES, BORN 1924)  
*Manhattan Mills*, ca. 1951

**OSCAR V. LARMER** (UNITED STATES, BORN 1924)

*Manhattan Mills*, ca. 1951

Lithograph on paper

8 13/16 x 9 3/4"

KSU, Beach Museum of Art, acquisition made possible with funds provided by the Friends of the Beach Museum of Art, 1998.202

Oscar Larmer was born in Wichita, Kansas, and studied with William Dickerson and Raymond Eastwood. He holds degrees from the University of Kansas and Wichita State University. In 1956 Larmer joined the faculty of K-State, retiring in 1989.

The Manhattan Mills were located along the tracks where the Town Center Mall is today.



Manhattan Grain Elevator ca. 1945

Courtesy of the Morse Department of Special Collections, Hale Library, Kansas State University



**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)  
*Industrial #1*, 1934



**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Industrial #1*, 1934

Lithograph on paper

11 x 15"

KSU, Beach Museum of Art, 1939.1

Dickerson appreciated the effects produced with stone lithography and wrote: "Lithography is essentially a medium for the artist who likes to put his ideas down quickly and firmly."

Like other lithographs in Dickerson's *Industrial Wichita* series, this print shows technological advances of the time, including railroad tracks, power lines, and large-scale grain elevators.

According to fellow Wichita artist, Patrick Rowley, Dickerson was well aware of the Regionalist movement, but was content to "put down only the things that counted." There is a sense of Precisionism/Abstraction in his work, as he chooses to include what makes a good picture. Like others in the *Industrial Wichita* series, this print shows technological advances, including railroad tracks, power lines, and large scale grain elevators.

**"During the boom of the 1880s, railroad construction is only equaled by the number of street railways, waterworks, electric lights, colleges, and children to fill them. A town of 150 inhabitants that hasn't at least four trunk lines and all these other advantages is considered too unimportant to put on the maps."**

*Great Bend Tribune*, 1886 from *Quotable Kansas*, Tom Averill, Washburn University, Center for Kansas Studies, 2002-2005.



**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)  
*Industrial #2, 1934*



**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Industrial #2*, 1934

Lithograph on paper

11 x 15"

KSU, Beach Museum of Art, 1939.2

Nearly identical in composition to Dickerson's oil painting *Elevators*, this lithograph depicts the Red Star Milling Company grain elevators along the Santa Fe railroad tracks as seen looking south from 21<sup>st</sup> Street in Wichita, Kansas.

This print is from Dickerson's *Industrial Wichita*, a series of lithographs produced for the Public Works of Art Project (PWAP), the precursor to the Federal Art Project of the WPA.

Grain elevators have been called "Catherals of the Prairies" and "Kansas Skycrapers." Grain elevators, like most Kansas towns, were built near the railroads.

**"The railroad, of course, was crucial because it gave farmers a means of shipping their produce; without railroads, settling those vast, treeless prairies more than a few miles from navigable waterway would not have been possible."**

***Home on the Range: A Century on the High Plains*, by James R. Dickenson, University Press of Kansas, 1995, p. 213.**



**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Wheat Elevator*, ca. 1936

**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Wheat Elevators*, ca. 1936

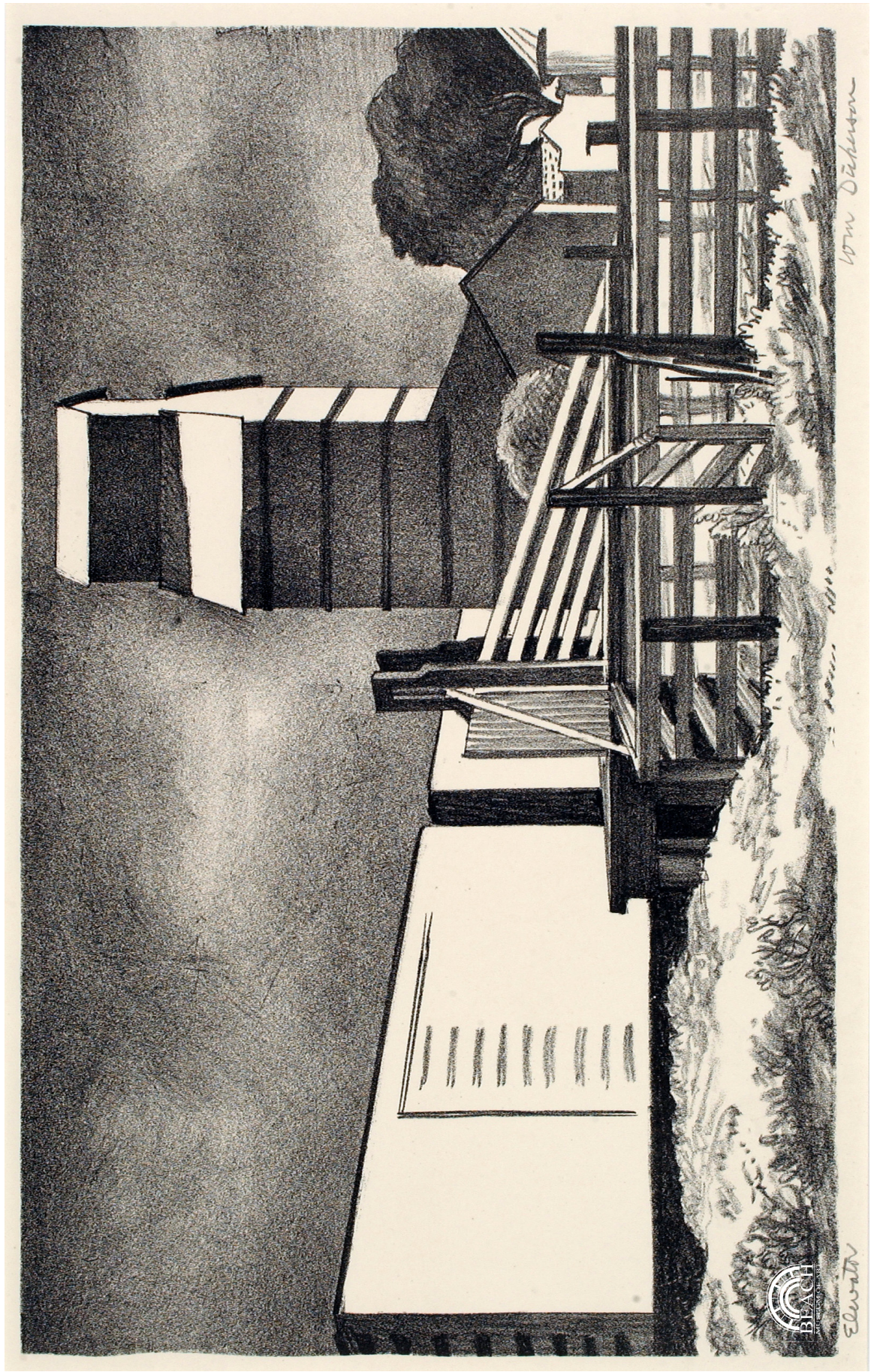
Lithograph on paper

8 x 11"

KSU, Beach Museum of Art, 1939.10

**“One point of interest was when a farmer brought in a load of grain. The open pit door at the back of the wagon was opened and before they could start to raise the wagon the team of mules started to back up and kept going till one of them fell in the open pit. They got them unhitched somehow, but couldn’t get the mule out. Finally they decided to run corn into the pit till it was full enough to bring the mule to the top.**

**R.W. Gruver, Iowa farmer, “Elevator Diaries,” The Country Grain Elevator Historical Society, Bozeman, MT.**



Wm Dickerson

Elwain



**WILLIAM JUDSON DICKERSON (UNITED STATES, 1904-1972)**  
Elevators, 1960

**WILLIAM JUDSON DICKERSON** (UNITED STATES, 1904-1972)

*Elevators*, 1960

Lithograph on paper

17 x 13”

KSU, Beach Museum of Art, 2002.218

Created as the 1960 gift print for the Friends of Art at Kansas State University, this work provides a glimpse of a small community along the railroad, with grain elevators and cattle pens located directly adjacent. It is a good example of Dickerson’s ability to find beauty in the everyday life of Kansas and of his interest in rural industry.

**“During harvest, there was nothing I loved more than rolling down Main Street toward the Equity Co-op elevator at the wheel of a truckload of wheat. The first time I was ever entrusted with a fully loaded truck, at age fifteen [1947 or 1948], however, I nearly rode it to disaster when I underestimated the distance needed to stop a vehicle with the momentum of a three-and-a-half ton load. I recall that I was under the misapprehension that the occasion called for me to make my appearance with a flourish. I almost did, all right.”**

*Home on the Range: A Century on the High Plains*, by James R. Dickenson, University Press of Kansas, 1995, p. 212.



**JOHN F. HELM, JR.** (UNITED STATES, 1900-1972)

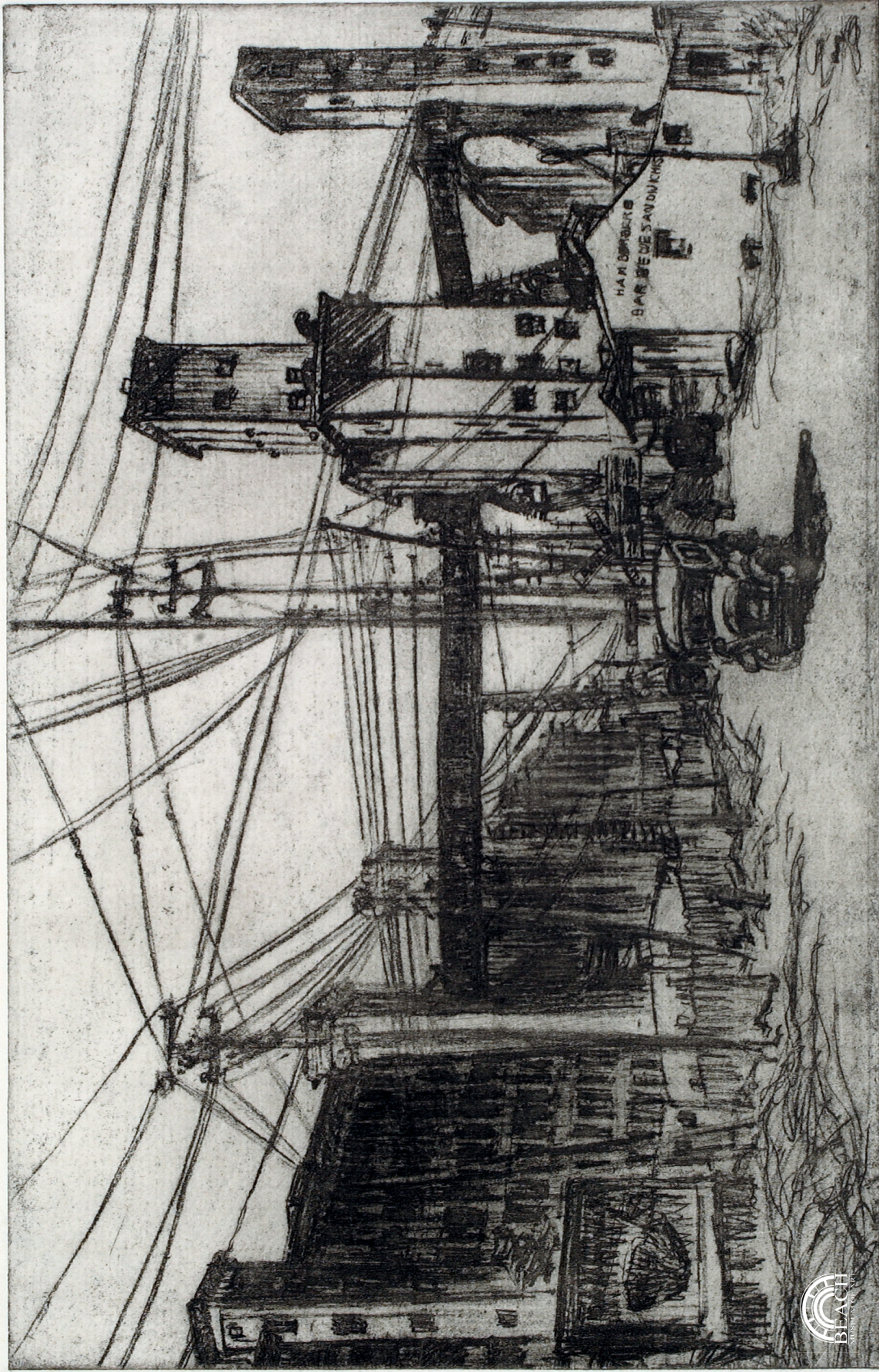
*Kansas Skyscraper*, 1934

Linoleum cut on paper

230 mm x 303 mm

KSU, Beach Museum of Art, gift of Mary Brownell Helm, 1985.131





Mary Huntton

M.H. Grain Elevators



MARY HUNTOON (UNITED STATES, 1896-1970)  
Grain Elevators, Kansas City, Kansas, 1936



**MARY HUNTOON** (UNITED STATES, 1896-1970)

*Grain Elevators, Kansas City, Kansas*, 1936

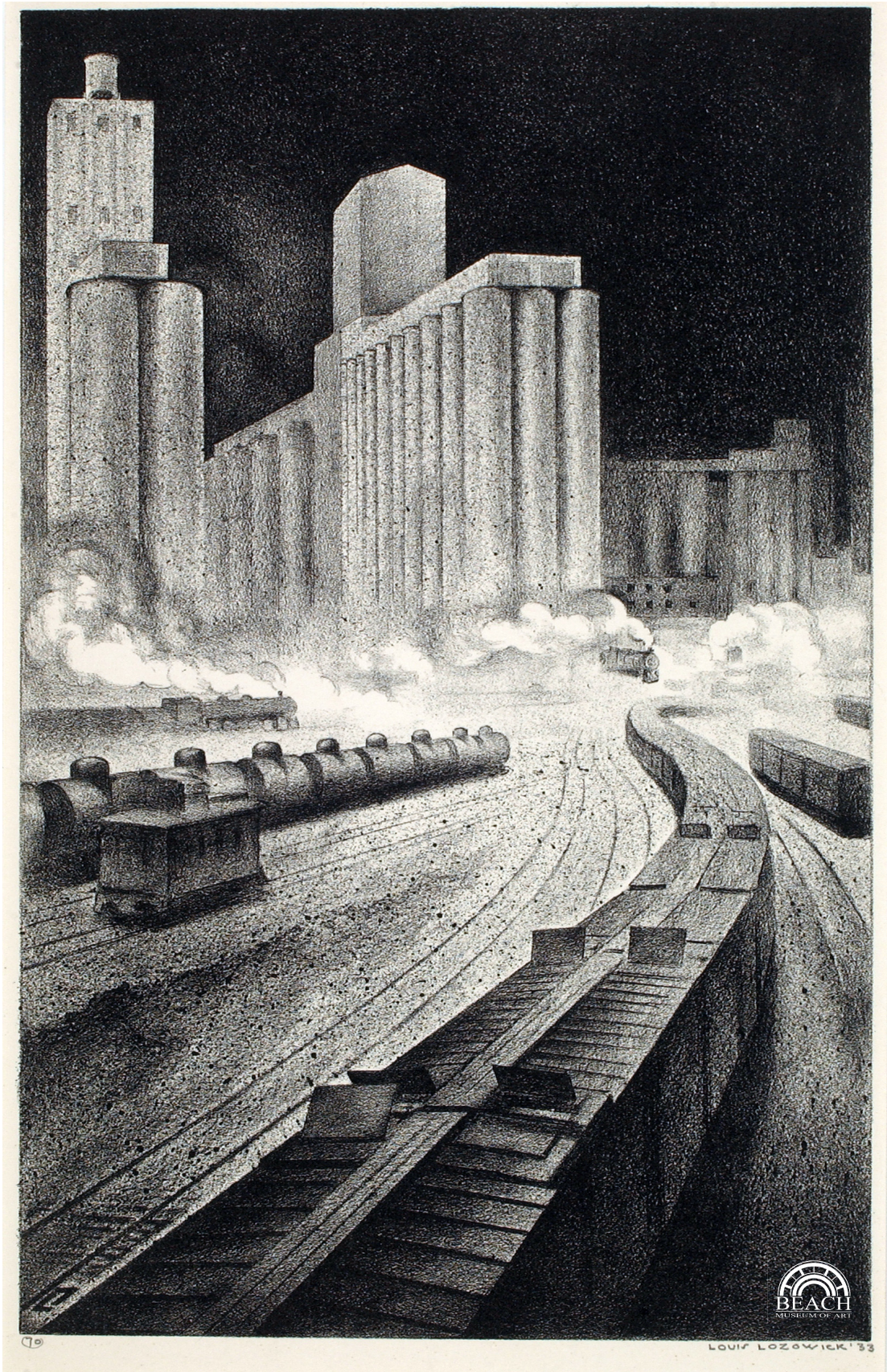
Soft-ground etching on paper

7 x 10 7/8"

KSU, Beach Museum of Art, 1939.19

Mary Huntoon was born in Topeka, Kansas, and she returned there after the death of her husband in 1930. She held three jobs during the Depression and Dust Bowl and pioneered art therapy with her work at the VA Hospital and the Menninger Clinic.

She wrote *A Short Treatise on Aquatint Etching* in 1931 and began work for the Civil Works Administration Federal Art Project in 1933 for one year. Then John Helm requested that she be appointed the director of the Federal Art Project in Kansas in 1937. Her work during this time drew from Kansas subjects.



LOUIS LOZOWICK (UNITED STATES, BORN IN RUSSIA, 1892-1973)  
*Granaries to Babylon, 1933*



**LOUIS LOZOWICK** (UNITED STATES, BORN IN RUSSIA, 1892-1973)

*Granaries to Babylon*, 1933

Lithograph on paper

12 3/4 x 8 3/16"

KSU, Beach Museum of Art, acquisition made possible with funds provided by Benjamin & Marilyn Tilghman, 1997.14

Lozowick's art celebrates the Machine Age in America. His early work consisted of largely precisionist-like depictions of machines. He toured the United States extensively after a stint in the army during WWI, visiting major cities including Omaha, Nebraska, from which this scene of industrial grain elevators comes.

During the 1930s his work fit the more conventional confines of the American Scene painting movement, and he created more realistic scenes of industry for various WPA arts projects. He was particularly interested in the repetitive forms of the elevators.



**ROBERT IVAN LOCKARD (UNITED STATES, 1905-1974)**  
*Water Tower*

**ROBERT IVAN LOCKARD** (UNITED STATES, 1905-1974)

*Water Tower*

Watercolor on paper

13 5/8 x 20 3/8"

KSU, Beach Museum of Art, N136

Lockard was born in Norton, Kansas. In 1934, when one of his watercolors was featured in the *Kansas Magazine*, the artist was serving as assistant to the director of the Nelson Gallery in Kansas City, Missouri. He settled as an architect in Texas.

This watercolor shows the windmills that were crucial to the plains states. Between the 1880s and mid-1950s as many as fifty companies are thought to have produced windmills in the state of Kansas. The most successful was the Currie Windmill Company of Manhattan, and later of Topeka. The average price for a Currie windmill in the 1930s was \$28, which was marketed as, “the poor man’s windmill.”

**“I completed a few wells with a six-inch auger to which we kept adding short joints of pipe as we augered deeper. We would get six to eight inches of depth each time we lowered the auger and turned it until it was full. After we hit the water gravel we would put our casing into the hole and lower it with a sand bucket. ... These were shallow wells – none over thirty feet to the water sand. This kind of well two men could complete in one day of hard work. But this was fifty years after the homesteaders.”**

*Voice of the Plains*, John Cogswell, “Water in the West,” CA: Greenridge Press, 1987, p. 6



“The Rambling Badger,” by Bill Long, *Hoxie Sentinel*, 1920s.  
Courtesy John Schlageck



Wamego Windmill

M W  
Margaret Whittlemore

MARGARET E. WHITTEMORE (UNITED STATES, 1897-1983)  
Wamego Windmill, ca. 1936

**MARGARET E. WHITTEMORE** (UNITED STATES, 1897-1983)

*Wamego Windmill*, ca. 1936

Color block print on paper

10 x 8 1/4"

KSU, Beach Museum of Art, 1940.10

The Wamego Windmill was built of native stone in 1879 and stood on the farm of a Dutch immigrant, twelve miles north of Wamego, Kansas. In 1925 the tower was taken down and reconstructed in Wamego Park. A likeness of Ceres, the Roman goddess of agriculture, was placed over the mill's doorway. This mill was wind-powered in the Dutch fashion, rather than water-driven.

According to the *Manual to Accompany the Kansas Landmark Prints*, which was prepared by the Kansas Museum Project of the WPA in 1939 and based on Whittemore's *Sketchbook of Kansas Landmarks* of 1936:

“Built after the manner of the mills of Holland was the windmill at Wamego, which has been preserved by appreciative citizens in a little park adjoining Highway U.S. 40. This mill dates back to 1879, when it was built by a Hollander, J. B. Schonoff, from red sandstone on his farm. It brought to its owner during twenty years of service a profitable income through a custom grinding business.”