Community Development
Investigating Local History

Grade Level 3-12

Class Periods 4

Goals/Objectives/Student Outcomes:

Students will investigate the development and history of their communities by using a variety of research methods.

Materials:

1. The Goldfinch worksheets on homes and doing local history
2. Worksheet of architectural features
3. Sources to conduct a study of historic buildings, for example, abstracts and tax records, fire maps (Sanborn Insurance Maps), city directories, town and township maps and plats, county maps and plats, old newspapers, interviews, and historic photographs

Background:

The Iowa Territory was surveyed in 1836 and two years later land offices opened in Dubuque and Burlington where land could be bought for $1.25 an acre. Once the territory was opened for settlement towns quickly grew. Early frontier towns grew for a variety of reasons, including plentiful natural resources, good transportation, and the seat of state or county governments.

Early settlers were eager to see their towns grow and tried to encourage newcomers to relocate in their communities. Stories often were published that promoted local businesses and "heroes."

Churches and schools were the centers of social life in Iowa frontier towns. Knowing that a community had a church of a particular denomination was sometimes the factor that swayed an immigrant to settle in a particular town.

Early towns in Iowa needed banks, blacksmiths, doctors, merchants, and pharmacists. Towns also needed to be easily accessible via efficient transportation.

New settlers to Iowa who came from cities were familiar with the various popular architectural styles of the 1830s and 1840s. They were eager to build homes and businesses according to these styles.

Procedures:

1. Ask students to begin by writing down what they think of when they think of their community. After a few minutes have them share what they wrote. Initiate a discussion of what they appreciate about their town and what they would like to change.
2. Plan a walking tour of your town. Before taking your students, make sure they will be able to locate the architectural features and examples of architectural styles. Have students review information in the worksheets and handouts.
3. On a map of your county locate all the towns that existed at the turn of the century. Make another map to show the towns that exist today. Ask how many of the earlier towns are missing. Ask students to speculate why the remaining towns survived.
4. Find turn-of-the-century photographs of the main shopping areas of your town. Take pictures of the same locations today. Have students make a "then and now" poster for the bulletin board.
5. Use "Homes in History," The Goldfinch 15 (Fall 1993) to begin an investigation of your community architecture.
6. Use "Doing Local History," The Goldfinch 14 (Winter 1992) to begin a study of historic buildings in your community.
7. Use "Reflections of Yesterday: Processes for Investigating Local History."

Assessment of Outcomes:

The students will discuss the discoveries they made about their community on their walking tour.

Students will develop a top ten list of unique features of their town.

Extensions and Adaptations:

1. Have students write a play about their town at the turn of the century and present it to other classes in your school.
2. Conduct research on the location of your town's buildings at the turn of the century. Construct a model of the town or a portion of it.
3. Choose a historic building in town and trace its uses back to the turn of the century. Try to find photographs, Sanborn maps, plat maps, and old newspapers to tell the story of the building. See if the building would qualify for a National Register of Historic Places designation. If so, consider having students write a nomination. National Register information can be obtained by contacting the State Historical Society in the Des Moines office.

4. Create a pictorial small town. Have students research what businesses, services, industries, professional people, and craftspeople were found in Iowa towns between 1890 and 1910. On a large piece of paper, lay out a town and locate the different businesses on it. Comment on the town being fairly self-sufficient and then have students make comparisons with today's towns and cities.

5. Many areas in the state have preserved or restored historic buildings. Check to see if there is a historic preservation organization in your town or county. Visit a nearby historic location. Contact the State Historical Society to find out what might be the closest preservation organization to you. You might want to invite a "preservationist" to your classroom to discuss why preserving old building is important and how everyone in the community—including students—can be involved.

Resources:

Main Street. Video, Iowa Heritage Series, Iowa Public Television.

Loren Horton and Ann Parks. *Guide to Architectural Details.* Technical Sheet, State Historical Society of Iowa.

"Doing Local History." *The Goldfinch* 14 (Winter 1992).

"Homes in History." *The Goldfinch* 15 (Fall 1993).

Reflections of Yesterday: Processes for Investigating Local History. Ottumwa: Iowa Department of Public Instruction and Southern Prairie Area Education Agency, 1985. (Reprinted in Section 2 of this curriculum.)

What Was on Main Street?

Along with the pioneer farmers who streamed westward to the rich lands of Iowa came the "town builders." They knew farming people would need a place to sell their grain and animals. There would also be things they would need to buy — plows, **kerosene**, nails, sugar, and coffee. They might need help too, with shoeing horses or repairing farm machinery and plows. So, just as soon as an area in Iowa was settled, a town grew up too, with a main street that served as a market and business center for local farm people.

Some towns lasted only a few years. For a town to grow and survive, it needed to be on a good transportation route. **Merchants** needed to have a way to ship the farm produce they bought to larger cities where it would be sold. The first towns relied on rivers and wagon roads to send and receive merchandise. When the railroad lines spread their network across Iowa in the 1870s, each little town fought to attract a railroad line. The railroad assured the growth of business and trade on which the success of the town was based.

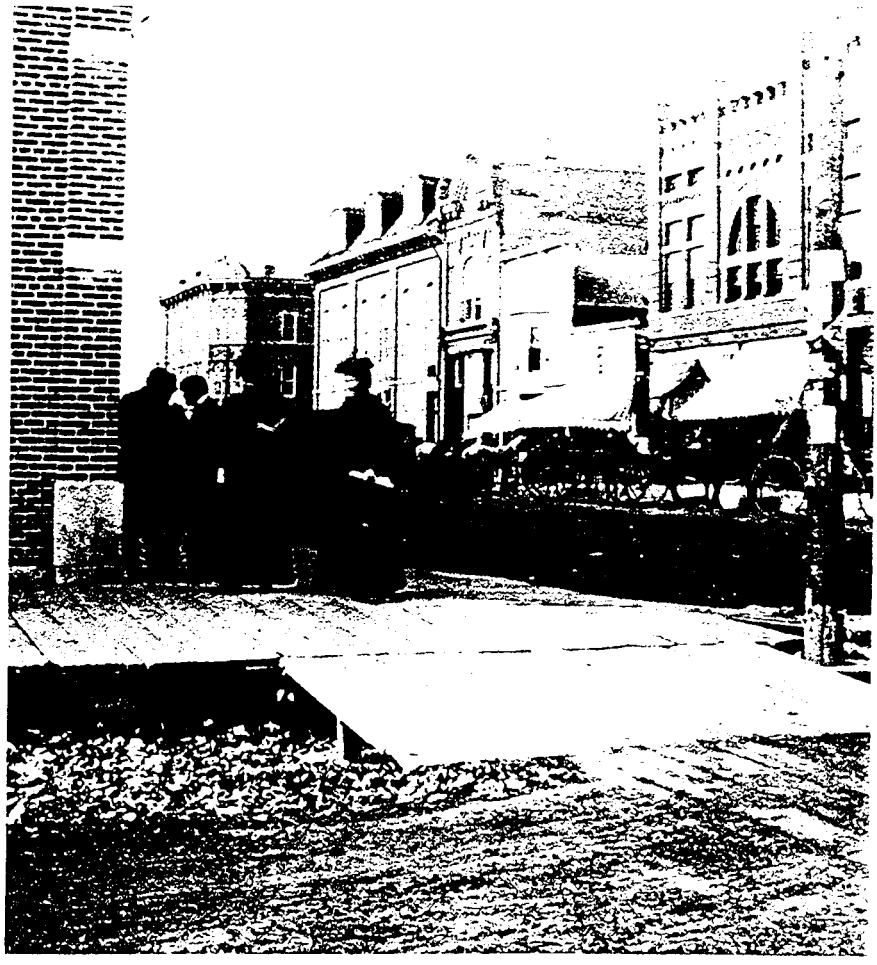
When a town kept growing, its citizens worked to improve the shopping district. Longer-lasting brick buildings replaced the older wooden structures. Cement sidewalks replaced old wooden ones, and sometimes the main street was paved with brick. By the 1890s, towns in Iowa were busy places. They were much like other towns across the Midwest. Merchants, craftsmen, and **industrialists** produced goods and provided services for the surrounding rural area. The street bustled with activity on Saturdays, when farm families came to town for their weekly shopping trip.

Horses set the pace for most travel. People got from one place to another more slowly than we do today. They often walked several miles into town. There were many small towns dotting Iowa's countryside, spaced about twenty miles apart. This way, farm dwellers could easily make a one-day round trip by horse-drawn wagon or carriage.

Reminders of horse transportation were everywhere. Pedestrians picked their way carefully when crossing a street, to avoid horse droppings. Streets were usually unpaved and were often rutted from wagon and buggy wheels. A water pump and trough for the horses generally stood near the center of town. People tied their horses and wagons to hitching posts next to the high wooden sidewalks and

kerosene *n.* – a thin oil used as fuel for a lamp or stove.

merchant *n.* – a person who buys and sells goods.



Division of the State Historical Society

MAIN STREET OF MANCHESTER, 1888.

industrialist *n.* – a person who owns or manages a manufacturing business.

then went about their shopping or business.

Of course, the number of stores depended on the number of people who lived in and around town, but nearly every town had a general store, a blacksmith shop, and a hotel. As a town **prospered**, **artisans** with special talents set up their businesses. Silversmiths, **coopers**, shoemakers, and photographers came to earn their living. A hardware store, saloon, barbershop, pharmacy, **millinery**, and dressmaker's shop might occupy the buildings. Larger towns might have several of each of these businesses.

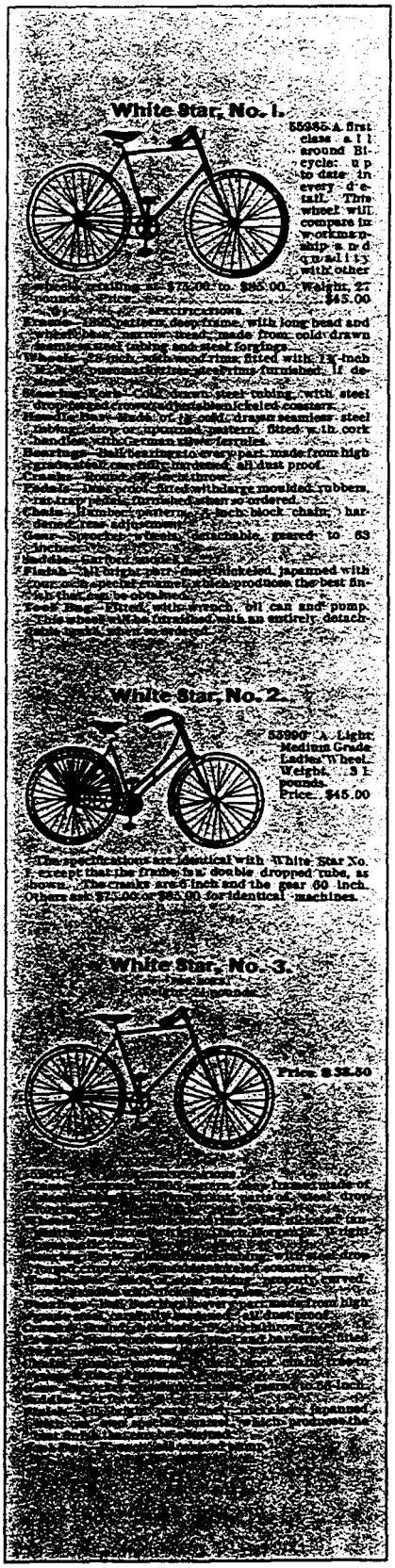
Teachers, doctors, dentists, and lawyers often made their homes in town, providing professional services to both townspeople and the surrounding dwellers. That their town would continue to grow and be successful was the hope of all who lived and worked in the community.

The same railroad transportation that helped many small towns grow, eventually helped cause their decline. Rural Iowans began to travel to larger cities, where they bought great supplies of goods to last until another big shopping trip. Or they bought from mail-order businesses that sold everything a rural family needed through a catalog. The order arrived by train at the nearest railroad station and travelled to the farm in the postal service wagon.

When people bought from an outside manufacturer, the need for certain Iowa-made products dwindled. Small industries closed down and business people without customers had to shut their doors. Some stayed in town but changed their form of work. Silversmiths became jewelers, tinsmiths became plumbers, and blacksmiths turned to farm machinery sales and repairs.

But the major reason for the disappearance of many small Iowa towns came along about 1910. At first, this noisy, four-wheeled, motor-powered carriage was more a toy or a gadget than a good way to get somewhere. But eventually more reliable, easier-to-drive automobiles and trucks were built for passenger travel and for hauling farm products. When the rutted dirt roads were smoothed and graveled, people chose to drive to a larger city or town to do business. By that time, electric street lights had taken the place of kerosene lamps or gaslights on Main Street, and people often talked to one another by telephone instead of at the livery stable or general store. Life was changing fast.

Over the years, many small towns finally died. Some were even removed from the official state map. All that remains are empty buildings with boarded windows, a silent reminder of the bustling days at the turn of the century when horses brought eager families into town to shop on Saturday.



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MAIL-ORDER CATALOG, 1895.

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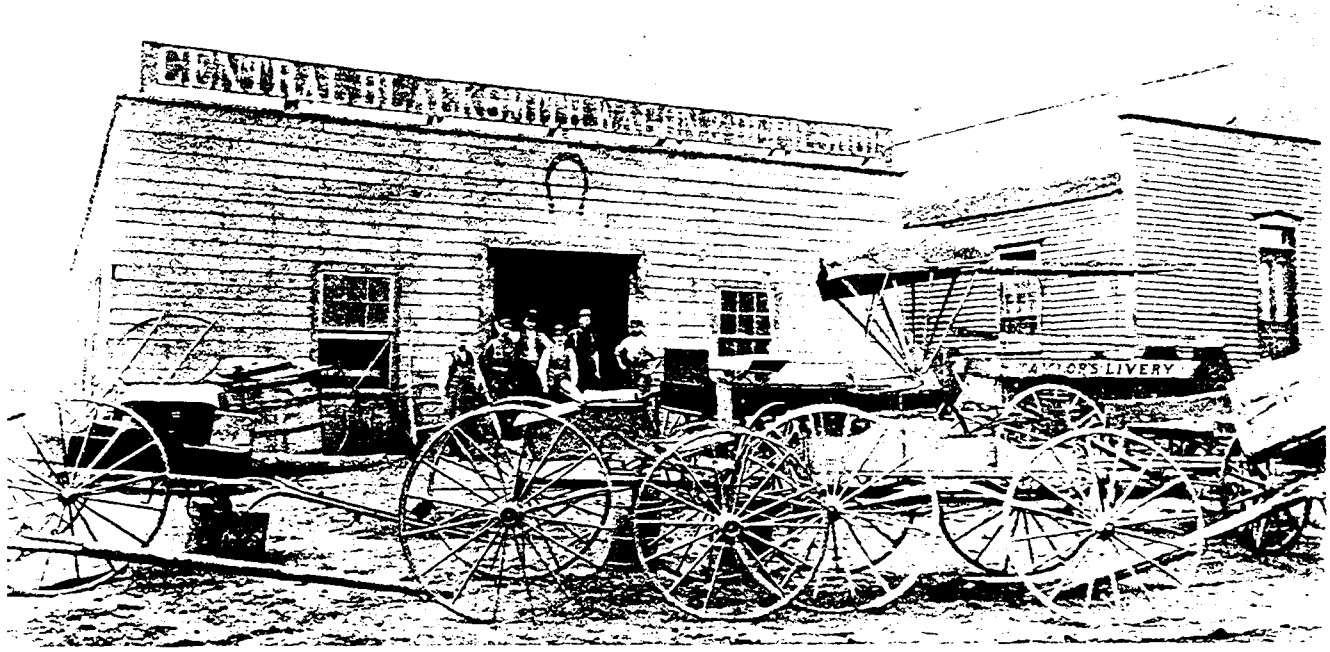
prosper *v.* – to be successful.

artisan *n.* – a person specially trained to work with his or her hands.

cooper *n.* – a person who makes or repairs barrels.

millinery *n.* – a store where women's hats are sold.

The Livery Stable and Blacksmith Shop



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CENTRAL BLACKSMITH, WAGON, & REPAIR SHOP, DES MOINES, ABOUT 1875.

At the livery stable, people who did not own a horse could rent one. Buggies, wagons, and sleighs could be rented, too. Visitors could leave their horses at the livery stable while staying in town. It was a hotel for horses where the animals were fed, watered, and provided with a stall.

Men often gathered at the livery stable to talk. It was a place where they relaxed, told stories, or exchanged information and ideas in a time when there were few, if any, telephones and no radios.

A person of great skill worked in the blacksmith shop. Blacksmiths had studied metalcraft and could shape iron into tools, horseshoes, and wagon-wheel rims. The ring of the blacksmith's hammer striking the anvil and the clop, clop of horses' shod hoofs were part of the familiar everyday sounds of a town.

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COLLETT SITLER'S BLACKSMITH SHOP, WELLMAN, 1905.

The Hotel

The cheerfully painted hack rumbled to a stop at the nearby train **depot**. It had come to take railway passengers visiting the town to the local hotel. Most towns, large or small, had at least one hotel. It was a place where farm people in town on business would stay. It was a public meeting place. Out-of-town travelers — theatrical groups, visiting baseball teams, and salesmen — shared jokes and stories of their travels with townspeople. In the summer they sat comfortably on the long hotel porch and in winter they gathered at a wood-burning stove in the large dining room. Sometimes a local or visiting musician might entertain at the piano. The traveling salesmen, who did business directly from the hotel, would lay out their trunks of goods for the local storekeepers to look over, and afterward they would play cards.

Hotel rooms were furnished with a bed, chairs, water pitcher and basin, and a chamber pot. The newer hotels had running water in the rooms, but in most small towns, water was pumped from a well by hand and then heated for washing. An overnight stay was about 50 cents. Meals, too, cost about 50 cents each. The townspeople could get a Sunday dinner for 25 cents because business was slow on weekends.

by Nena Smiddy

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depot *n.* – a railroad station.

courtesy of Betty White Stephens

MIDLAND HOTEL, BRIGHTON, ABOUT 1900.

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The General Store

Do you need a new pair of shoes? Would you like to buy some penny candy? If you had lived at the turn of the century you would have gone to a general store to get these things. Every town had a general store and they all were much alike. In 1898, Bedford, Iowa had eight, each with something special like a glassware department, a supply of prime country butter, a large assortment of fruits and vegetables, or a bakery.

Racks of brooms and bushelbaskets of seasonal fruits and vegetables sat outside on wooden platforms in front of the store. The mingled smells of molasses, vinegar, fish, cheese, freshly-ground coffee, kerosene, and oranges greeted customers at the door. As one walked toward the back of the store, where a big, black pot-bellied stove sat, the shelves and counters full of groceries and dry goods caught the buyer's eye.

There seemed to be no unfilled spaces. Bins of tea, coffee, dried fruits and vegetables, beans, rice, and oatmeal stood behind the counters. Kegs of butter, pickles, fish, and chewing tobacco sat in front. Hardware items in the back of the store crowded among barrels of crackers, vinegar, kerosene, and molasses, and stacks of flour sacks. Inside glass canisters, peppermint sticks, corn candy, jelly beans, and licorice strings tempted those with a sweet tooth. Stocking caps, writing slates, milk pails, pots, and pans dangled from overhead wires strung across the store. General stores did not sell meat, except maybe ham and bacon. Nor did they sell milk.

Families at the turn of the century did not buy everything they ate or used. Nearly everyone, whether in town or country, had a garden for summer vegetables, a cellar full of home-grown potatoes, onions, turnips, and home-canned fruits and vegetables. Townspeople still might keep a cow for milk and chickens for eggs. There were some things, however, that were not produced at home. The general store answered these needs.

The store opened at sunrise and closed at night when most people had gone to bed. Sunday was a day off for the storekeeper and his clerks, but Saturday kept them waiting on the steady stream of customers. The door bell jangled as people came and went, stopping to talk with friends about local news.

Modern supermarkets and department stores provide many more types of merchandise because people of today provide very few things for themselves. Most depend on food and clothing manufactured by someone else and sold in a store.

by Lisa K. Abel

SANGSTER GROCERY, IOWA CITY, ABOUT 1910. *If a town grew, several specialized stores would replace the general store. Dry goods stores sold clothes and yard goods. A grocery store like this one sold food. Notice the coffee bean grinder next to the radiator at the left.*

The Opera House

If you had 75 cents and could travel back in time to the turn of the century, you could buy a ticket to a show at the opera house in your hometown. An opera is a drama set to music. There were only a few operas presented. The term "opera house" was used because the word "theatre" had a bad reputation with some citizens.

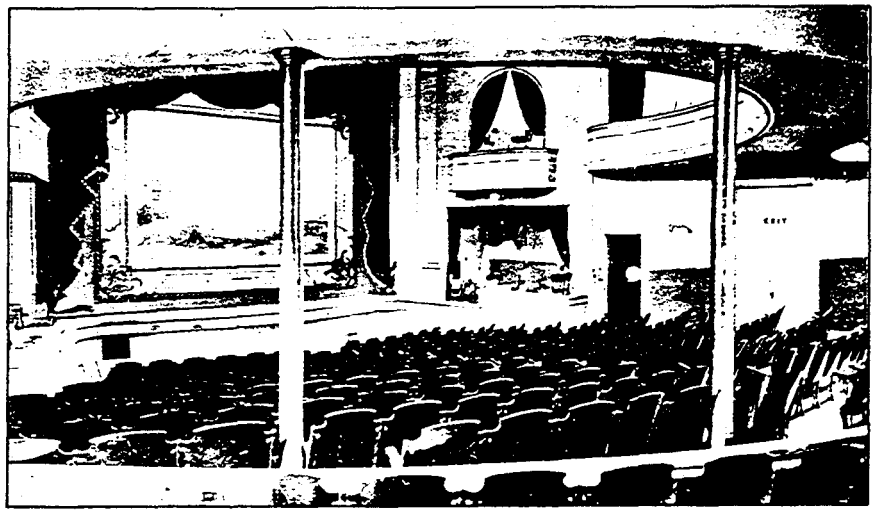
With your ticket, you would climb the wide flight of stairs, enter, and choose a seat, perhaps near the kerosene footlights of the stage. The red and gold velvet curtain would soon rise and the evening begin.

Entertainment at the opera house included many plays, either by local talent or touring professional companies. Comedians, **minstrels**, **vaudeville** acts, lecture programs, acrobats, and magic shows also provided a pleasant evening for those who attended.

Opera houses were used for other activities as well. Women's rights groups, farmers' organizations, and church clubs held public meetings there. The large space was just right for dances, concerts, and school graduation exercises.

If you had only a nickel for your travel back in time, you still would not have to be disappointed. By waiting just a few years, you could see a dream on a silver screen, but you might not see it at the opera house. Motion pictures put the opera houses out of business. Some of them were remodeled into movie houses. But fire laws said movie houses had to be on the ground floor, so some opera houses were torn down or converted into business offices. Many still exist. You can check in your town to see if the opera house is still there.

by Nena Smiddy



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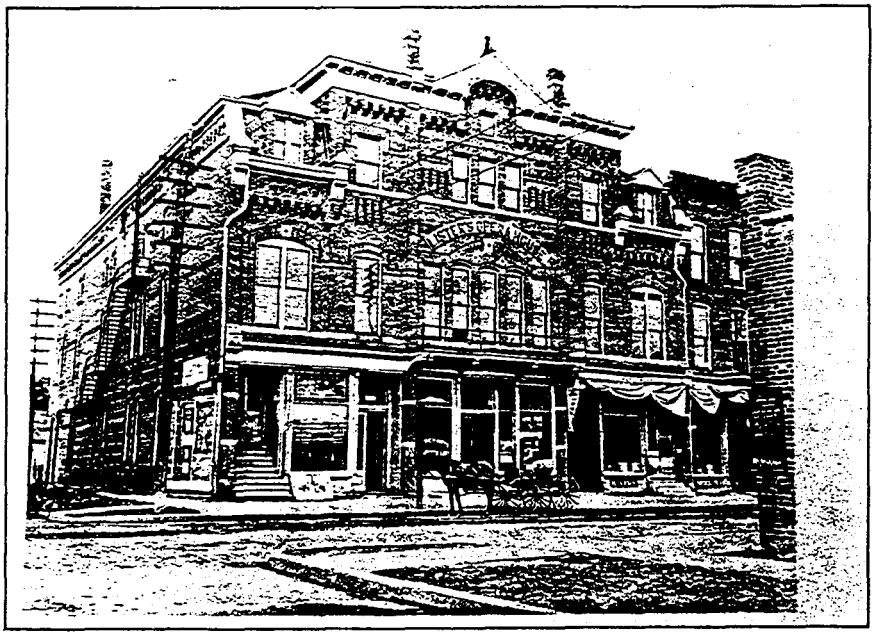
TRAER OPERA HOUSE, ABOUT 1905. *This opera house replaced the one that burned. People sat on the main floor (sloped for better viewing), in the balcony, or in one of the four boxes.*



courtesy of Rick Hegwood

LISTER'S OPERA HOUSE, NEWTON, ABOUT 1880. *It was torn down in 1935.*

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minstrel *n.* – a person belonging to a troupe of musical performers.

vaudeville *n.* – a variety show.

THE CARROLL HERALD.

XXXVI. CARROLL, IOWA, WEDNESDAY, FEBRUARY 24, 1904. NUMBER 10.

Time Table C. & N. W. R'y
At Carroll, Iowa.

Chicago Great Western R. R.

I. N. GRIFFITH, Agent, Carroll.

Professional Cards

M. W. BEACH, LAWYER.

GEO. W. BOWEN ATTORNEY AT LAW.

C. E. REYNOLDS, LAWYER.

DR. G. L. SHERMAN, DENTIST.

SAUL & HELMER

A. B. JOHNSTON, V. S.

R. W. MACOMBER, ATTORNEY AT LAW, Carroll, Iowa.

E. A. WISSLER.

Dr. I. L. Woody
Osteopathic Physician.

Original Notice

LAUD BOARD OF CONTROL

Visiting Committees Favorably Impressed with Institutions.

REPORT ON THE DEAF SCHOOL

Board of Control Is Averse to Keeping It at Present Location—Gives Numerous Reasons for Its Views. Child Labor Bill Passes the Senate.

Des Moines, Feb. 11.—The committees who visited the various state institutions returned with exceedingly favorable reports of their condition and state that much credit is due the board of control for the business-like methods that have been introduced in the management of the institutions under their management. Chairman Garst of the senate committee on appropriations said: "The splendid condition in which we found our institutions proves the usefulness of the board of control and I am certain that their condition is such that they could be maintained during the coming biennial period without any extraordinary appropriations, except such as are absolutely needed for new buildings in certain cases." The senator added that he did not mean to be understood as suggesting that these extraordinary appropriations be cut out, but that the various institutions, barring needs which might spring up that are not now expected, could be maintained at their present efficiency with but little more than the appropriations fixed by law.

May Reduce State Tax Levy.

Another senator taking this state of affairs as a cue, declared that there is no reason why the state tax levy might not be reduced somewhat from the present 3 mills. "This tax is of course but a small part of what the taxpayer is called upon to pay," he added, "but it would set a good example to the other taxing districts if the legislature should reduce this levy. I feel that the people are beginning to think, since the assessment has been brought up to the standard required by law, that the taxes should be lowered. They realize that nearly every one has been spending money rather lavishly during the good times and they are not to blame for thinking that possibly the state has fallen into this habit. Business men are shortening sails and I am thinking the people will soon begin to ask that we should do likewise."

The governor, in his biennial message, estimated that, on a 3-mill levy for general revenue for the next two years, assuming that the expenses would remain practically the same, there would be about $1,600,000 available for the extraordinary appropriations by this general assembly. The consolidated appropriation bills provide for appropriations of about $3,000,000, so these must be scaled down over 50 per cent at the outset, and many of them will no doubt feel the knife to a greater extent.

Money for the Iowa Exhibit.

As an example of what is being done in the way of paring down these requests the case of the Iowa commission to the St. Louis fair may be cited. The original appropriation was $125,000, but the commission asks $110,715 more. The committee which visited St. Louis to inspect the state building and the work of the commission recommends that this amount be cut down to $20,000. Senator Lewis, chairman of the visiting committee which went to St. Louis, made the report to the senate. It stated they had given all parties opportunity to be heard, but eight of the commissioners were represented by the superintendent only. The committee reports the amount originally appropriated and the additional appropriations asked as follows:

	Am't orig. app'ated.	Add'al ap's ask'd
Buildings, furniture and grounds	$ 47,000	$ 4,000
Administration	38,000	48,700
Exhibits	41,000	62,000
Total	$126,000	$116,725

The committee finds there is no urgent need for large additional appropriations and recommends the following specific additional appropriations:

Light and insurance	$ 1,200
Ice and water	300
Gen. supt., adm. and exhibits	1,500
Contingent expenses	1,000
Add. salaries, one month	800
Live stock	2,000
Mineral and geological	1,500
Manufactures and mechanical	1,200
Horticulture	4,000
Dairy and apiary	1,000
Agriculture	4,000
Total	$20,000

The committee reported that the state building was well located and satisfactorily constructed and arranged, that the books and accounts of the commission are kept in good shape.

The committee also recommended that the furniture, plumbing and fixtures of the building be turned over to the board of control at the close of the fair, to be used in the state institutions and disposed of as the board sees fit; also that the second half of the original appropriation be made immediately available.

Report on the Deaf School.

In answer to a resolution the board of control has made a report relative to the relocation of the school for the deaf at Council Bluffs and the necessity for another school of the kind in the state. The board says the present location is not fitted for the needed new buildings or additional grounds; is inconvenient because of distance from town and lack of car line or sidewalks to reach it; is dangerous for children from proximity to railroad tracks and switch yards; that the eastern half of the state furnishes more pupils and the expense to patrons is very heavy by reason of distance from their homes. The board does not believe that there is any necessity for an additional school for the deaf, but does not recommend any specific location for the present school, except that it should be most convenient to the largest number of pupils. The report was referred to the committee on educational institutions.

Child Labor Bill Passes Senate.

Following is a synopsis of the bill to regulate child labor passed by the senate Thursday:

No child under fourteen and no child under sixteen who is less than sixty inches tall and weighs less than eighty pounds, shall be employed in any mine, quarry, manufacturing establishment, factory, mill or workshop or for any firm or corporation whatever, either with or without wages during school hours, unless such child has attended school the required length of time during the last twelve months. No child under sixteen shall be employed in any dangerous work or dangerous place, or in any place where its health or morals may be injured, or where liquors are sold or given away. No female child under sixteen shall be employed where shall be required to begin work before 7 in the morning or work after 8 at night, nor work more than fifty-five hours per week or more than ten hours per day. Persons or corporations employing children under sixteen must keep conspicuously posted a list of such children and must keep on file and send copy to the commissioner of the bureau of labor statistics, such lists and also list of those in their employ under sixteen who can not read and write. Schooling certificates, age certificates and certificates of attendance at schools must be obtained and kept by employers. Printed notices must be posted where such children under sixteen are employed stating the hours of labor. Truant and peace officers may inspect all institutions where children are employed and ascertain if the provisions of the law are being observed. Parents or guardians permitting minors to work in violation of this law are subject to fine of not more than $25 or imprisonment not to exceed ten days. Any one failing to furnish for inspection of any officer authorized to do so any certificate required by this act shall be liable to fine of not more than $25 or imprisonment not to exceed ten days. Person making false certificate liable to fine not more than $100 or imprisonment not more than thirty days. Every person, firm or corporation or agent thereof violating this act or refusing to permit authorized officer to inspect premises where children are employed shall be subject to fine of $5 to $100 and imprisonment from ten to thirty days. Made duty of commissioner of labor statistics to enforce the law, and duty of every peace officer when informed by officer authorized to inspect such premises that the law is violated, to proceed at once against violator and if any officer fails to do his duty as required by the law he shall be liable to fine not exceeding $100 or imprisonment not exceeding thirty days.

Bills Passed.

The house has passed a bill prohibiting trapshooting for sport or as a test of marksmanship; also a bill requiring instruction in humane treatment of animals in the public schools; a bill requiring trust companies to incorporate; a bill authorizing a guardian ad litem to make mortgages for insane persons.

A bill for a constitutional amendment conferring the right of suffrage on women has been introduced in the senate.

Senators Maytag, Smith of Des Moines and Representatives Powers, Jones, and DeLano have been appointed a committee to investigate and report on the advisability of the state going into the manufacture of binding twine at penitentiaries, and also working convicts on roads of the state.

The house committee on railroads has killed a number of the "regulative" bills that have been introduced. Those which have been reported for indefinite postponement are: H. R. 31, by Odell, requiring railroads crossing farms of eight acres or more to put in one under-grade crossing at request of owner of land when grade permits; H. R. 38, by Sankey, amending present law so section 2022 will read, "When any person owns land on both sides of any railway the corporation owning the same shall, when requested to do so, make and keep in good repair cattle guards and causeways or other adequate means of crossing the same at such reasonable places as may be designated by the owner;" H. R. 82, by Stanberry, providing for the placing and maintenance of switch lights on all main track switches and to keep them burning each night and on dark or foggy days; H. R. 2, by Geneva, providing that transfer tracks shall be maintained between all railroads at all towns where two or more roads terminate.

Senator Whipple of Benton and Representative Cummings of Marshall are working on a plan for the reorganization of the Iowa judicial districts and a reduction in the number of district judges from fifty-three to forty-one. They say their plan will accomplish a saving of at least $64,000 per year to the taxpayers of the state.

The senate committee on fish and game has decided against the bill for a three-year closed season for prairie chicken.

JULIAN RICHARDS.

Only One Bar

"Yes, I think he'd be a poet if it were not for one thing."

"What's that?"

"He isn't rich enough to be able to indulge in unprofitable pleasures."

"But poets are often poor."

"Well, he isn't poor enough to be utterly discouraged either."—Chicago Post.

Original Notice

Getting the News

"The time to advertise is all the time, people never cease wanting something. The *World* enters the homes of people who trade at Ackley." Thus proclaimed the banner of the Ackley *World* in 1901.

United States newspapers have always served two purposes — as a community service that provided "a free marketplace of opinion," and as a profit-making business. Editors wanted to educate their readers, but at the same time they wanted to make money from advertising.

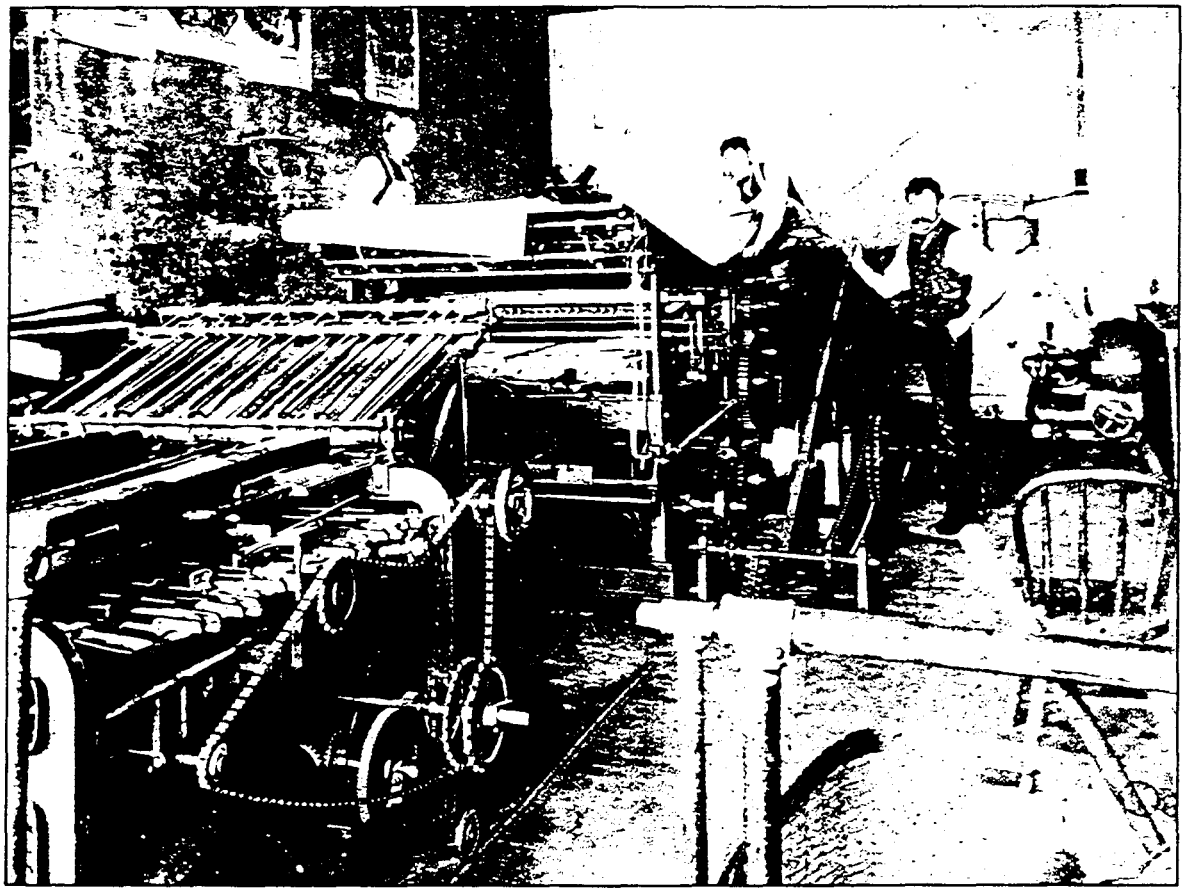
A good way to find out what is important to a community is to look at its newspapers, especially at what is printed on the front page. The weekly issue of a small-town newspaper was often half-filled with advertising. The rest was local news, which might mention who the new schoolteacher was or who had out-of-town guests. Newspaper stories often focused on the town's progressiveness.

Newspapers were often used as entertainment. Most papers published poems or short stories. Sometimes novels were published — one chapter each week. These were called serials.

Today we get our information from many different sources, including radio and television. But at the turn of the century, the newspaper was often the only source. The editor of a small-town paper could have a great deal of influence over his readers.

Editors tried to express ideas that would be popular with their readers. It was important to give what they believed was the "right" point of view. When there were two newspapers, they often represented opposite points of view. Today's readers expect reporters to present both sides of an issue fairly, but early local newspapers often reported in a biased and one-sided way.

by Jane Mitchell



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THE PRESS ROOM OF THE BURLINGTON HAWK-EYE, ABOUT 1900.

The Ladies' Hatmaker

Feathers, satin ribbons, bits of lace, and artificial flowers greeted the entering customer's eye at the millinery shop. It was one of the most important stores for women in a turn of the century town. Women usually wore a hat or bonnet when going out of the house. Headgear could be purchased at general stores or through mail-order catalogues, but only a few styles were available from these sources. Most women preferred to wear individually designed hats from the local milliner.

Usually a woman owned and managed the shop, while designing and making hats to sell. The milliner used her creative talent to mix different colored feathers, flowers, and ribbons in artistic combinations, while carefully matching the shape and style of a bonnet to its wearer.

There were few chances for women to earn a living in business. Millinery provided women a chance to do this. It was part of their female world, where women could easily manage their own shops, while men owned and operated most other stores.

Millinery shops were also important because they linked Iowa women with the more stylish eastern cities. Rural Iowa villages might be isolated, but milliners kept current dress patterns and fashion magazines available, so customers could keep up with the latest styles. Sometimes milliners traveled to the East to buy new merchandise for their shops. When they returned they could share tales of their travels with their customers and help the rural women keep in touch with a larger world.

Millinery shops became social gathering spots. There were only a few places in a rural village where women might get together to enjoy conversation, such as church functions or while making formal afternoon calls. At the millinery shop they could drop in anytime and talk with others who might be there.

by Christie Dailey

Division of the State Historical Society

THE ADAMS SISTERS MILLINERY SHOP, IOWA CITY, 1913.

Down at the Station

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THE CENTRAL CITY RAILROAD DEPOT, ABOUT 1901. *This photograph was taken from the top of a railroad car stopped at the depot.*

The long wail of the steam-engine whistle in the distance was an everyday sound to a youngster growing up in Iowa at the turn of the century. Yet, this sound meant a great deal to the way of life of people everywhere in the state. Even the smallest town had a link with the outside world if it had a railroad station.

The telegraph office at the depot was the center for sending and receiving information. News stories came to the town newspaper reporters over the telegraph wires. The mail, too, came and went by rail in soft canvas pouches. Guest speakers, politicians, and entertainers all traveled from town to town in railway passenger cars.

Before the railroads came, it took a very long time for people and things to get anywhere. By the turn of the century, train speeds ranged from 10 to 20 miles per hour, and they could travel in almost any kind of weather. Railroads brought manufactured goods to towns in Iowa, and they hauled away the farm produce to the cities. No longer did people have to rely on horses and wagons hauling goods over rutted dirt roads for long distances.

Railroad transportation even changed what people ate. In wintertime, rail cars brought fresh fruits and vegetables from warmer places to Iowans who before had eaten only canned and preserved foods in winter months.

The Artisans

There were always some creative people doing business in those buildings along Main Street. Silversmiths ran jewelry stores and repaired watches. Stonecutters crafted monuments for the cemetery. Shoemakers made a few shoes, but mainly sold and repaired factory-made footwear. Artists, not always busy at portraits or landscapes, decorated woodwork in homes with **graining**, hung wallpaper, or became photographers. Their photographs became the pictorial history for future generations. Every photograph in this issue is an historical record that shows something about how people dressed and lived.

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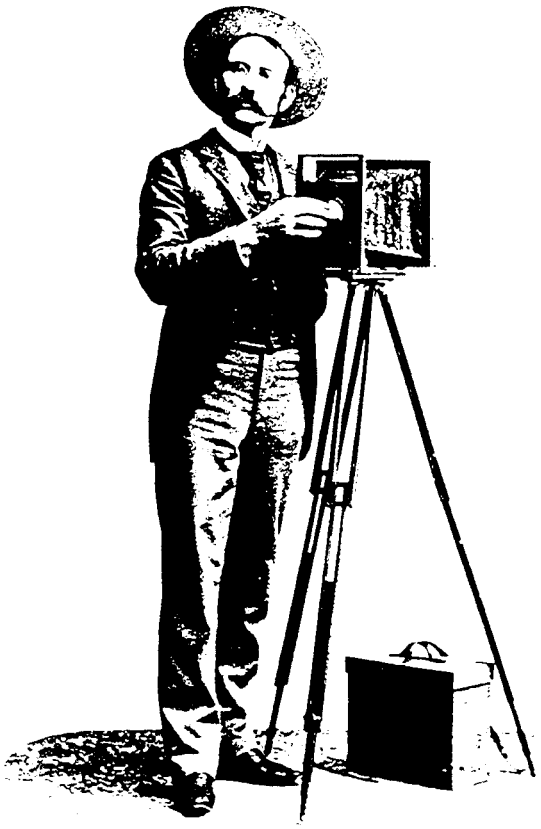
graining *n.* – a painted imitation of the grain in wood or marble.



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A GRINNELL PHOTOGRAPHER WITH HIS CAMERA, 1895.

Division of the State Historical Society

Portrait photographs were often made at a studio, where the photographer used props and background scenes.

The Pharmacy

We know that the red and white striped pole outside a building means that the place is a barbershop. But did you know that glass globes or large bottles filled with colored water shimmering in the front windows were the trademark of turn of the century drugstore?

The drugstores or pharmacies of that time were usually owned and operated by doctors or pharmacists. They prepared the prescriptions in a separate room in the back of the store. Scales and weights, mortars and pestles (used for grinding), measuring glasses, a bottle capper, and a pill rolling machine were the equipment used to make the medications from the raw materials, such as plants and mineral salts. Then the medicines were packaged in glass bottles and pillboxes with the druggist's name on the label in gold letters.

At the front of the store, display cases contained a variety of articles — brushes, fancy bottles of perfume, soap, pens, razors, scissors, and boxed candy. Often there was a cigar case, with a tip cutter and a match dispenser. Purchases were wrapped in brown paper from a long roll and tied with twine wound around a beehive-shaped spool.

But you can't wrap up an ice-cream soda or a sundae. Many drugstores had ice-cream parlors or soda fountains with little, round-topped, spindly-legged tables and delicate, curving, iron-back chairs. Or, maybe the cherry sodas and hot fudge sundaes were served at a long, shiny, varnished counter with tall stools. Quite a few drugstores today still have soda fountains, although chances are you can't get your favorite goody for 10 cents anymore.

by Lisa K. Abel

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A Drugstore Soda Fountain, about 1900.

Factories

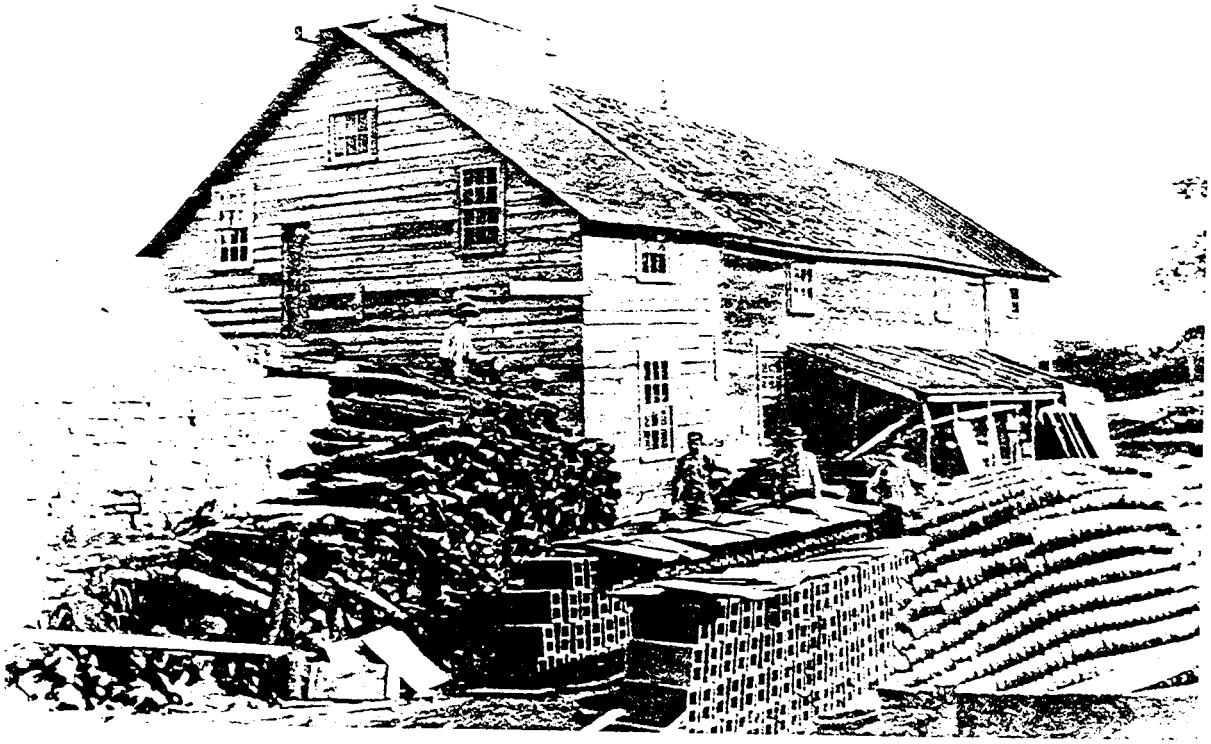
Division of Historical Museums and Archives

A CIGAR MANUFACTURING PLANT AT ALBIA, ABOUT 1900. *Some local industries needed only a small space for workers.*

The pickle works, the glass and pottery factory, the brick and tile works — small factories like these produced their goods in towns all across the state at the turn of the century. They sold their products to people in the region surrounding their location. The factories provided jobs for some of the townspeople. Farmington, with a population of 1332, had a canning factory, a vinegar and pickle company, a broom manufacturer, and a carriage and wagon works.

Eventually, the growing industries in Eastern cities caused smaller manufacturers to go out of business. Cities had large populations that provided a good supply of workers. Large manufacturers could produce great quantities of a product for a lower price than could small local factories. Even with the shipping and national advertising costs, the products made in Chicago, New York, or Pittsburgh could undersell those made in Iowa. Advertising influenced a product's success, too. Buyers began to insist on well-known, nationally advertised brands.

by Jane Mitchell



Division of the State Historical Society

THE JACOBS, LANDIS, AND FOOTE POTTERY, COLESBURG, ABOUT 1900. *Brick and tile manufacturers supplied farmers with tile to drain low-lying, wet fields. When townspeople decided to improve their business district, they paved the main street with brick and replaced old wooden business buildings with solid brick ones.*

What's What

Here are three kinds of building styles you can see in Iowa. Famous architects designed two of them. The other is just kind of strange. Keep your eyes open for these home styles sprinkled around Iowa.

What: The spirit of H.H. Richardson. He's not a ghost, but a famous architect from Boston, Massachusetts, who lived from 1839 to 1886. Although most of his designed buildings were actually built in Chicago or on the East Coast, his designs influenced buildings throughout Iowa and the Midwest in the 1880's and 1890's.
What to look for: Heavy rock walls, arches over windows, fancy carved stone around and above windows.
The style: Richardson's style became so famous it was named after him—it's a tongue twister: Richardsonian Romanesque (some say it: Richards Simmons-style!).
What makes it special: Architects used local materials from Iowa to build Richardson-like homes and other kinds of buildings here.
Where to find it: To see some Richardsonian buildings, visit one of these Iowa towns: Sioux City, Ida Grove, Cedar Falls, Dubuque, and Davenport (just to name a few.) The photo above is the Edinger House in Davenport built in 1890.

What: Prairie School of architecture. You can't go to this school. It's a building style made famous by Frank Lloyd Wright, a famous architect, who lived from 1867 to 1959. The word "prairie" symbolizes the Midwest.
What to look for: Many of the homes are horizontal with long, flat or slightly angled roofs. Many have wide eaves (the roof parts that hang over the edge of a house) and lots of windows.
The style: Wright wanted his homes to echo the broad, flat prairie. His designs were most popular in the 1900's through 1920's, then came back in style in the 1940's and 1950's.
What makes it special: Prairie School homes are designed to fit the environment. For example, the wide eaves shield snow. The windows let in sun for light and warmth. Inside, there are big open spaces for the dining and living areas.
Where to find it: All over the United States, although Wright is especially known for his work in Chicago, Illinois, and its suburb, Oak Park. Several Prairie School homes are in Iowa. You can see them in Mason City, Sioux City, Des Moines, Clear Lake, and Newton.

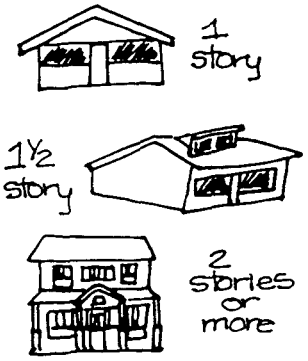
What: Is it a bird? Is it a plane? No, it's a house made of steel! It's called a Lustron house. About 2,400 were assembled in the United States between 1948 and 1949. This was the time when many people moved from cities to the new and growing suburbs.
What to look for: Little houses made of big shiny steel squares in gray, yellow, or aqua.
The style: The creator Carl Stradlund borrowed millions of federal dollars for the project. He leased a defense plant in Chicago to make the Lustron houses. Each house was shipped in 3,300 parts in a single truck and bolted together when it got to its yard.
What makes it special: They never needed painting. Lustron homes were made for only two years because they became too expensive to make on the spot. Their popularity didn't last long. But just imagine living in a house of steel! You could decorate your room with magnets.
Where to find it: At least 112 Lustron homes can be found in Iowa. You can see some of them in Des Moines, Clarion, Iowa City, and Webster City.

Discover Your Neighborhood

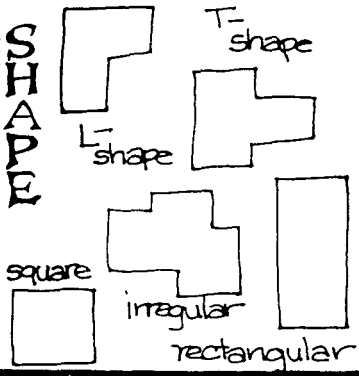
Take a walking tour of your own neighborhood or a favorite neighborhood with a photocopy of these pages. Where are the homes located? How tall are they? What shape? Can you identify the house type? Check out the roofs, materials, and windows. Circle the details that you see. You may want to draw additional details on a separate sheet of paper.

PLACE

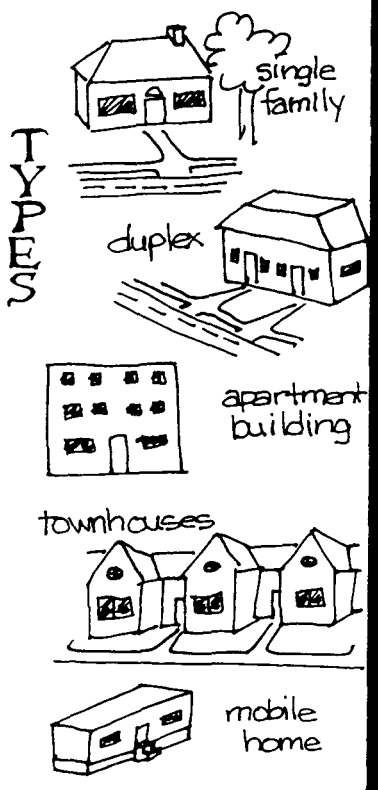
HEIGHT

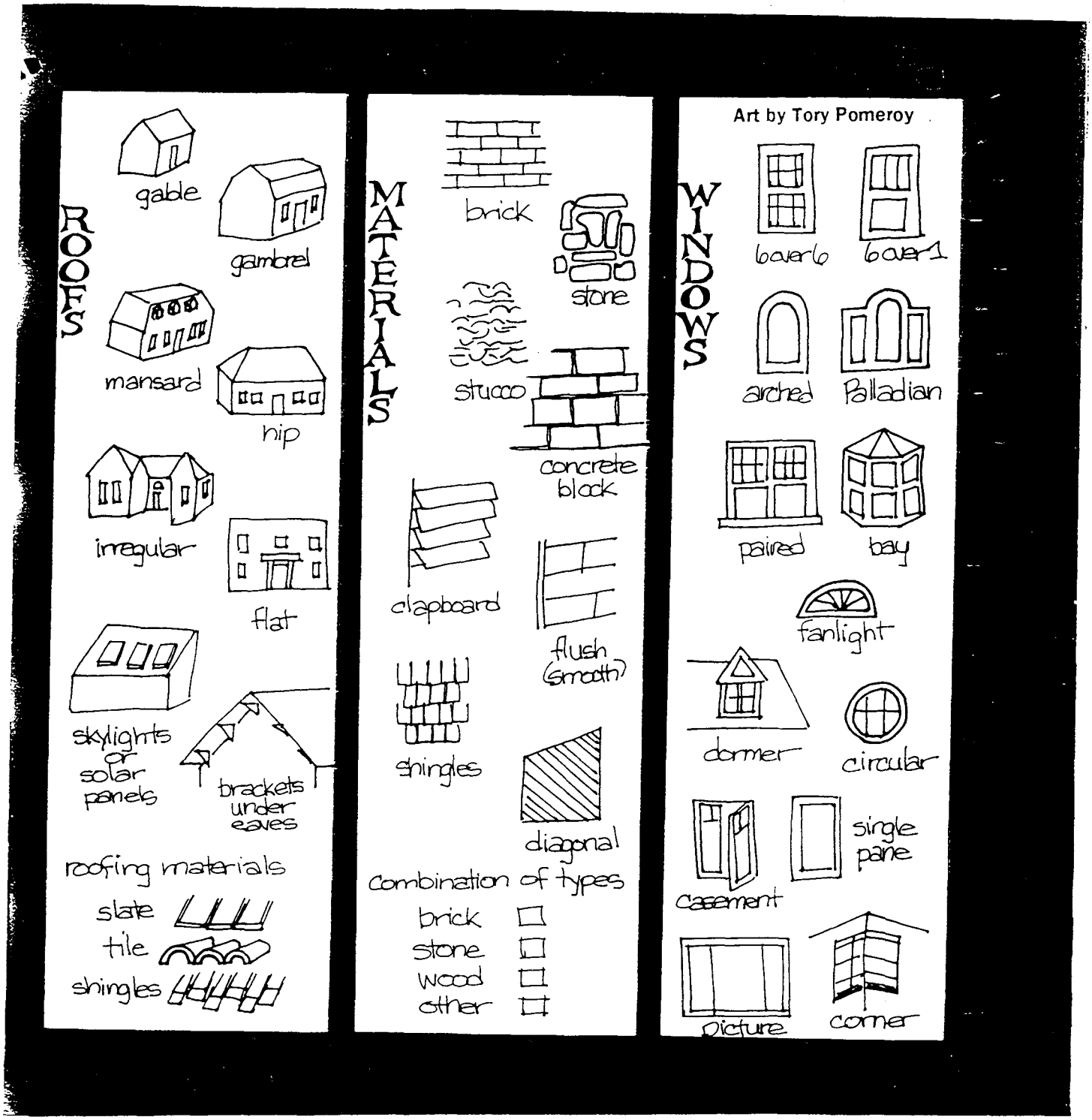


SHAPE



TYPES




ROOFS
gable
gambrel
mansard
hip
irregular
flat
skylights or solar panels
brackets under eaves
roofing materials
slate
tile
shingles
MATERIALS
brick
stone
stucco
concrete block
clapboard
flush (smooth)
shingles
diagonal
combination of types
brick
stone
wood
other
Art by Tory Pomeroy
WINDOWS
6over6
6over1
arched
Palladian
paired
bay
fanlight
dormer
circular
casement
single pane
picture
corner

ANALYZING YOUR BUILDING'S CHARACTER

(excerpts from Preservation Brief #17 National Park Service)

An important step in understanding the history of your community is to analyze the community's historic buildings and identify the elements that give a building its visual historic character.

There are different ways of understanding old buildings. They can be seen as examples of specific building types, which are usually related to a building's function such as schools, courthouses or churches. Buildings can be studied as examples of using specific materials such as concrete, wood, steel, or limestone. They can also be considered as examples of a historical period which is often related to a specific architectural style, such as Gothic Revival farmhouses, one-story bungalows, or Art Deco apartment buildings.

There are many other facets of a historic building besides its functional type, its materials or construction or style that contribute to its historic qualities or significance. Some of these qualities are feelings conveyed by the sense of time and place or in buildings associated with events or people. A complete understanding of any property may require research about its style, construction, function, its furnishings or contents; knowledge about the original builder, owners, and later occupants; and knowledge about the evolutionary history of the building. Even though a building may be of historic, rather than architectural significance, it is the tangible elements that embody the building's significance for association with specific events or person and it is those tangible elements both on the exterior and interior that should be preserved.

A three-step process for identifying a building's visual character can be used by anyone to identify those materials, features and spaces that contribute to the visual character of a building.

Step 1: Identify the Overall Visual Aspects

Identifying the overall visual character of a building is nothing more than looking at its distinguishing physical aspects without focusing on its details. The major contributors to a building's overall character are embodied in the general aspects of its setting; the shape of the building; its roof and roof features, such as chimneys or cupolas; the various projections on the building such as porches or bay windows; the recesses or voids in a building, such as open galleries, arcades, or recessed balconies; the openings for windows and doorways; and finally the various exterior materials that contribute to the building's character. This first step involves looking at the building from a distance to understand the character of its site and setting, and it involves looking at all sides of the building where that is possible.

Step 2: Identify the Visual Character at Close Range

This step involves looking at the building at close range or arm's length, where it is possible to see all the surface qualities of the materials, such as their color and texture, or surface evidence of craftsmanship or age. In some instances, the visual character is the result of seeing materials that contrast in color and texture. The surface qualities of the materials may be important because they impart the very sense of craftsmanship and age that distinguishes historic buildings from other buildings.

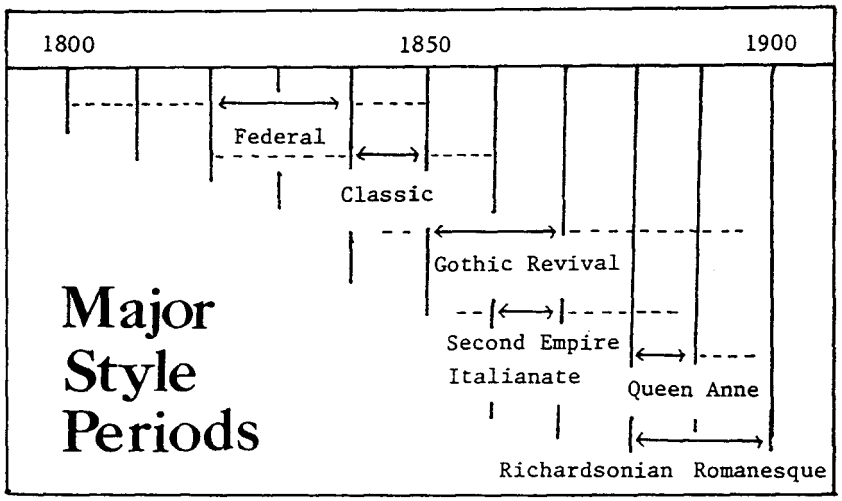
Step 3: Identify the Character of the Interior Spaces, Features, and Finishes.

Perceiving the character of interior spaces can be somewhat more difficult than dealing with the exterior. To understand the interior character, it is necessary to move through the spaces one at time. While it is not difficult to perceive the character of an individual room, it becomes more difficult to deal with spaces that are interconnected and interrelated. Sometimes, as in office building, it is the vestibules or lobbies or corridors that are important to the interior character of the building. With other groups of buildings the visual qualities of the interior are related to the plan of the building as in a church with its axial plan creating a narrow tunnel-like space which obviously has a different character than an open space like a sports pavilion. Thus the shape of the space can be an essential part of its character. With some buildings it is possible to perceive that there is a visual linkage in a sequence of spaces, as in a hotel, from the lobby to the grand staircase to the ballroom. The importance of interior features and finishes to the character of the building should not be overlooked. In relatively simple rooms, the primary visual aspects may be in features such as fireplace mantels, lighting fixtures or wooden floors. In some rooms, the absolute plainness is the character-defining aspect of the interior. So-called secondary spaces also may be important in their own way, from the standpoint of history or because of the family activities that occurred in those rooms.

GUIDE TO ARCHITECTURAL DETAILS

Building-watching is becoming a popular pastime as an increasing number of people research and explore their family and community histories. In the small cities and towns of Iowa and other midwestern states a great wealth of architectural styles and details can be found--frequently on the same building. In the 19th century, east coast architectural developments often took a decade to reach the midwest; local carpenters then adopted and adapted styles or features as they desired. Later building owners modified or "updated" buildings, adding features of newer, more popular styles. The results are rich mixtures of styles and details that present fascinating puzzles to the amateur architectural historian.

The purpose of this technical sheet is to provide a guide to identifying architectural details. Because so many midwestern buildings (especially private homes) combine several styles, the building watcher needs to identify details and sort them into style categories in order to determine a building's major architectural influences. Included with the detail sketches are a time chart of major 19th century style periods in the midwest, brief descriptions of the styles' chief characteristics, and a list of suggested readings for further information.



Iowa
State Historical
Department

Division of the
State Historical
Society

Technical Sh
Number 8

Prepared by
Ann H. Parks
and
Loren N. Horton

FEDERAL

- Formal, symmetrical exterior. Graceful.
- Low hip or gable roof.
- Entrance with fanlight, sidelights, and pilasters.
- Simple window frames.
- Balustrade across front of roof.

CLASSIC

- Formal, symmetrical exterior.
- Low gable roof with triangular pediments.
- Simple, heavy cornice with dentil trim.
- Porticoes (porches) with free-standing columns.
- Oculus or lunette windows in pediments.

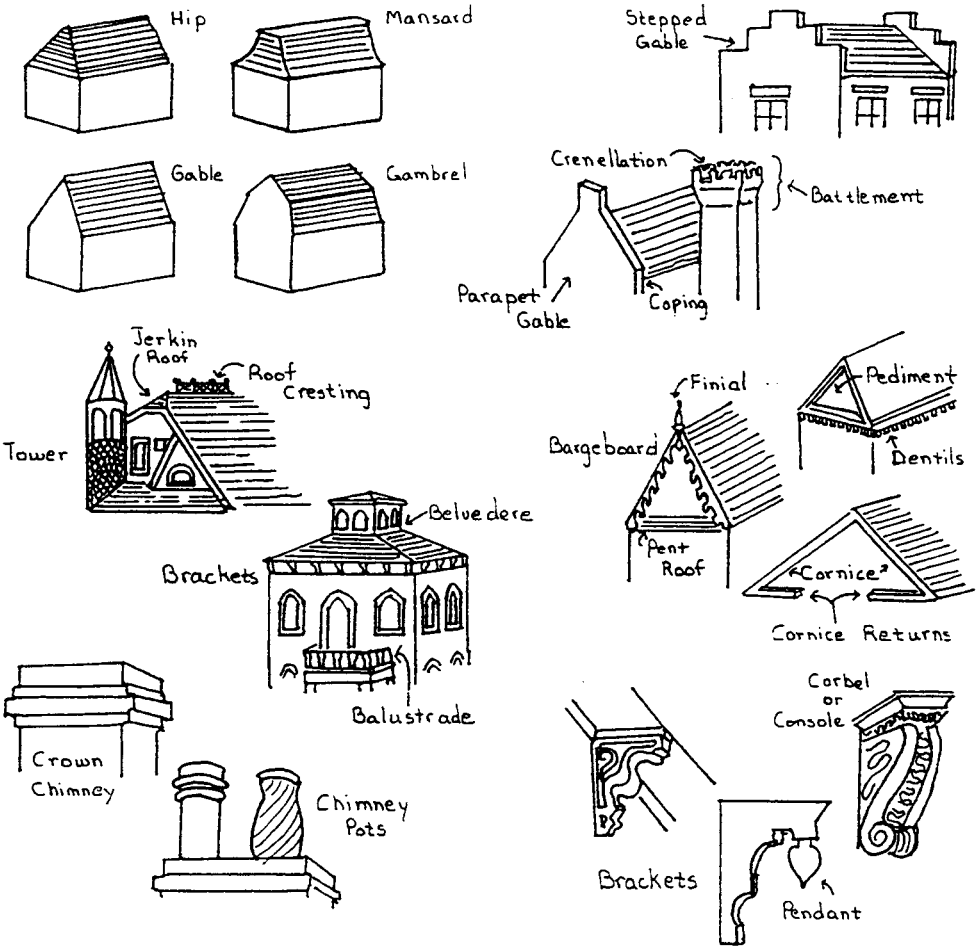
GOTHIC REVIVAL

- Asymmetrical.
- Steeply-pitched gable roof.
- Emphasis on the vertical: tall narrow windows, pointed arches, board and batten siding.
- Bargeboard on eaves and gables.
- Bay windows.

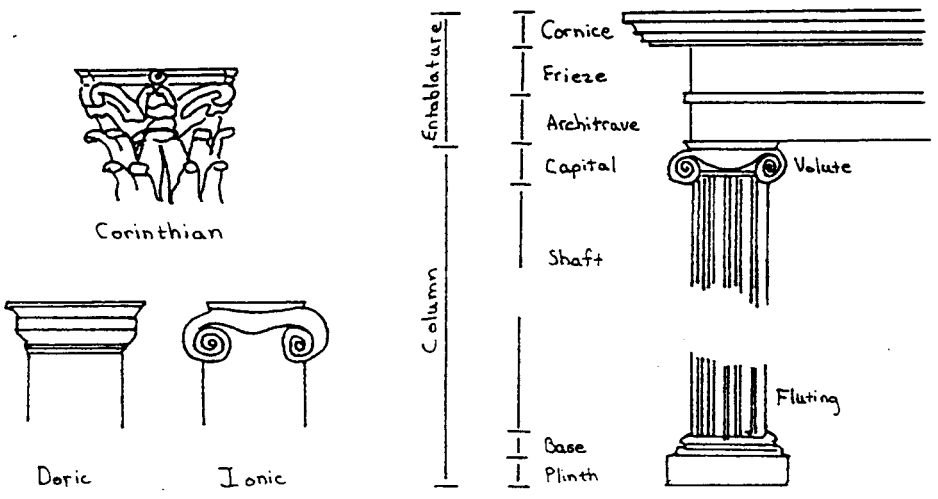
ITALIANATE

- Asymmetrical.
- Low hip roof, often with square tower or belvedere.

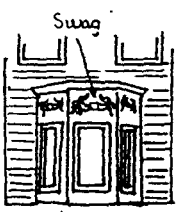
Roof & Cornice Details

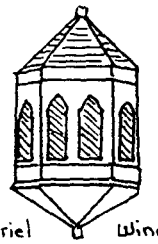


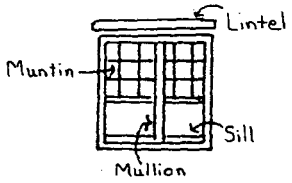
Columns

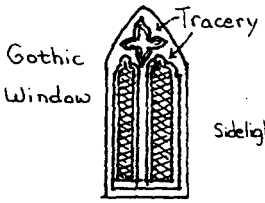


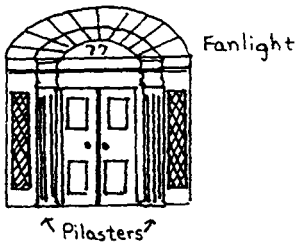
Windows

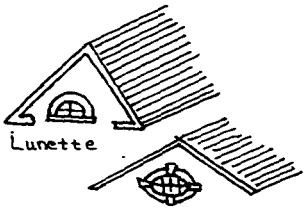


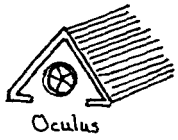


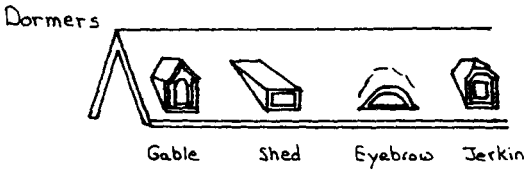


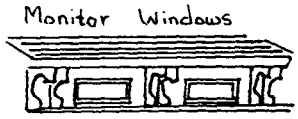


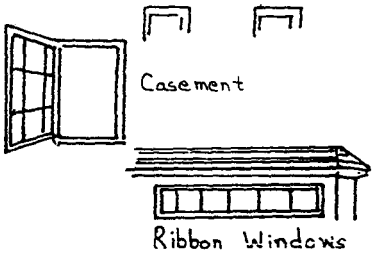


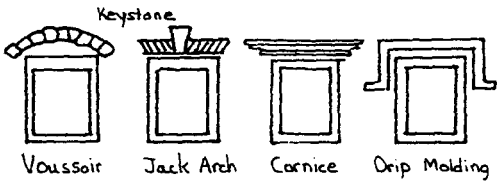


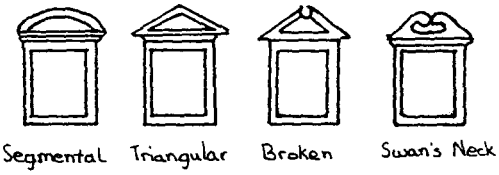




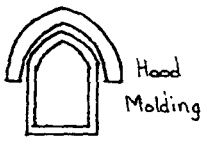


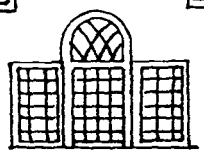


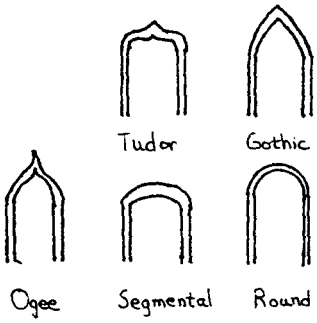




Arches







ITALIANATE (cont.)

- Wide eaves with large brackets, often in pairs.
- Round arches on doors and windows.
- Wrap-around porches or loggias.

SECOND EMPIRE

- Symmetrical.
- Mansard roof, with projecting central tower.
- Elaborately-carved moldings on windows, especially dormer windows.
- Decorative shingles or slate on roof.

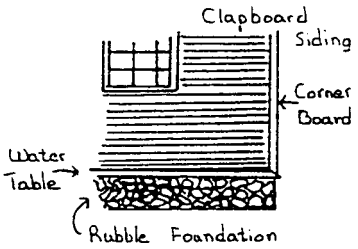
QUEEN ANNE

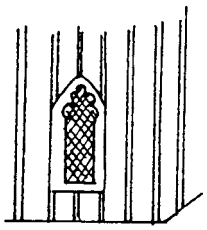
- Asymmetrical.
- Steep, multiple roofs.
- Variety of wall treatments: clapboard, shingle, brick, stone.
- Bay and oriel windows, crown chimneys, towers, wrap-around porches.

RICHARDSONIAN ROMANESQUE

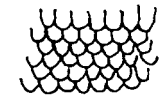
- Massive, simple.
- Hip roof.
- Large, rough-faced masonry.
- Roman arches.
- Recessed ribbon windows.
- Use of parapets, coping, and battlement

Wall Details

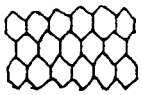




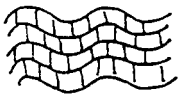
Board and Batten Siding



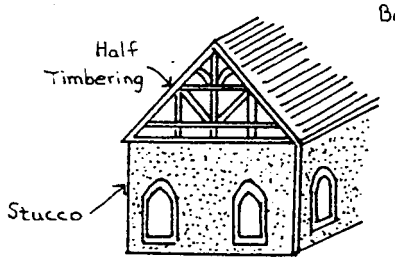
Fishscale Shingles

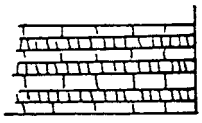


Hexagonal Shingles

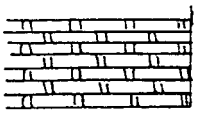


Wave Pattern Shingles

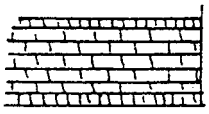




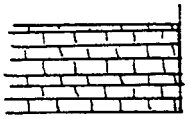
English Brick Bond



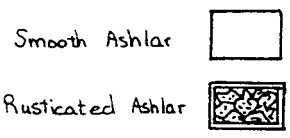
Flemish Brick Bond

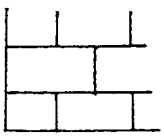


American Brick Bond

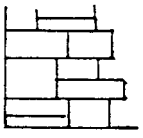


Running Brick Bond

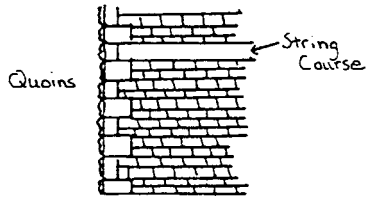




Coursed Ashlar



Random Ashlar



Suggested Readings

Bicknell, A.J. and W.T. Comstock Victorian Architecture

Blumenson, John J.-G. Identifying American Architecture

Devlin, Harry. To Grandfather's House We Go

Downing, A.J. The Architecture of Country Houses

Fleming, John. Hugh Honour. Niklaus Pevsner. Penguin Dictionary Of Architecture

Glossary of Old-House Parts. Old House Journal.

Historic Preservation Handbook. Historic Preservation Section, Georgia Department of Natural Resources.

Landmark Society of Western New York. Amateur's Guide to Terms Commonly Used in Historic Buildings

Meyer, R.P. D.J. Stith. J.M. Dean. A Guide to Styles: Styles and Designs in Wisconsin Housing

Poppeliers, John. What Style Is It?

Whiffen, Marcus. American Architecture Since 1780

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The Architectural Character Checklist/Questionnaire

Lee H. Nelson, FAIA
National Park Service

This checklist can be taken to the building and used to identify those aspects that give the building and setting its essential visual qualities and character. This checklist consists of a series of questions that are designed to help in identifying those things that contribute to a building's character. The use of this checklist involves the three-step process of looking for: 1) the overall visual aspects, 2) the visual character at close range, and 3) the visual character of interior spaces, features and finishes.

Because this is a process to identify *architectural character*, it does not address those intangible qualities that give a property or building or its contents its historic significance, instead this checklist is organized on the assumption that historic significance is embodied in those *tangible* aspects that include the building's setting, its form and fabric.

Step One

1. Shape

What is there about the form or shape of the building that gives the building its identity? Is the shape distinctive in relation to the neighboring buildings? Is it simply a low, squat box, or is it a tall, narrow building with a corner tower? Is the shape highly consistent with its neighbors? Is the shape so complicated because of wings, or ells, or differences in height, that its complexity is important to its character? Conversely, is the shape so simple or plain that adding a feature like a porch would change that character? Does the shape convey its historic function as in smoke stacks or silos?

Notes on the Shape or Form of the Building:

2. Roof and Roof Features

Does the roof shape or its steep (or shallow) slope contribute to the building's character? Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building? Are certain roof features important to the profile of the building against the sky or its background, such as cupolas, multiple chimneys, dormers, cresting, or weathervanes? Are the roofing materials or their colors or their patterns (such as patterned slates) more noticeable than the shape or slope of the roof?

Notes on the Roof and Roof Features:

3. Openings

Is there a rhythm or pattern to the arrangement of windows or other openings in the walls; like the rhythm of windows in a factory building, or a three-part window in the front bay of a house; or is there a noticeable relationship between the width of the window openings and the wall space between the window openings? Are there distinctive openings, like a large arched entranceway, or decorative window lintels that accentuate the importance of the window openings, or unusually shaped windows, or patterned window sash, like small panes of glass in the windows or doors, that are important to the character? Is the plainness of the window openings such that adding shutters or gingerbread trim would radically change its character? Is there a hierarchy of facades that make the front windows more important than the side windows? What about those walls where the absence of windows establishes its own character?

Notes on the Openings:

4. Projections

Are there parts of the building that are character-defining because they project from the walls of the building like porches, cornices, bay windows, or balconies? Are there turrets, or widely overhanging eaves, projecting pediments or chimneys?

Notes on the Projections:

5. Trim and Secondary Features

Does the trim around the windows or doors contribute to the character of the building? Is there other trim on the walls or around the projections that, because of its decoration or color or patterning contributes to the character of the building? Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

Notes on the Trim and Secondary Features:

6. Materials

Do the materials or combination of materials contribute to the overall character of the building as seen from a distance because of their color or patterning, such as broken faced stone, scalloped wall shingling, rounded rock foundation walls, boards and battens, or textured stucco?

Notes on the Materials:

7. Setting

What are the aspects of the setting that are important to the visual character? For example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Or, conversely, is the essential character dependent upon the tree plantings and out buildings which surround the farmhouse? Is the front yard important to the setting of the modest house? Is the specific site important to the setting such as being on a hilltop, along a river, or, is the building placed on the site in such a way to enhance its setting? Is there a special relationship to the adjoining streets and other buildings? Is there a view? Is there fencing, planting, terracing, walkways or any other landscape aspects that contribute to the setting?

Notes on the Setting:

Step Two

8. Materials at Close Range

Are there one or more materials that have an inherent texture that contributes to the close range character, such as stucco, exposed aggregate concrete, or brick textured with vertical grooves? Or materials with inherent colors such as smooth orange-colored brick with dark spots of iron pyrites, or prominently veined stone, or green serpentine stone? Are there combinations of materials, used in juxtaposition, such as several different kinds of stone, combinations of stone and brick, dressed stones for window lintels used in conjunction with rough stones for the wall? Has the choice of materials or the combinations of materials contributed to the character?

Notes on the Materials at Close Range:

9. Craft Details

Is there high quality brickwork with narrow mortar joints? Is there hand-tooled or patterned stonework? Do the walls exhibit carefully struck vertical mortar joints and recessed horizontal joints? Is the wall shinglework laid up in patterns or does it retain evidence of the circular saw marks or can the grain of the wood be seen through the semi-transparent stain? Are there hand split or hand-dressed clapboards, or machine smooth beveled siding, or wood rusticated to look like stone, or Art Deco zigzag designs executed in stucco?

Almost any evidence of craft details, whether handmade or machinemade, will contribute to the character of a building because it is a manifestation of the materials, of the times in which the work was done, and of the tools and processes that were used. It further reflects the effects of time, of maintenance (and/or neglect) that the building has received over the years. All of these aspects are a part of the surface qualities that are seen only at close range.

Notes on the Craft Details:

Step Three

10. Individual Spaces

Are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function, like the center hallway in a house, or the bank lobby, or the school auditorium, or the ballroom in a hotel, or a courtroom in a county courthouse?

Notes on the Individual Spaces:

11. Related Spaces and Sequences of Spaces

Are there adjoining rooms that are visually and physically related with large doorways or open archways so that they are perceived as related rooms as opposed to separate rooms? Is there an important sequence of spaces that are related to each other, such as the sequence from the entry way to the lobby to the stairway and to the upper balcony as in a theatre; or the sequence in a residence from the entry vestibule to the hallway to the front parlor, and on through the sliding doors to the back parlor; or the sequence in an office building from the entry vestibule to the lobby to the bank of elevators?

Notes on the Related Spaces and Sequences of Spaces:

12. Interior Features

Are there interior features that help define the character of the building, such as fireplace mantels, stairways and balustrades, arched openings, interior shutters, inglenooks, cornices, ceiling medallions, light fixtures, balconies, doors, windows, hardware, wainscotting, panelling, trim, church pews, courtroom bars, teller cages, waiting room benches?

Notes on the Interior Features:

13. Surface Finishes and Materials

Are there surface finishes and materials that can affect the design, the color or the texture of the interior? Are there materials and finishes or craft practices that contribute to the interior character, such as wooden parquet floors, checkerboard marble floors, pressed metal ceilings, fine hardwoods, grained doors or marblized surfaces, or polychrome painted surfaces, or stencilling, or wallpaper that is important to the historic character? Are there surface finishes and materials that, because of their plainness, are imparting the essential character of the interior such as hard or bright, shiny wall surfaces of plaster or glass or metal?

Notes on the Surface Finishes and Materials:

14. Exposed Structure

Are there spaces where the exposed structural elements define the interior character such as the exposed posts, beams, and trusses in a church or train shed or factory? Are there rooms with decorative ceiling beams (non-structural) in bungalows, or exposed vigas in adobe buildings?

Notes on the Exposed Structure:

This concludes the three-step process of identifying the visual aspects of historic buildings and is intended as an aid in preserving their character and other distinguishing qualities. It is not intended as a means of understanding the significance of historical properties or districts, nor of the events or people associated with them. That can only be done through other kinds of research and investigation.

This Preservation Brief was originally developed as a slide talk/methodology in 1982 to discuss the use of the Secretary of the Interior's Standards for Rehabilitation in relation to preserving historic character; and it was amplified and modified in succeeding years to help guide preservation decisionmaking, initially for maintenance personnel in the National Park Service. A number of people contributed to the evolution of the ideas presented here. Special thanks go to Emogene Bevitt and Gary Hume, primarily for the many and frequent discussions relating to this approach in its evolutionary stages; to Mark Fram, Ontario Heritage Foundation, Toronto, for suggesting several additions to the Checklist; and more recently, to my co-workers, both in Washington and in our regional offices, especially Ward Jandl, Sara Blumenthal, Charles Fisher, Sharon Park, AIA, Jean Travers, Camille Martone, Susan Dynes, Michael Auer, Anne Grimmer, Kay Weeks, Betsy Chittenden, Patrick Andrus, Carol Shull, Hugh Miller, FAIA, Jerry Rogers, Paul Alley, David Look, AIA, Margaret Pepin-Donat, Bonnie Halda, Keith Everett, Thomas Keohan, the Preservation Services Division, Mid-Atlantic Region, and several reviewers in state preservation offices, especially Ann Haaker, Illinois; and Stan Graves, AIA, Texas; for providing very critical and constructive review of the manuscript.

This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended. Comments on the usefulness of this information are welcomed and can be sent to Mr. Nelson, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, P.O. Box 37127, Washington, D.C. 20013-7127. This publication is not copyrighted and can be reproduced without penalty. Normal procedures for credit to the author and the National Park Service are appreciated.