Certain Stylistic Trends in Architecture in Iowa City

Edwin Charles Ellis
State University of Iowa

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CERTAIN STYLISTIC TRENDS IN ARCHITECTURE IN IOWA CITY

by

Edwin Charles Ellis

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts, in the Department of Art, in the Graduate College of the State University of Iowa

June, 1947
CERTAIN STYLISTIC TRENDS IN ARCHITECTURE IN IOWA CITY
"Architecture is frozen music"...Goethe
To My Father
ACKNOWLEDGMENTS

I wish to acknowledge my gratitude for the valuable assistance of Dr. Lester D. Longman and Professor Alden F. Megrew of the Department of Art in the planning and preparation of this manuscript, as well as Dr. E. E. Lawyer for his generous factual aid and my wife for her assistance in a revisory capacity.

My sincere appreciation is extended to F. W. Kent for access to his files of photographs, and to his staff for their splendid cooperation in the acquisition of the photographic material.
FOREWORD

In this work an analysis has been made of the architecture of Iowa City from the earliest known structures to the early Twentieth Century homes and business houses. This architectural growth and development has been arbitrarily divided into three simple categories, the pre-Industrial, Industrial, and post-Industrial Eras with a short introduction at the beginning of each section in which a brief explanation is given for the styles of that particular period.

A factual historical background has been included only in so far as it is hoped that this material will serve to give a picture of the early town, with some of its problems and achievements. It is only with a basic knowledge of the facts that a complete analysis of any situation can be evolved.

An actual attempt to pigeon-hole the various homes and business houses in Iowa City would only tend to confuse someone unfamiliar with the various architectural styles. The examples which have been chosen as representative of this City do not fit in any particular style, but represent an amalgamation of elements from the various known styles.

Each photograph in the body of the text has been analyzed and broken down in an effort to focus attention
from the largest to the smallest significant detail and by so doing point out the inconsistencies, problems and oddities of the various constructions. It is realized that approaching the problem in this manner, has created a somewhat repetitious analysis. This factor, however, seems out weighed by the general over all picture which is thus derived of the architecture in any of the three categories.

The additional photographs and plates in the Appendix were added only in so far as they tend to clarify and qualify the examples in the body of the text.

It was not intended that this work should in any way set Iowa City apart as a specific example, for any sizeable town or city in the Middle West would yield material just as significant, even though the development of the community might be different.
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Chapter I
HISTORICAL BACKGROUND

The State of Iowa came into existence December 28, 1846, as the twenty-ninth State, with a population of 102,388. Its history prior to this time dates back to 1673 when the territory was taken over by France and then ceded to Spain along with Louisiana. In a secret treaty in 1800, Louisiana was returned to France by Spain. From 1800 to 1838, the identity of the Iowa Territory was lost to a great extent and was incorporated first into the Indiana Territory, then the Missouri Territory, and finally the Michigan Territory. In 1838, Iowa became a territory and eight years later became a state.

Prior to the time that Iowa became a state, the settlers of the Territory were showing signs of progress fitting them for statehood. Some of the earliest endeavors have a certain story-book quality about them which is quite characteristic of the growth and development of this period. An illustration of this interesting fiction-like quality is the story of the romance between George Wallace Jones, a bachelor Congressman from Dubuque, and Ann Calhoun, the daughter of Senator John C. Calhoun. The effect this romance had upon the future of Iowa is very noteworthy. Jones was
attempting to get a bill through the Senate establishing
Iowa as a Territory, but Calhoun strenuously opposed such a
measure. It was his opinion that Iowa, then strongly in
support of slavery, might become an abolitionist state with
the arrival of abolitionists from New York, Ohio, and New
England. Being decisively in the favor of Miss Calhoun,
Jones urged her to assist him in winning her father's support
for the establishing of the Iowa Territory. Her efforts were
unfruitful, however, and Senator Calhoun maintained his stand.
On the day the bill was to be presented, Miss Calhoun arrived
at the Senate and sent an urgent note to her father calling
him out of the Senate chamber just as the bill was introduced.
In his absence, the bill was carried. Thus Iowa became a
Territory in 1838.

Iowa was settled by pioneers from all parts of the
Union. The permanent seat of the government of the Territory
of Iowa was selected in 1839 and was the spot on which Old
Capitol now stands. During the summer of 1839, Commissioners
Chauncey Swan, Robert Ralston, and John Ronalds marked the
southwest corner of Section Number Ten of the Township by
erecting a stone marker (Summit Street Marker). The following
inscriptions appear on the east and west sides:

East side

M. Vanburen
President of U.S.

and

R. Lucas
Gov. of the Territory
West side

Iowa City
The Capitol of
Iowa Territory
as situated on
Section No. 10
Township 79 N.R.
6 W. of the 5th. P.M.
located
May 4th., 1839
by Messrs.
Chauncey Swan
John Ronalds
Robert Ralston
Commrs. and surveyed
by Messrs.
Cox, Frierson, and Judson
under the direction of
C. Swan, Actg. Com.

In the latter part of May, 1839, Commissioners Swan, Ralston, and Ronalds discovered a marble quarry near the site of the new seat of government for the Territory of Iowa. It was located on the east bank of the Iowa River, five blocks north of the public square. Swan furnished the money and tools for the work, but the rock turned out to be Devonian limestone rather than marble. In the same year the town site of Iowa City was divided into blocks three hundred twenty feet square with lots eighty by one hundred feet. The streets were all eighty feet wide with the exception of Washington, Jefferson, Clinton, Capitol, and Madison Streets which were each one hundred feet wide. Alleys were to be twenty feet. The town was laid out on the formal plan with a Governor's mansion at the east end of Iowa Avenue, directly in line with Old Capitol.
From the time that Iowa became a Territory, growth was both progressive and constant. Mills sprang up on the rivers. The first in the vicinity of Iowa City was one constructed by Walter Terrill. With the advent of artisans from the East, scores of shops opened. Industry sprang up and trade flourished. River traffic and wagon trains were responsible for the motivation of business until the arrival of railroads.

The first session of the District Court held in Iowa City in 1839 dealt mainly with the violations of the statute of the Territory, "regulating the sale of liquor to the Indians." Crimes were punished without the benefit of formal laws. An offense against the community, such as horse stealing, was placed in the hands of the vigilance committee. Retribution was both sudden and severe as in one instance when a prisoner was whipped and choked until he confessed his crimes. In another case, a chronic law-breaker was forcibly drowned in Iowa River. As late as 1856, the farmer still found it necessary to take the law into his own hands to prevent horse stealing. A good horse, then worth two hundred to three hundred dollars, constituted a major investment as a team represented the best available means of farm power. Because of this situation, a form of vigilantes known as the "regulators" was organized. Unfortunately,

1. The Iowa City Press Citizen, Centennial Issue, July 3, 1946
however, they were often responsible for the deaths of many innocent people along with the horse thieves.

By the 1840's, Iowa City boasted of having three newspapers. In 1841, the first newspaper, *The Iowa City Standard*, edited by William Crum, became an actuality. It was recognized as the local organ of the Whig party. The first issue of *The Iowa City Argus*, printed on paper brought from Lafayette, Indiana, appeared in July, 1841. However, its political views were not acceptable to the Democratic party, and it was purchased by *The Iowa Capitol Reporter*. The first issue of this newspaper appeared in December, 1841, and was soon recognized as the foremost newspaper of the Democratic party. Issued each Saturday, it used the slogan, "he is a free man whom the truth makes free."

The development of Iowa City and almost its very existence was accomplished by Chauncey Swan, the "father of Iowa City." Swan, who was a miner, legislator, hotel operator, churchman, postmaster, and literally a Chamber of Commerce in himself, selected the site for the City, founded the town, and largely built Old Capitol. He was influential in many of the advancements within Iowa City and it was he who donated the plot of ground at the corner of Clinton and Market Streets, plus three hundred dollars for the erection of the First Presbyterian Church. In the early 1840's, his Swan Hotel served as headquarters for nearly all the stage
coach lines running into Iowa City. In 1839, Swan arrived at the town of Napoleon in Johnson County, to meet with two other commissioners for the purpose of selecting a site for the permanent seat of government. The town of Napoleon occupied the site which is now the James McCollister farm one and one-half miles south of Iowa City. On May 4, 1839, the commissioners located the permanent seat of Iowa government in Iowa City, marking the site by a wooden slab driven into the ground approximately on the spot now occupied by Old Capitol. Having been appointed acting commissioner, Swan began the task of planning the City. The actual surveying, under his direct supervision, was begun on July 1, 1839, and by July 4, 1839, the first draft of the map of Iowa City was completed. Swan, having selected the square for the site of the Capitol building, later assumed the task of building Old Capitol. He also was one of the first citizens to become an officer in the Iowa City Manufacturing Company which was organized April 17, 1843, for the purpose of the "erection of hydraulic works on the Iowa River."

On July 4, 1840, the corner stone of Old Capitol was laid. Governor Robert Lucas delivered the oration and Chauncey Swan, as well as many other notables, was present. An account of the laying of the corner stone is given by John Crozier of Portland, Oregon, who relates that his father and

2. The Iowa City Press Citizen, Centennial Issue, July 3, 1946.
grandfather happened to stop in Iowa City on July 4, 1840, after staking out a three hundred twenty acre claim near North Liberty, Iowa. A description stated that it was a beautiful morning and Independence Day was enthusiastically celebrated with music, a procession and the laying of the corner stone of the new Capitol building. The procession consisted of perhaps three hundred men and women. Headed by Governor Robert Lucas, it also included his staff and members of the legal profession, along with various other dignitaries. This procession marched to the strains of "Yankee Doodle," vigorously played by a fife and a kettle drum which was suspended from the drummer's neck by a silk bandana handkerchief. William B. Snyder, who later contributed to the construction of Old Capitol, led this austere procession. Mounted on a small bay mare, he flourished a baton adorned with a mass of multicolored ribbons. As the procession drew up at the southeast corner of Old Capitol, a prayer was offered by the Methodist minister from Cedar Creek. The corner stone was laid by Governor Lucas. A copper box was sealed into the cornerstone containing copies of the Declaration of Independence, the Constitution of the United States, the Organic Law of the Territory of Iowa, the laws enacted by the first Legislative Assembly, the Journal of the House of Representatives, a copy of each newspaper published, a Bible, a statement concerning the size of the new City, as well as the number of its inhabitants on that date
(one hundred twenty houses and six hundred twenty inhabitants), and finally, a scroll with the inscription, "This cornerstone of the Capitol of Iowa Territory was laid on the 4th. day of July, 1840, at meridian."

To encourage settlement in the newly organized town of Iowa City, the sale of town lots was advertised widely. The first sale of lots in Iowa City totaled one hundred three, with the total cost being $17,292.75. The highest price paid for any one lot was $750.00 and the cheapest lot sold for $25.00. Encouraged by these sales, people from the East purchased property in the new Territory, bringing with them their own ideas of architecture, as well as their own culture and mannerisms.

Our present highway system in Iowa had its beginning with an Act of Congress in the Spring of 1839, that "authorized construction of a road from Dubuque through the Territory of Iowa to the northern boundary of the State of Missouri." A sum of twenty thousand dollars was allocated to meet expenses of the opening of the road, which was to be under the supervision of the Secretary of War. As surveyed in 1839, the route ran directly through Iowa City, crossing the Iowa River at Iowa Avenue. Technically it was a United States Military Highway constructed to facilitate movement of United States Dragoons and other units. According to tradition, the road

3. The Iowa City Press Citizen, Centennial Issue, July 3, 1946.
from Iowa City to the Mississippi River was marked originally by Lyman Dillon, who "with a huge breaking plow and five yoke of oxen, plowed a furrow all the way from Iowa City to Dubuque, a distance of 100 miles."

Just as towns of Medieval Europe were universally lacking in sanitation facilities, so were the early towns in Iowa. Each family unit served as its own board of health. Since quarantine, garbage disposal, sewage, and nursing were all problems of the home, they were adequate or inadequate depending on the personal habits and economic status of the family. Water was rarely analyzed and if done, far from accurately. Milk inspection was unheard of. Flies were a constant menace to health. At the time Chauncey Swan was planning Iowa City, the heat, flies and mosquitoes became such a problem that the work was carried on only with the greatest difficulty. The "fever" and "anemia" were yearly epidemics contributing to high infant mortality. Sewers were unheard of in the Middle West until 1855 when Chicago put the first sewage system into operation. Not until in the late 1880's was there a sewage disposal system in Iowa City. This did not mean, however, that bathtubs and bathrooms were non-existant, for several homes boasted of a canopied bath tub with vitreous enamel or metal linings, tile floors, water

closets, and marble mounted lavatories.

Essentially a river town, Iowa City, in its infancy, was largely dependent upon boats for transfer of produce. Many roads were impassable a great percent of the year, and shipping by ox-cart was a laborious process. Boat building actually existed in 1847 in Iowa City with the companies of Hutchinson & Roan, and Robbins & Co. This form of transportation existed into the late 1860's, but declined steadily after the coming of the railroads in the 1850's. However, the steamboat, "Iowa City," was launched in Iowa City in the year 1866, but made only a few runs before it was destroyed by fire. The Civil War, and the increased need for transportation facilities was responsible for the survival of steamboats beyond the coming of the railroads. An early account of river boats is preserved as follows: "With Captain Thomas commanding, the "Emma," a stern wheeler built at Pittsburgh in 1842, appeared at the Iowa City landing on Saturday, June 22, 1844. The "Emma" was a sixty-six ton boat, one hundred twenty-seven feet long, eighteen feet wide and three feet deep." Such an article has significance in view of the momentous occasion that was created. The Iowa River was navigable only a few months of the year, which meant that goods and livestock were held in waiting until a boat could arrive. Travel by boat down to the Mississippi and thence to New Orleans for

5. The Iowa City Press Citizen, Centennial Issue, July 3, 1946.
trade, had some influence on the town architecture and in the actual growth of the town. The editor of The Iowa City Standard described the arrival of the steamboat, "Ripple," on June 20, 1841, the first steamboat to arrive in Iowa City, as follows: "The hearty cheers which hailed the arrival, and the warm welcome which the captain, crew, and passengers received from our citizens showed that they appreciated the enterprise and determination which had originated and carried out such an undertaking. This arrival has effectually changed the relation in which we formerly stood to other towns in this territory. We are no longer dependent on the towns on the Mississippi for our imports, nor are we subjected to the labor and expense of drawing across the country all articles brought from abroad." This account in part suggests the extent to which the town was isolated prior to the steamboat. It was this involuntary isolation that prevented rapid growth of the City and contributed to a combination of both old and new styles in architecture.

In 1847, the first tax free bridge was erected in Iowa City. Prior to this time, bridges were built and sold by private individuals. It was not uncommon to construct a bridge and then charge for its use, or sell the bridge to another individual. This was an outgrowth of ferry boats,

which operated in Iowa City in 1840, when the Board of Commissioners granted a license to William Sturges and Luke Douglas. Probably the first bridges in Iowa City were the three constructed over Ralston Creek in 1850 at a cost of fifty dollars. These were very essential since the course of the Creek cut through the town at College Street, Burlington Street, and Iowa Avenue.

Probably one of the biggest factors contributing to the growth of a Middle West town was the construction of a mill. The first grist mill in Iowa was built in 1845 by Chauncey Ward. Mills close to Iowa City, and constructed at later dates, were the Switzer Mill on Clear Creek and Terrill's Mill one-half mile north of Iowa City. Often a town site, plotted and laid out near a mill with even its name chosen, would fail to materialize. One such case is the town of Sheffield on the English River near Riverside, Iowa, the site of the old McClure Grist Mill. This mill was built and operated but the town did not come into existence. The deed for the mill site shows that Nathaniel McClure purchased the land from the United States Government in 1848, and the town was plotted and laid out shortly thereafter. The Mill changed hands nine times from 1848 until 1870, which indicates it was either a thriving enterprise or unsuccessful because of the non-existent town. The only remaining evidence of the Mill is the old office building (Figure 1) and one of the Mill
wheels (Figure 2). Bricks for the office were hauled by oxen and cart from Iowa City to the dam site. An extremely high hill between Riverside and Iowa City known as "Indian Lookout," necessitated the laborious process of carrying half the load to the top, unloading it and returning to the bottom of the hill for the remainder. The return trip took about five days to complete. The wheel of the Mill is of rock reinforced by an outer band of iron while the core of iron is imbedded into the rock with lead.

The first rails in Iowa, brought from England, were laid at Davenport on June 29, 1855, as part of the Mississippi and Missouri Railroad. On July 19, 1855, the first locomotive was ferried across the Mississippi. Travel deserted the stage coach, wagons and boats in the middle of the 1850's with the arrival of the Mississippi and Missouri Railroad in Iowa City. Industrial development of the City received its greatest impetus with the arrival of this Railroad. It made it possible for Iowa City to become a focal point for business undertakings which it remained until the seat of Government was removed to Des Moines in 1857. Because of the packing house and various factories, the City continued to be of major importance even after the removal of the Capitol. It was not until other larger cities, able to receive materials more easily, began drawing more workers and a larger volume of business, that Iowa City manufacturing began to decline.
Easterners and large numbers of foreign-born immigrants followed in the wake of the Railroad. This, in turn, meant expansion in terms of new building and lavish living for some, which is evidenced by the few remaining examples of homes of the wealthy of the 1880's. Immigration reached its highest point in the 1880's in Iowa City. The north portion of the town was settled mainly by Bohemians, the south by Germans and Irish. At one time a sharp line of demarcation separating the north and south sections of town was rigidly adhered to by residents of both sections. This influx of immigrants supplied cheap labor to the factories and railroads. In turn these people brought with them certain customs of the Old Country, which have been retained to the present day. It was only natural that they should strive to retain the style of building to which they were accustomed. This retention of the familiar styles is evident in such places as the Amana Colonies, the Scotch settlement at Scotch Grove, Iowa, and the Welsh settlement southwest of Iowa City, settled in the 1830's. While there are few pure styles in Iowa City, these foreign-born people managed to give some atmosphere of their homeland to their establishments and homes. The necessity for a roof over their heads was so great, however, that the people often were compelled to accept the styles of homes already existant.

The new developments and inventions which signified
the rapid progress of our country, furthered the Utopian concept of the foreign-born for America. Progress in the Middle West advanced proportionately with the progress of other sections of the country. A few of the inventions which improved living conditions are quite worth while considering, for each invention had its influence either directly or indirectly upon building, both civil and domestic.

Means of artificial lighting for the earliest pioneers consisted of tallow candles, whale oil lamps, and fireplaces. Kerosene lamps, already common by 1853, existed well down into the Twentieth Century. In 1878, arc lamps were adopted by stores and were also utilized by out-of-door affairs. However, few ever found acceptance in homes, for they were considered unsafe. Gas lighting, which made its debut in the United States about 1804, found its way to Iowa in the late 1880's. This represented a huge step forward from the kerosene lamp, candles, and fireplace, making possible greater freedom in window construction and interior decoration. The first electric lights were probably introduced to Iowa by the Barnum and Bailey Circus in 1882 at Cedar Rapids. This exhibit was so sensational that for a short time, all enterprising promoters of fairs and carnivals used this new form of light to attract their patrons. The lights, however, had their drawbacks as was indicated by an article in The Cedar Rapids Times of September 21, 1882. "The electric light
on the fairground was a bad give-a-way to the ladies highly powdered and thickly enameled at the reception. The light gave the face a peculiar blue tint causing the unfortunate frescoed female to look as if she were drowned dead beyond resuscitation." Despite this drawback, electric lights meant changes in all types of building and construction. The earliest electric lights were so dull and red that many people preferred the gas light despite its fire hazard.

In the late 1870's, the telephone arrived in Iowa. Within a few years, the entire country was connected by a vast network of wires. With easier communication between business firms and buyers in the East, the West seemed less and less like a last outpost.

As new inventions created an evolution in the way of life and manufacturing techniques were improved, the State of Iowa began to develop on a commensurate scale with the East and South. An abundance of labor, brought about by the influx of immigrants, gave rise to a building program that has never been equaled in this City as far as the construction of homes and small shops is concerned.
Chapter II
BUILDING IN THE PRE-INDUSTRIAL ERA

As would be expected, the earliest buildings in Iowa City were of the log cabin variety. However, a few of the more progressive builders managed rough boards for siding and shingles, chinking the cracks in the siding with clay. Such an example was discovered a few years ago, the original structure dating from about 1839 (Figure 3). Interestingly enough, additions were added which resulted in a house with several rooms instead of just one. At a later date, a shell of modern siding, a new roof, and a porch were added, completely hiding the original one room structure. It was not until this hybrid house was being torn down, that the existence of the log cabin became known. Except for the smooth planks forming the window and door cases, the cabin resembled all early versions of this type of building. The roof was made of long rough-hewn planks laid horizontally, with rafters of the same material. The interior placement of the chimney might suggest that this is a later version of the "original" log cabin.

All inns, trading posts, or buildings that required considerable size, consisted of two or more log cabins combined. Because of the difficulties involved in shipping
Fig. 3
brick, buildings of this material were rather scarce. The first brick building to be constructed in Iowa City was erected in 1839 by William Bostwick.

Evidence of the versatility of the log cabin was shown in the first court house of Johnson County, constructed at Napoleon. It was built in 1838 of hand-hewn lumber with hand-cut shingles (Figure 4). Two huge fireplaces, one at each end of the building, supplied the heat, while sufficient light was available from the thirteen large windows made up of eighteen panes of glass each. Although the fireplaces were of an interior type, they did not provide the heat that would have been available, had they been centrally located. The building is mainly Colonial in design with a strict formal balance of door and window arrangement.

The early buildings in Iowa suggested little of the progress in architecture that was apparent in the East. While the outward shape of buildings might suggest that a proto-type existed, few of the early constructions hinted at any particular style. This would seem to indicate that travel into the new State was quite limited. Few builders existed who were either cognizant of or able to interpret the styles of the South or the East coast. For example, "Friendly Grove," the home of Robert Lucas, built in Picketown, Ohio, in 1824 (Figure 5), indicates a well integrated Colonial type of structure made of brick. There is nothing
here to suggest a crude, unintelligible approach to building, but rather a sincere understanding of the functions which a house should serve. Yet this house was built seventeen years before Butler's Capitol (1841) and fourteen years before the first court house at Napoleon. It is constructed of brick with a Southern Colonial hip roof and two large chimneys at either end. The bricks for the walls were burned in a kiln at the rear of the house. The windows, with ledges set in a wall eighteen inches thick, have sills of block limestone with heavy, simple, pediments of the same material. Designed with twenty-four panes each, the windows gave ample light. In each of the eight rooms there was a fireplace with a hand-carved, soft poplar, mantel.

Independence, and the pursuit of life, liberty, and happiness, was foremost in the hearts of the early settlers, especially in those men who were responsible for creating states, opening new territories, or discovering new frontiers. This conception of pride is aptly illustrated by the carved lintel over the door of the Robert Lucas home (Figure 6). The lintel, made up of three large central blocks of stone, is flanked on each side by a smaller block on which was carved a type of medallion. A twisted-rope type of molding, Classical in nature, was utilized in the design of the door frame. On the interior of the home, simplicity is the keynote, with a retention of an elegance and grace
Fig. 6
not often found in today's homes. The staircase (Figure 7), with a plain newel post, has a railing that breaks into an angle at the turn of the stairs rather than utilizing a curve as was popular in the 1880's and 1890's. There is only the slightest decoration on the stairs, consisting of a reverse curve or scroll type of design. In its entirety, the staircase presents a clean, simple design, which is both functional and attractive in its simplicity. The fireplace (Figure 8) again echoes this theme of simplicity and yet has a certain elegance and charm because of its trim lines and unbroken areas. What little added decoration there was, consisting of a sort of dart motif or dental pattern, merely accentuates the mantel. The fireplace still served as the main source of heat, for it was not until in the 1850's and 1860's that stoves were used for heating.

In 1841, Walter Butler constructed a building (Figure 9), which was to serve as a temporary Capitol building for the State of Iowa. It was a two-story wooden building, thirty by sixty feet, with twenty-five large windows, and a fireplace at each end. Essentially, it was Colonial in design with a Northern adaptation in the steep pitched roof. A wide stairway led from the middle of the first floor, or Council Chamber, to the second floor, or Representatives' Hall. The building served its purpose for only one session of the Legislative Assembly, after which
Fig. 8
it became a third class hotel, then a boarding house, later housing many small shops including a broom shop.

School buildings were not under consideration in Iowa City until 1840 with the construction of the wooden I. M. Coates school house (Figure 10). This particular building remained on its location adjacent to the English Lutheran Church on the west until a few years ago. It was a frame type, wooden construction with clap boards. The false front served to hide the pitch of the roof and create more of a feeling of height and magnitude. This was necessary to compensate for the size of the porch and the Doric columns. There was little to break the severity of the building, other than the columns, for the cornice was plain and the windows few in number. This is probably one of the first frame buildings in Iowa City to use Classical wooden columns for porch supports. Such a tradition still exists today.

Probably no single building in Iowa City is better known and revered than Old Capitol (Figure 11). However, few know of the struggle connected with its construction or the impact that this building was to have on future building. "Old Stone Capitol" was designed by John Rague, a resident of Springfield, Illinois, who entered into negotiations with Chauncey Swan. Mr. Rague in his contract had agreed "to erect the Capitol to the top of the horizontal cornice, porticos, columns, entablatures, etc., in two years from that
date (November 12, 1839), according to the original plans, for $46,400.00. The firm of Skien & McDonald, employed by Rague, began actual work on the Capitol in 1840. After the corner stone was laid, financial problems arose and with a payment of ten thousand dollars to Skien & McDonald, their contract was terminated. Following their release, Rague sold the working plans for one hundred fifty dollars, thus terminating his contract on July 18, 1840, when the walls of the building had reached the water table, and the corner stone was laid.

John Rague was born at Scotch Plains, New Jersey, on March 24, 1799, and received his early education in the City of New York. His father, a surgeon in the French Army, came to America with General Lafayette to take part in the American Revolution. Rague, early in life, became interested in architecture and was trained by Milard Le Fevre. He practiced his architecture several years in New York and in 1831, came to Illinois. His first recognition in the Middle West came when the State Capitol of Illinois was moved from Vandalia to Springfield. It was Rague who won the first prize of two hundred dollars in a contest of capitol building plans conducted by The Sangamo Journal. After his design was adopted by the Capitol Commissioners, he was employed to supervise construction at a salary of one thousand dollars.

1. Benjamin F. Shambaugh, Old Stone Capitol Remembers, p. 94.
a year. The State House at Springfield, considered a specimen of Grecian Architecture (Figure 12), was believed to be the finest public building west of the Alleghenies. It was in this building that Abraham Lincoln delivered the "Divided House Speech," and debated political issues with Stephen A. Douglas. Rague was supervising the erection of the State House in Springfield when he was called upon to plan the Capitol of Iowa. This serves to explain the similarity which exists between the Springfield State House and Old Capitol.

Long before the completion of the Springfield Capitol, Rague moved to Milwaukee, Wisconsin (1844). During his ten year sojourn in Wisconsin, he designed three buildings for the State University, at Madison, as well as the Phoenix Building in Milwaukee. In 1854, he moved to Dubuque, Iowa where he designed and supervised the building of the County jail, City Hall, the Langworthy Octagonal House, the Busell residence, and a number of ward school buildings.

Rague's connection with Old Capitol was long obscured by the famous "Mazzuchelli legend" which attributed the design of the building to a Catholic missionary priest. The first appearance in print of the "Mazzuchelli legend" dates from May 24, 1846, when The Metropolitan Record of New York carried a story in which the plans for the construction of Old Capitol in Iowa City were attributed to the Dominican priest.
Fig. 12
Chauncey Swan contributed greatly to the actual building of Old Capitol. After the corner stone was laid, Swan continued the building without the assistance of a general contractor or supervising architect, purchased all the materials, labor, tools, and superintended the construction.

The notice for bids on the Capitol appeared in *The Iowa Territorial Gazette* (Burlington, Iowa) and *The Iowa News* (Dubuque, Iowa) and was dated, "Napoleon, May 4, 1839."

Rock for the foundation and a portion of the walls of Old Capitol came from the quarry which was opened by Chauncey Swan in June, 1839. By the end of 1840, the inside walls were constructed to the second floor. The outer walls of the north end were raised to the top of the second tier of windows on the first floor, while the south end and west front were nearly to the base of the second tier of windows. By December, 1841, the walls of the east front had been raised to the base of the cornice, thirty-five feet from the ground, the east portico constructed, with the remaining walls attaining a height of thirty feet. By 1842, William B. Snyder, who had been employed by Swan, was appointed to the position formerly held by the latter. Snyder opened a new and superior quarry, known as the North Bend or State Quarry, ten miles northwest of Iowa City, to furnish a
better grade of material for the completion of the Capitol. "Quarries of the North Bend furnished material for the upper fourth of the walls and the basement walls of the New Stone Capitol at Des Moines." Under his supervision, portions of the rock already in the walls constructed by Swan, were removed and the new material substituted. The Devonian limestone which was used for Old Capitol is "the most durable of all Devonian limestones." The roof was constructed and covered with "Allegheny shingles" purchased in Cincinnati. Upon completion of the roof, the furniture was moved from Butler's Capitol into the new State House, so that the Fifth Legislative Assembly of the Territory of Iowa, which was to meet on the first Monday in December, 1842, could use the new Capitol building. Snyder submitted a report to the Assembly which stated that four rooms had been prepared and every arrangement made for the comfort, accommodations, and general needs of the members of the Assembly. "The roof is substantially framed and braced with strong iron bars and bolts at every part where it was thought necessary to add to its strength and durability. The roofs of the porticos are formed and extended to the flanks of the building in a situation to be joined to with convenience when the porticos are ready for covering." The Capitol was never finished and

2. Benjamin F. Shambaugh, Old Stone Capitol Remembers, p. 56.
3. Ibid. p. 56.
4. Ibid. p. 138.
was used for nearly a decade with a rough interior, semi-erected porticos and no evidence of a cupola. From 1847, the birth of the Commonwealth, until 1857, and the removal of the Capitol to Des Moines, progress on Old Capitol was done intermittently and the University of Iowa finally received the unfinished building. It was not until 1921 to 1924, that a strong effort was made to finish and restore the building, and with a state appropriation of fifty thousand dollars, such an effort was instigated.

The building as designed and constructed was to be one hundred twenty feet long and sixty feet wide, with a basement and two complete stories above the water table. 5. "It was to have a portico on both the east and west front." This fact should partly eliminate the confusion many people have felt concerning the porticos. The opinion has been that the porches were added to the original design. The conception that it was originally designed with only one porch is possibly explained by an old print (Figure 13) which clearly shows no porch on the east front of Old Capitol. Each portico was to be supported by four massive stone pillars which would reach to the top of the second story. "The roof was to be surmounted by a cupola or dome forty feet high with a square base supporting sixteen Corinthian columns

crowned with handsome capitals beneath a spherical roof."

The original plan called for a basement intended
to be far more elaborate than basements of the time. It
was to have outside doors at the north and south ends of the
building which opened into a hall extending the entire length
of the structure. In this way the hall divided the floor into
two equal parts. On each side of the hall were four rooms,
each approximately twenty feet square, and designed for use
by committees. Near the center and on the east side of the
basement floor, sunk below floor level, was placed a fire­
proof vault in which valuable papers and documents were
stored.

Working plans stipulated that a foundation be con­
structed six feet thick and sunk sufficiently deep so as to
insure adequate support for the basement walls which were
four feet thick and built with inverted arches under all
window and door openings. "The walls of the upper stories
varied from two to three feet in thickness according to their
height and position." As actually constructed, the blocks of
cut stone used in the water table were sixteen inches thick
and from seven to eight feet in length. On both the east
and west fronts, plans called for eight pilasters, each
four feet wide, extending from the water table to the cornice,

7. Ibid., p. 103.
with a ten inch projection out from the wall surface. Partition walls in the basement were to be stone, while those of the first and second floors of brick.

In the original design, the circular staircase was to extend from the basement floor up through the first and second floor vestibules and on up to the dome. As it now exists, and was constructed, it springs from the basement floor, extends through the first story and ends at the landing of the second floor.

There is little doubt that some of the deviations from the original plans have added to the general interest in the building and in part make the appearance of the structure acceptable even today. For example, original plans called for a highly ornamented cornice which was omitted as a means of reducing expenses of construction. Frugality again dictating a change in plans, the pillars in the vestibules, dome and porticos, originally planned in stone, were made of wood and exist as such today. Naturally, then, the following questions arise: Is this not a violation of architectural procedure? Is the building structurally solid? Is it not illusionary? There are arguments both for and against such construction, yet Old Capitol stands steadfast through the years.

Old Capitol has been described as a "chaste and
imposing specimen of Grecian and Doric architecture," but without its portico and columns (Figure 13) the building appears more Colonial. The porticos add the balance which is necessary to offset the cupola.

Because of its Classical elements and pleasing proportions, plus the fact that the plans for the building were published in part, Old Capitol served as a prototype for many of the church structures that were erected in the 1840's in Iowa City.

Prior to the acceptance of the design by Fague, there is evidence that several designs were submitted, with some being considered. For example, the design drawn by L. Judson and lithographed by E. Depres (Figure 14) indicates that the Classical elements, especially Grecian type of architecture, were very popular in the 1800's. In this design there is a long portico the length of the building with fluted columns and a heavy Classical cornice. The roof is divided and covered with two saucer-like domes with the inevitable cupola arising between them. There exists a formal balance in the design, but the two huge domes, plus the cupola give a preponderance of weight to the top and in part repudiate the horizontal lines and angularity of the lower portion of the building.

Shortly after work had been started on Old Capitol, Iowa City's growth became more apparent as a result of the inevitable importance the City would soon assume as the Capitol of the State. Formal religious gatherings in the City became of concern with Chauncey Swan's donation of a plot of ground for the First Presbyterian Church. However, no actual church structure was available until the early 1840's.

Building of churches was encouraged in the Territory by an act of the Legislative Assembly which granted certain lots of land in Iowa City for church and literary purposes. As acting commissioner, Chauncey Swan had set aside, while the City was being plotted, four and one-half blocks to be used exclusively for church building. Included in this arrangement was the south half of block fifty and the south half of block thirteen on Church Street, the south half of block sixty-seven on Jefferson Street, and the north half of block sixty-six on Iowa Avenue. The Act passed by the Legislature stated, in part, that any religious denomination of Christians then known in the United States was to be entitled to a half block of any of these areas. It further stipulated that a meeting place or house of worship of a value not less than one thousand dollars should be erected on the assigned property within three years of the passage of the Act.
On May 12, 1841, the Methodist Protestants laid the corner stone of their church and were thus the first to take advantage of the Territorial plan. Partly financed through donations from Iowa and the East, the remainder of the revenue for the project was secured by selling pews in the new church at fifty dollars each. Described as a brick building on a high base, it had a long formal staircase at the entrance. Very probably it was similar to the First Presbyterian Church (Figure 15) or the First Baptist Church (Figure 16). At a later date, having been painted a blue color, it became known as the "Old Blue Church." It was torn down in 1886 having served only forty-five years. The corner stone of the building was an eighteen inch hollow limestone cube which was quarried from the Capitol quarries and bore inscriptions pertaining to the erection of the Church, organizations of the Church, and the population of the City.

Shortly after the Methodist Protestants started construction, the Methodist Episcopal group erected a church. This building was forty-five by sixty feet, made of brick and followed, to a certain extent, the lines of Old Capitol. It boasted of having a full basement, was well finished and handsomely seated, and possessed aisles, four tiers of seats, altar and pulpit of very substantial workmanship.

Among the first to build a church, were the Catholics
Fig. 15

Fig. 16
under the leadership of Father Samuel Charles Mazzuchelli, the same priest who was credited at one time with designing Old Capitol. Known as St. Mary's Catholic Church, it was dedicated July 12, 1841, and completed in 1843 (Figure 17). Following closely the design of Old Capitol, it measured thirty-five by sixty feet. The structure was on a fairly high base, with pilasters on all the four faces of the building and a plain cornice and pediment. The round arched windows above the large twenty-four paned windows of the first floor, however, do not follow Old Capitol design and since the Church is essentially Classical, these round arched windows seem misplaced. At a later date, under the direction of Father Emonds, thirty additional feet were added to the north wall of the Church, the galleries were enlarged and statues ordered from Munich, Germany.

In 1845, another group, the New School Presbyterians, constructed an all brick church (Figure 18), which, like the Methodist Protestants' Church, reflects the design of Old Capitol. The building was abandoned, however, in 1866 when the New and Old School Presbyterians were united by the St. Louis Conference. Again, the building is on a rather high base, with large round arched windows, and some decoration in the cornice. The cupola, with its pilasters, appears to be lacking a dome or spire.

The Baptists completed their church in 1848
(Figure 16). It was a brick building, forty by sixty feet, constructed at a cost of approximately five thousand dollars. With its Classical portico, Ionic columns, stairway and the use of pilasters on the sides, it is quite similar to the First Presbyterian Church (Figure 15). The placement of the chimneys suggests that the heating arrangement was inadequate. The cupola consists of three tiers with a deep dome as a cap. With the large windows and door, more unity of design is present in this building, but there is a definite disparity in scale, created in part by the Classical portico.

By 1850, the First Presbyterian Church was dedicated with the design again being influenced, in part, by Old Capitol. The designers used a high base, formal stairway, portico with Doric columns, and pilasters on the walls which extend from the water table to the cornice. The cupola, a tholos-like structure with Ionic columns and a Baroque cornice, rests on a square shallow platform. Both the First Presbyterian Church and the First Baptist Church seem to suggest more of the Roman type of design of the Maison Carree, in Nimes, France. All of the early church structures suggest that an attempt was made to produce a Classical edifice. There was little distinction between Roman and Greek architecture at this time. Because of this, all Classical elements were termed Greek, and therefore considered desirable. However, these early buildings lack
the finesse and subtlety which is found in original Greek architecture.

As the influence of the European styles was felt in church architecture, so it also found its way into the domestic realm of building. The home of Dr. Henry Murray in Iowa City (Figure 19), built in 1842, indicates this Classical trend. There is not a strict formal balance as the door is placed to one side, but the doorway itself and the long formal stairway are both Classical derivatives. Reduction in the scale of the windows of the third floor suggests, in part, a working knowledge of the developments made in Fifteenth and Sixteenth Century Italy. The cornice is quite large and probably had some ornamentation while the hip roof is a Southern Colonial type. Since three-storied homes were very infrequent at this early date, one is led to believe such construction was quite costly and difficult for local builders to design. The outside wall construction of the chimneys suggests that the heating, accomplished by the fireplaces, was not too adequate. The home of Dr. Murray presents a contrast to the general type of construction in this early period. Many of the early homes were constructed of stone, varying from a rubble or rag-work type (Figures 20, 21) to large, undressed, uneven stone or ashlar (Figure 22). In the house in Figure 20, window sills and pediments were single blocks of dressed rock and the building was set on a
high base. It is possible that a high base became a necessity at this time to prevent possible flood damage from the adjacent river. The door, at least three feet from the ground level, was reached by a small stepped platform. Central heating was employed with all the flues in a single chimney, placed in the center of the house (Figure 20). In the Colonial type of structure (Figure 21) the chimneys were placed one on each end of the house. With this arrangement, no windows could be cut in the ends and heating problems would be lessened. The house shown in Figure 22, also a Colonial type using quarried rock, has cut rocks or voussoirs set nearly flush with the wall to form pediments over the windows. The porch, added at a later date has a tendency to hide the balance and symmetry of the building. The shutters are of a type common in the mid-Nineteenth Century. In this structure an effort was made to utilize native material, and the design into which it was incorporated is still popular.

Because of the absence of a brick kiln in or near Iowa City, brick construction between 1830 and 1840 was rare. The expense of shipping brick by a long and devious route made the material a wealthy man's choice. It was not until the 1850's that brick and tile were readily available. At that time, there were several brick yards in operation in Iowa City. The Oakes Brickyard of about 1855, existed on the site now occupied by the Iowa City High School football field.
The bowl-like effect of the field was formed as clay was removed for the purpose of making brick and tile. No portion of the kilns or yard exist today except this excavated area back of Longfellow School.

Some of the small brick homes that were quite severe in design were really little more than a late model log cabin with bricks rather than wood used for construction (Figure 23). Here the base of the door is at the ground level, the windows have very small pediments of brick set end wise, and the window sills are solid blocks of quarried rock. Coupled Jacobean pendants, possibly added at a later date, add a touch of decoration to the stark simplicity of the house with its informal balance.

Towns in the early Nineteenth Century would point with pride to their stage coach stops as indications of the town's advanced level of communication. There were several such stops in or near Iowa City. The house in Figure 24 was originally a stage coach stop and is probably one of the oldest buildings in the City. Essentially Colonial in design, it has a large fireplace at each end. Rough quarried rock formed the first register, while brick was used for the second one. The band of dressed rock which separates the two registers satisfied the need for a pediment over the first floor windows. The balcony, with its cast iron balustrade, is part of the original building. A variation from the standard type
of doorway, however, indicates that details from styles of the South and East were used in these early constructions to an advantage. The louvres flanking the door, probably traceable in part to Palladian's design, gave additional light to the entrance way. To give added protection from the north, the building was recessed into an excavated portion of a small hill, leaving most of the wall area of the main floor on the north side unexposed.

While John Rague was employed in the construction of the Capitol building, he also designed a house (Figures 25, 26) now the home of Professor Mary Holmes of the Department of Art of the State University of Iowa. As was the tendency in the early and middle Nineteenth Century, great emphasis was placed on formality. In this particular instance the house and grounds were both conceived in a formal manner traceable in part to the French mode of the Seventeenth and Eighteenth Centuries. The long approach to the house was flanked by rows of trees. Terracing was employed and on the front a formal stair effect admitted passage to the terrace around the house proper. The house is in the design of a cross, the arms being the rooms to the east and west, the head, the pediment of the portico, with the extended rear portion acting as the body of the cross. From the front, the house has a definite Classical appearance with its large columns and pediment of the portico. To the rear of the
Fig. 25

Fig. 26
house additions were made for utilitarian purposes and succeed in destroying the effect of the long colonnaded porch. A similar porch also exists on the east side and tends to carry out the formal balance set up on the front of the building. Originally all the porches gave access to a portion of the formal garden which surrounded the house. Still standing at the rear is a brick structure which was probably intended for use as a smoke house or scullery. Even though the columns of the porches are of wood and hollow, great care was taken to make them as nearly perfect an example of the Doric order as possible. They have the entasis which is lacking in many copies of this order, as well as fluting which was handled in a craftsman's manner. The pieces making up the columns were so skillfully joined that today, over one hundred years later, some of the joints still defy detection. The problem of heating was thoroughly understood and solved by the interior, rather than the exterior, placement of the chimneys. Throughout the house the theme of formality is evidenced from the crystal chandelier, to the fireplace and large full length mirror in the living room. Rague carried over his love for the Classical and the formal into his domestic architecture even though wooden construction was used rather than quarried rock.

"Plum Grove," the Iowa City home of Gov. Robert Lucas (Figure 27), illustrates the Colonial style of brick
Fig. 27

Fig. 28
structure which was popular in the middle Nineteenth Century. Unlike other examples of the Colonial type, however, the chimneys were both placed on the west wall, which might indicate heating was inadequate in extreme cold weather. This chimney placement was in part offset by the absence of any windows on half of the west wall surface. Even with their absence, however, there were sufficient windows on the north and east sides to give ample light. The exterior of the house presents a clean appearance with its simple cornice and plain window pediments of dressed, quarried rock. A projecting room at the rear of the house probably served as utility room.

A somewhat later version of the Colonial style is exemplified in the home of the late Grant Wood (Figure 28). Originally it was the home of John Oaks, who operated the brick kiln located behind the present site of Longfellow School. At first glance, there appears to be considerable decoration added to the structure. This effect is given by the coupled Jacobean pendants. The windows, made up of four large panes, are segmental arched and the wooden frame follows out this arched design although the actual window panes are square. Wooden shutters, shaped to correspond to the segmental arch of the window openings, make the windows seem wider as well as create a feeling of verticality. Windows on the first floor, though actually the same size as those of the
second, appear larger because the lower portion of the window frame extends up twelve to sixteen inches. Slightly recessed, the entrance has a door that appears too small for the space allotted to it. This impression is created in some measure by the segmental arch shaped lintel over the door and the small correspondingly arched window set above this lintel. As denoted by the cast iron stars on the outer wall surfaces, iron tie rods were used as additional support to the walls. Construction of the chimneys follows the Colonial pattern. The picket fence is of the type widely accepted and profusely used in the latter part of the Nineteenth Century.

Some Southern influence is indicated in the house in Figure 29. A very shallow pitched roof and a porch that extends the full width of the house are characteristic of the Southern river town type of construction. Coupled scroll-type brackets, with small Jacobean pendants, give visual support for the roof overhang. The house, built of brick, has dressed rock lintels and window ledges. Though the windows in the second story appear large, they are actually small coupled windows separated by a heavy upright member. This illusion of size is reemphasized by the plain lintel and sill which incorporates both windows, as well as the addition of the opened shutters. The balance of the main floor on the exterior, though essentially formal, has a slight disparity caused by a projection of the house (left side of Figure)
which forms a shallow bay window effect. Here the tall narrow window, separated by a panel of bricks, gives considerable vertical emphasis and clearly shows the relative smallness of the windows. Minute narrow louvres flank the door entrance while above the door, a transom-like window gives additional light for the hallway. The porch indicates the beginning of a style of decoration that was to reach its peak in the period between 1880 and the turn of the Century. Supports for the porch are shafts of solid wood with the corners chamfered. Appliqued mouldings were added to form a type of capital from which the wooden "jig-saw" vine patterned brackets spring. To act as transitional elements between the porch supports and the roof overhang, Jacobean pendants were applied. With coupled supports forming an entrance for the porch, the formal emphasis is strengthened and partially dispels the informal feeling created by the shallow bay window.

In general, building in the early pre-Industrial Era was motivated by necessity. However, as business flourished with the growth of the town, building became more lavish. Some of the characteristics of these early buildings were to be developed and re-developed, until in the 1880's and 1890's a culmination was reached in the Victorian style. While the early buildings indicated a European proto-type, a sense of individualism was retained. Because Iowa was rather isolated in its early Statehood, a greater proportion of buildings were
conceived of in terms of native materials. Rock from the quarries used for the construction of Old Capitol, was also adapted for general building. Early prints show large forest areas surrounding Iowa City while all up and down the River, huge tracts of land were covered with trees. Wood from these abundant forests was used by individuals who were unable to manage transportation of rock.

With the selection of Iowa City as the Capitol of Iowa, there was a steady influx of people from the East and South. Being familiar with the styles of buildings in their former localities, these settlers quite naturally wished to build according to these familiar styles. The Capitol City, however, had little assistance to offer, for there were no brick kilns, timbers shops and most important of all, no carpenters or architects able to build in the "grand manner" of the East and South. With the importation of brick, shingles, and other materials, came "carpenter-builders." Such substantial mansions as Dr. Henry Murray's, Professor Mary Holmes', etc. presented visual evidence of Iowa City's importance in the early years of its existence. Not only did they enhance the stability of the City, but served also as proto-types for other homes. By the time the Industrial Era was well underway, Iowa City had factories and artisans which produced nearly every item necessary for building on a large scale.
Chapter III
THE INDUSTRIAL ERA

Domestic Architecture

With the rise of industry in the late 1880's, Iowa City became essentially a manufacturing town and remained as such until well past the turn of the Century. The largest single factor which contributed to the industrial growth was the railroad. Prior to the first train in Iowa City, manufacturing was on a small scale but with the arrival of the railroad a boom in industry occurred. Additional tracks were laid connecting the neighboring towns with the manufacturing point. Hills, Riverside, Washington, Ely, Solon, Morse and Elmira were all connected to Iowa City. As a result of this network of small towns, a wide variety of business enterprises flourished.

Immigration reached its peak in the late 1880's. Both industry and the railroads attracted a host of workmen and since most of the immigrants were looking for a permanent home as well as employment, the West presented an opportunity to fulfill their desires. Labor was extremely cheap. Although wages for a section hand were a dollar a day, and for a factory worker, possibly nine dollars a week, these people of foreign extraction managed to establish homes,
raise large families, and buy property. A great effort was made to learn English, for often the ability to speak and understand the new language qualified them for better jobs. Because of the proximity of the railroad, most of the factories and large industries were located in the south portion of the town. These enterprises expanded the city limits and in a very short interval, Iowa City increased one half again its size. The foresight of Chauncey Swan in planning the City was responsible for the systematic approach to building that was adhered to. Since the railroad tracks were constructed on the outskirts of the City, factories did not spring up in the center of town.

As the State University of Iowa, which was organized February 25, 1847 continued to grow and people of higher economic levels arrived in Iowa City, the town became arbitrarily divided into three sections. The south and north east portions of town were occupied by the working classes with the central, north and north west portions, which included the University and some of the homes of the well-to-do sandwiched in between. A few of the wealthy factory owners built their homes relatively near their enterprises. In this way the south east portion of the town also developed into a well-to-do section.

With both business and the University to stimulate its growth, Iowa City developed rapidly. The increase in
population demanded a building program which included both lavish homes and homes of average caliber. It must not be assumed that there were no individuals possessing inventive spirit. As early as 1854, a book was published which set aside rules and plans for two styles of homes which today are considered very modern in concept. C. S. Fowler published such a book entitled, *A Home For All or the Octagon Mode of Building*. In his book Fowler reasoned that a circular or octagonal plan allowed for the smallest amount of outside wall space in relation to the area of the enclosed rooms. He further maintained that such a building could be arranged with more convenience and elegance than the prevailing cottage and "Doric type" of buildings.

Possibly the revival which found greatest expression in the architecture of the Middle West was the Greek revival which reached its peak of popularity about the time Iowa became a state. Professional architects in the middle Nineteenth Century, who were just becoming recognized professionally, imitated both Greek and Roman forms under the heading of Ancient design. Individuals with a reasonably large sum of money who anticipated building a home, considered the portico especially, as this was a featured element of this period. A freestanding portico with four, six or eight columns, an entablature and pediment was extremely popular. Such porticos were also used in the post-Colonial period.
Doors were not in the center of the house as in the Colonial period, but were placed at one side or near a corner. The sliding sash type of window of the Georgian period was used with the glass divided by narrow strips or mullions. Since most of the Greek temples were designed with relatively flat roofs, homes with similar roof constructions soon appeared. Little thought was given to the difficulties such a roof would create in the north where ice and snow played havoc with such construction.

On the interior, there was more simplicity of line and construction. Stairs were relatively plain with square or round balusters and no mouldings or ornamentation. Main rooms of the house opened into each other with free standing Ionic columns indicating the separation of rooms. With the realization that tin, cast iron and wood could never hope to successfully imitate marble, the Greek revival gradually came to an end.

The more lavish homes usually were either Victorian in style or based on the Southern Colonial type of architecture. A Victorian type home of the late 1880's cost forty to fifty thousand dollars to construct depending on the amount of decoration and eccentricities involved. A typical Victorian home would be paneled in dark quartered oak, with molded plaster ceiling squares with an Easter lily design. If the owner was very wealthy, the floors might be of narrow
alternating boards of mahogany, maple, or hard white pine. In the music room the walls were often covered with a gold damask, the moulding gilded, and all the woodwork, including the ornate mantel, made of cherry. Tiles of the fireplace might have been a peacock blue. In most examples, the ceilings are twelve feet high, with the feeling of size enhanced by a massive fireplace in each room possibly of dark oak faced with rosette tiles. Stairs, with a well reaching up for three stories, would be lighted by a flower paneled glass alcove at the first landing and by colored glass medallions in the succeeding landings. On the posts of the foot of the stairs, tall, elaborate brass lamps were placed. Often the library would boast of a large picture window, while nearby there usually was a powder room with a brown marble lavatory enclosed at the bottom in a paneled wood cabinet. A bathroom upstairs could have a tiled floor, a lavatory framed in a brown marble ledge, and a French bath tub with a circle shower in the center. Such might be the home of the family of a factory owner.

An average worker in the factory would point with pride to a much less elaborate four or five room frame type house. Its ceilings were eight feet high with heat supplied by a huge stove rather than a fireplace. The dining room and kitchen were combined and served as the main room of the house. On Sunday the front room or parlor was opened to
receive guests and only in the event of a funeral or some special occasion was the parlor opened on a week day. Houses of this type would have a porch of considerable size on the front which served as a summer parlor; while at the rear there would be a smaller porch leading to a vegetable garden and gabled shed which housed the family livestock.

The Lucas home (Figure 30) built in 1844 of brick by Robert Lucas, one of the sons of Gov. Robert Lucas, is an example of a style of home which became very popular during the last half of the Nineteenth Century. Apparently, the house at one time consisted of merely the back portion which was a Colonial adaptation. Then at a later date, the front portion was added with a porch which extends along the front and side of the addition. Two segmental arched windows in the rear portion of the building seem to indicate that this section was of an earlier date, for the other windows are all flat arched with heavy plain, dressed rock lintels and sills. The segmental arched windows have bricks set in a similar fashion to voussoirs, a form which was to become more and more popular, indicating that some European methods of construction were known. Oculus windows, Roman in origin, also became increasingly popular and were used as in the Lucas home, as a source of light for the attic. It is probable that since the gable area was so small, a square window would have been too small to admit sufficient light. In the
Fig. 30
home of Gov. Robert Lucas, the windows consisted of small panes of glass whereas in his son's home, a few years later, the windows are made up of four large panes of glass. Originally each window had latticed shutters while in the earlier homes, most shutters were solid. The sills of the first floor windows rest on a level with the porch floor. This construction principle was to appear later in the Victorian style of house in which the windows extend from the ceiling to the floor level. That people were friendly and anticipated numerous guests is evidenced by the size of the porch of the Lucas home. Supports for the porch were plain, four-sided shafts of wood with a double moulding at the top, a derivation from the Classical, and a boxed in astragal base. Absence of any ornamentation speaks for the rugged simplicity of design which was inherent in the early builders. However, within a very short interval of time, this quality was to disappear in the wake of the Victorian and various revival styles of architecture with their superfluous ornamentation and bric-a-brac.

The brick house in Figure 31 dates from about 1860 to 1870 and indicates the tendency of builders to incorporate elements of Classic architecture into their houses. Here the builder made use of a double dental pattern made of brick, which forms a frieze across the front portion of the building below the cornice. Erected on a high base of rubble, the
house is almost square in shape with only the front of the house bearing a finished appearance. The two ends are quite bare and in the gable area the wall extends on up to form a false front effect into which the chimneys are incorporated. This method of embellishing the front of the house, while the remainder is left in its rough unfinished aspect, stems from the Roman manner of building. Sills and lintels of the flat arched windows are plain dressed rock.

In the 1860's, brick homes with some Georgian characteristics became popular. An example is shown in Figure 32. Fireplaces were still large and becoming more ornate, but the chimneys were placed inside the walls for more adequate heating. The end walls were void of any openings. The cornice line in the gable is broken, which is essentially a Baroque characteristic. Coupled Jacobean pendants support a generous roof overhang. In this instance the first floor windows, which are flat arched with single blocks of dressed stone for lintels, extend from the ceiling to the floor level, a style characteristic of Victorian homes, while the second floor windows, though the same in design, are not as generous. The overhang of the porch, which has more decoration, appears to be supported by a corbel table made up of small projections which give a dental pattern effect. Supports for the porch are chamfered wood pillars with elaborate moldings added at the top and a higher, more decorative boxed effect at the
base. To act as a transitional element between the supports and the cornice of the porch roof, curved brackets were attached which give a fan-like effect to the tops of the pillars. The base of the porch is covered with a screen-like decoration, consisting of wooden panels which have a repeat quatrefoil design. This elaboration of design and decoration and the intricacies of working with wood was to reach its peak in the Victorian and Gothic revivals, the latter often called "carpenter Gothic."

**Typical of the frame style construction of the 1870's and 1880's is the Gordon home (Figure 33).** This house is somewhat similar in shape and construction to the Robert Lucas home (Figure 30). The cornice line is broken in the gable with coupled Jacobean pendants giving added support for the overhang of the roof. Bay windows were becoming increasingly popular but the earliest examples show an inadequate knowledge of the architectural forms involved. In the Gordon home the bay window is a portion of an octagonal plan with windows of the same scale as those in the remainder of the house, whereas in the true bay window the glassed areas are usually smaller and slimmer than the ordinary windows. In later versions, the windows will extend the full height of the bay. The builder of the Gordon home, apparently recognizing the necessity for balance, unity, and design, attempted to achieve these qualities in
the relationship of the main roof of the house to the small roof over the bay window, by using a diminished version of the same style of Jacobean pendants as was used for support of the main roof. Also noticeable is the long approach to the house, a walk made of brick set in a herring-bone design. A fence surrounding the entire property was considered important in the late nineteenth century. This is in part a reference to the medieval conception of man, his castle and domain. The fence in this instance was a combination of wood and small iron rods bent to create a lace-like pattern at the top with posts of turned wood with the popular ball on top.

Essentially Georgian in style, the Scoldren house (Figure 34), a brick construction dating from about 1860, illustrates a box type mansion, similar to the eighteenth century "Pierce House" in Salem, Massachusetts. The Scoldrens were co-owners of the Packing House in Iowa City. Instead of making the house a three story construction, however, a back portion was added to give additional rooms. It is possible that this portion was added at a later date, since the supports for the porch are not only wooden but differ also in design from those of the front porch. Again the cornice line is broken at the gable corners. Coupled Jacobean pendants give a feeling of support for the roof overhang. The frieze, consisting of a dental pattern motif,
acts as a transitional element from the outer wall surface to the roof. This transition is further emphasized by the coupled Jacobean pendants. Flat arched windows, made up of twelve panes of glass, have dressed rock lintels set almost flush with the wall surface. Latticed shutters, each divided into three sections, allowed for manipulation of any section in a way similar to modern Venetian blinds. The small portico on the front is a curious combination of Classical elements. Fluted, tapered, piers with Roman Corinthian capitals support the corners of the portico. In addition to these, a fluted column with a Roman Corinthian capital was placed adjacent to each of the squared corner supports. Finally, as supports at the point where the portico joins the outer wall surface, two plain attached pilasters were used. Therefore in this one small portico the builder used round, fluted, Corinthian, columns, angular, fluted, Corinthian columns, plus pilasters which were neither fluted nor Corinthian. The entablature is divided into its basic component parts, architrave, frieze with a dental pattern, and cornice. Above the cornice, however, a balustrade was substituted for the pediment. Here the balusters have a pronounced bulbous base with a thin tapered shaft terminating in rectangular blocks at the top. The solid rectangular blocks which act as corner elements for the balustrade, carry out the feeling of a preponderance of weight
in the portico. Apparently the house in its original form had only the two exterior chimneys (left side of Figure) with an additional chimney added on the south side when the use of stoves became popular. A representative feature of the late Nineteenth Century is the high, latticed, screen-type of fence that became desirable for enclosing the back portions of the yard. The lack of zoning, obviously non-existent until the 1920's and 1930's, was responsible in many instances for the situation which is shown in Figure 34. The proximity of the factory across the street, originally a machine shop and later converted to automobile repair, reduced the value and charm of the properties. These factory buildings no longer exist. The same house today (Figure 35) indicates that only minor changes such as removal of the shutters and the chimney on the south and the enclosing of the back porch have been made. The cast iron star on the south wall suggests that tie rods were found necessary to prevent the collapse of the wall, possibly weakened in the process of removing the chimney.

Around 1880, the brick style of home shown in Figure 36 was admired. Although it has undergone a few changes it remains relatively in the same style as the Lucas home (Figure 30) and the Gordon home (Figure 33). Coupled Jacobean pendants, supporting the roof overhang, add a decorative touch to the cornice which is again broken at
the gable area. Of particular note is the round oculus window in the gable, with bricks set in the manner of voussoirs to form a circular frame. Four keystones were added to the frame on each of which was carved a number, indicating the date of construction (1880). All windows in the house are of the stilted arch type with pediments corresponding to the curve of the arch. As in the round oculus window, the pediments are composed of a double row of bricks set end wise in the manner of voussoirs, with a large prominent keystone. This window style was popular in both civil and domestic architecture in the 1870's and 1880's and varied only according to the builder.

With the late 1870's and early 1880's came the advent of the Renaissance revival. Expressions of this form of architecture found their way into homes of almost every size and shape. There are no pure examples of any architectural revival in the homes of Iowa City but some homes do in part suggest the various influences of these revivals. The brick house in Figure 37, though quite small, has architectural elements incorporated into its design which seem to be slightly out of proportion to the size of the building. The steep pitched roof with its broken cornice line tends to create a feeling of disparity in scale. This feeling was further enhanced by the corner Oriel type of window with its octagonal shaped roof and long slender window. To assist in
making the scale ambiguous, the builder included a large depressed arch type of window to balance the projecting Oriel window. After the opening was made for this large window, glass cut to fit the peculiar arched style was undoubtedly unobtainable so a wooden frame was made and a rectangular piece of glass used. It is interesting to note that in this instance, the bricks which are set lengthwise in the manner of voussoirs, to form the window pediment, are tapered toward the intrados from the impost up to and including the eighth member brick. This tapering allowed the builder to follow the lines of the depressed arch with comparative ease, in constructing the pediment. As a climax to the peculiarities in scale, the round oculus type window completes the impression of disunity. The presence of a visible water table further indicates that actual architectural principles were considered. However, it is evident that a sense of scale and proportion was lacking in the application of the various elements.

Between the 1880's and 1890's the style of home in Figure 38 became popular, constructed in both brick and wood. Certain characteristics of the house are Renaissance but to place this style of construction categorically is almost an impossibility. The projecting front portion (left side of Figure) with its chamfered effect, brackets, and barge board is reminiscent of the half-timber type of house
of the Fourteenth and Fifteenth Century England. By the end of the Nineteenth Century, however, the barge boards became extremely ornate whereas in this example, while they are relatively large, they are void of any decoration. Here the gable area is almost completely given over to the large three-sectioned window which is no doubt a derivation of the Palladian type window. The keystone in the pediment is quite large and serves no apparent function other than a decorative one, while the pediment itself becomes fused with the heavy frame of the window. To further stress the window in the gable, five rows of brick, projecting out from the wall surface, follow the arched design. Other windows in the house are of the segmental arch type, with heavy pediments which are both curvilinear and angular. In each pediment a large prominent keystone and two large terminal voussoirs of dressed rock act as decoration. A large, three-sectioned, segmental arch type of window commands most of the front wall surface of the main floor. Here the pediment is made of two pieces of dressed rock with a type of vine motif carved into the rock. Where the two sections of the pediment approach the mid-line, a small keystone was inserted. As in the house in Figure 37, the actual windows are rectangular in shape, with the arched portion filled in with wood, or as in the large three-sectioned window, an arched piece of dressed rock with a vine design cut into it. Above the porch, at
the second floor level, is a rectangular panel of brick set corner-wise to form a patterned effect, with a straight, dressed rock lintel and sill. Whether or not this was originally intended for a window is debatable, for as such it would have appeared slightly incongruous along with all the segmental arched windows. Even in its present decorative condition, the panel does not seem to fit the remainder of the house and yet it is in keeping with the brick ornamentation in the gable area. Typical of the period, the porch has long slender wooden shafts for supports, balustrades with dainty turned balusters, and a wooden fringe effect around the underside of the top. Here, as in Figure 37, the water table is very pronounced. A form of ashlar was used in the foundation, which acts as a suitable contrast to the red brick above.

Some homes of the 1870's and 1880's possess curious architectural additions which today seem quite peculiar. The house in Figure 39 presents a strange medieval appearance caused by the squat, hexagonal shaped tower capped by a six-sided spire. This tower is very similar to the squat Norman style. The surfaces on the tower and spire are covered with a fish scale pattern which is Spanish in origin. In effect, this tower serves the same purpose as a large bay window, except that by extending the bay on up to include the second floor, additional space was made available. It was then a
simple task to cap it off with an angular spire and a decorative finial. It seems probable, since the tower is so completely covered with fish scale siding, as well as the two panels which exist between the first and second floor windows, that the house was originally completely covered with this motif. A small amount of this pattern also exists in the dormer-like window and the small second story pediment. From all evidences this fish scale design was a very desirable form of ornamentation in the last thirty years of the Nineteenth Century. Also in this period it was the custom to decorate with suitable ornamentation every vacant area regardless of its size or shape. The square panel in the dome window with its spoke and axel design is indicative of that trend. Twin hitching posts topped by horses heads with rings in their mouths for tying purposes, were characteristic of this period.

The Koza home (Figure 40) represents basically the same style as the house in Figure 39. In this example, however, no fish scale pattern was used. The six-sided tower has vertical paneled sections beneath each window, while the spire, with its colored tiles set to form diamond patterns, also has a decorative finial for its termination. In its construction, the hip roof is southern Colonial with a form of crest tile along the ridge and a hip knob at the two extremities. Crest tiles were very common in the late
Nineteenth and early Twentieth Centuries.

Reminiscent of the Lucas home (Figure 30) and the Gordon home (Figure 33) but with more embellishments, is the style of home (Figure 41) which remained in demand up to the 1900's. Fireplaces, though still popular, were giving way in so far as heating was concerned, to the large decorative wood and coal burning stoves. This particular house was built on more or less of a Greek cross plan with the transverse sections being somewhat shorter than the main sections. The roof overhang again is supported by coupled Jacobean pendants with the cornice line broken at the gable. Round oculus windows in the gable area in the earlier style of home have been superceded by a quatrefoil design, the actual paned area being cross-quartered by two intersecting mullions. A form of depressed arch style of window was used throughout the building and, as in examples previously considered, the actual paned area is of a rectangular shape with the arched portion filled in with wood. The graceful rounded corners of the porch and the round contour of the porch roof indicate some French influence. Slender, attenuated, wooden posts support the weight of the roof, while long carved wooden brackets, which spring from two sides of each post at the top, seem to form an arcade effect. Also springing from the top of each post is a single shorter bracket which theoretically gives support to the roof overhang of the porch.
Fig. 41
English half-timber construction is again noticeable in the style of house in Figure 42, especially in the center portion which projects out from the second floor. Outside of the vertical or upright members, all necessary elements of the half-timber type are present, but the component parts are no longer functional. The barge boards have some decoration on the outer extremities but not the complete overall ornamentation as exhibited in later models. In the peak of the gable is the beginning of an architectural feature which was to grow in popularity. Here the upper one-third of the gable area is literally curtained off by a solid triangular piece of wood on which a reverse, vertical sun burst type of design was chiseled. In later homes, the entire gable area became a mass of jig-saw and lathe work. The bay window effect on the second floor, which possesses two narrow windows on the front, separated by a sizeable vertical mullion, and a somewhat wider window on each side, had additional small rectangular windows placed above the main one. These smaller windows, separated by short, wide, horizontal mullions were subdivided into four sections. This type of window arrangement is not particularly common and probably represents a whim of the builder. Representing somewhat the trend that is known as "carpenter Gothic," the front porch indicates the amount of "ginger bread" ornamentation
that could be applied to a house. This example in Figures 42, 43, however, would be considered quite conservative in comparison to the "Wedding Cake House" in Kennebunkport, Maine, which was constructed in the 1850's. The small pediment over the entrance of the porch is divided into two triangular areas, in each of which is a jig-saw, vine and leaf design. Posts for the support of the porch were left in their basic shapes, except for chamfered corners and the small lathe-turned sections about two-thirds of the way up the post. Between the two posts, which form the entrance to the porch and supported at each end by a small horse-shoe arched bracket, is a wide, open-work band, made up of narrow strips of wood to form small squares. These squares were then cross-quartered by delicate turned wood spindels. In place of the square design, the architect substituted in the two small areas which flank the entrance way, a large horse-shoe arch and pierced the two solid upper corners of the arched piece with holes. Except for the two projecting portions which complete the formal entrance to the porch, the railing or balustrade is plain in design and composed of small balusters. Again, the horse-shoe arch design was used as a bracket support for these projecting balustrades and, as in the large arch, a hole was made in the solid corner section of the bracket. There is a unity of design in the porch and a sense of balance in its relation to the house.
Renaissance revivalism is clearly indicated in the house in Figure 44. French influence is evident in the small round dormer window with its three-quarter spire, and the rounded out section of the front porch with its upswept ribbed roof topped with a slender finial. The architect builder must have attempted to use small strips of wood and lathe work in every conceivable way in order to make the fringe at the top of the porch as decorative as possible and yet not include any radically new design elements. The entrance of the porch is formed by a large semi-circular arch with the spandrels filled by a repeat square design of wooden strips, placed at right angles to the arch. To the right of the entrance is a long straight arched section divided into three sections by the use of two additional posts. In the spandrel areas, the strips of wood form a vertical repeat pattern of rectangular shapes, whereas in the center portion, slender turned wood spindles are set vertically in a long horizontal member. This straight arched section of the porch does, however, further emphasize the first floor window which is also straight arched. All of the windows in the house are of the straight arched type with corresponding arched pediments of brick set flush with the wall surface in the manner of voussoirs. A large, dressed rock keystone was added for decoration, as was also the band of dressed rock in the upper one-third of the second story.
which encircles the entire house. Where the builder assumed that the windows would not be too noticeable (first floor at the rear of the house), flat arched windows were used with a plain lintel of dressed rock. By using the straight arched type of window opening the builder was able to do away with the necessity of filling in the arched area with wood, since the panes of glass could be easily cut to conform to the arched design. In this house, the large front window on the main floor has been divided by two vertical mullions into three sections. The top portion of the center section was given over to a panel of colored glass. This form of glass decoration was to find final expression in the large picture windows which were in demand by the wealthy in the latter part of the Nineteenth and early Twentieth Centuries.

A typical Victorian style of home of the late Nineteenth Century is illustrated in Figure 45. With its irregular shape and ornamentation, this type of home has always held a certain charm and elegance which appealed to those who were able to afford such a structure. Of special note are the roof crest tiles and voluted hip knobs on both the house and the building in the rear. The open porch above the polygonal bay window of the second floor level, has a semi-circular arched arcade and short turned wood columns. In the spandrels, of the arcade, small rosettes were applied. Terminated by a slender finial, a cone shaped spire forms the
roof for this porch. A generous band of fish scale pattern used in registers appears between the first, second, and third floors. Over the entrance of the front porch a curvilinear pediment with a sun-burst design was placed. Decoration on the front porch consists of lathe work and jig-saw designs. Around the top of the porch, a band made up of turned wood spindels is supported by complex jig-saw brackets. Porch posts were turned on a lathe to make them appear more decorative. Divided into two registers horizontally, and small sections vertically, the railing is composed of rather large bulbous spindels. A repeat design of circular motifs forms a screen effect between the floor of the porch and the ground. Originally this home might have had a porte-cochere which is a canopied walk extending from the house out over the driveway.

A mansion constructed in the manner of the Renaissance revival is shown in Figures 46, 47, 48. The French mansard roof with alternating bands of horizontal and checkerboard designs, is terminated by a decorative cornice which has a dental pattern as one of its design elements. The center front portion extends above the mansard roof is surmounted by a "widow's walk" and has a cornice composed of first a band of scallops, then a dental pattern band and above that an elongated sort of bead and reel pattern. A second cornice between the second and third floors has a frieze of
Fig. 48
scallops plus voluted brackets which form a sort of corbel table effect, which in turn supports the overhang of the roof. It is possible that a glassed-in observatory was originally intended to occupy the area enclosed by the "widow's walk." Only on the front is there any uniformity in so far as the window styles are concerned. Windows of the first floor are the straight arched type, while those of the second and third floors are of the stilted arch type, with heavy projecting curvilinear pediments. On the observer's left (Figure 47) the first floor windows are of the straight arched type with straight pediments on which some decoration appears. Second floor windows are of the segmental arch type with curvilinear pediments on which a decorative ornament was placed. Then on the third floor, the stilted arch type was used, with a curvilinear pediment and again the decoration on top. Each window is framed by the application of wide vertical strips which flare out at the sill and at the top, with an arched pediment and a keystone completing the frame. Windows of the mansard roof appear like dormers but do not present the problems of true dormers, one of which is cross ventilation. These dormer-like windows on the front are divided into two sections by a large mullion, thus making two narrow stilted arch windows with only a single large pediment. (Figure 48). Of particular interest are the small coupled projections which
seem to support the window sills (Figure 47). This suggests that a proto-type existed in which the sills actually required support because of the weight involved. On the second floor, another interesting feature is the small curvilinear pediment supported by large curvilinear brackets which project out from the outer wall surface on the center front of the building (Figure 46). Beneath this small projecting pediment is a door which opens out on a small area of the porch roof. This area is defined by a squat wooden railing on three sides with the balusters of the railing being of a heavy "I" shape with heart shaped perforations at the top and bottom. The cornice of the front porch simply repeats the design of the cornice which separates the second and third floors. An odd baluster design was used for the porch railings. It is a kind of vertical chain design with one complete loop in the center and a half loop which is fastened to the long horizontal members of the railing.

In this house there is a noticeable absence of chimneys. The one large centrally placed chimney suggests that heating was adequate and probably achieved by a combination of fireplaces and stoves.

Small architectural items continually appear in homes which are incongruous and extraneous detail to the house as a whole and yet must have had a reason for being. Why were they made? What purpose or reason dictated their
presence? The answers to these questions can only be ascertained by guess work. One such oddity is shown in Figure 47. The last window at the rear of the main portion of the house, on the first floor, has a small vertical paneled section beneath the window sill. Was this opening cut originally for a door? If so, why was not siding used rather than a panel? If we discredit the rather oblong panels of the side bay window, in no other part of the house can a similar section be found. Another strange bit of architecture in so far as its relationship to the house is concerned, is the sun porch with its second floor and flat roof (Figure 46). Such projecting rooms were popular, however, in this period of building. Obviously, it is a later addition to the house, but why did the architect emphasize the vertical elements in this contribution, when the emphasis is plainly horizontal? Why were small brackets, seemingly used as supports for the flat roof of this addition, even considered if the remainder of the cornice was to vary from that of the house proper? Why were flat arched windows used? Why are the second floor windows framed up to the cornice line when such is not the case in the other windows of the house? It would seem that if additions are to be made on a period house, they should be in character with the house without detracting from the balance and design of the original.

The carpenter builder, though greatly responsible
for many of the odd and curious elements in buildings, was often forced to contend with the whims of his employer. This mansion, as shown in Figure 46, is, with the exception of the sun porch and minor points, unchanged from its original plan. At a later date, it was decided that the area above the front porch, enclosed by the railing, would be more practical if it were walled up and made into a type of screened in sleeping porch (Figure 47). On close observation, the curvilinear pediment can be seen projecting above the roof line of this addition. Today, the pediment, door and railing are once again presented to view (Figure 48) and the balance has returned to the facade.

A feature representative of the mansion of the late Nineteenth Century, is the long circuitous driveway which usually terminated at a large building in the rear where the carriages and horses were kept. The long unbroken fence made of bent iron rods is also characteristic.

A house in Figure 49 is relatively the same design as the one shown in Figure 46, but has less ornamentation and, with the unbroken front, appears more box like. What ornamentation is present is Renaissance in character, while the small, angular chimneys suggest a medieval prototype. Here, again, the French mansard roof was used but the decoration is a fish scale pattern, while in the cornice a large simplified type of rosette design appears at the
Fig. 49
corners and in the interval between the window pediments. The window casings of the dormer-like windows in the mansard roof have small attached columns above which is a heavy curvilinear pediment. All of the windows and doors are of the segmental arched type with the first and second floor windows divided by a vertical mullion. There are no true pediments over these windows, but a similar form was indicated by dividing the large window space into two smaller portions, leaving a wide arched design at the top. The main cornice, which is between the second and third floors, is made up of a small dental pattern and a wide band of moulding with pendant-like projections at the corners and in the intervals between the windows. Decorative wooden brackets spring from the top of the pillars of the porch, which are tall and slender with a bulbous effect at the top. On the underside of the porch roof, in the interval between the pillars, a decorative pendant can be observed.

Another variation of the box type mansion is shown in Figure 50. It has a relatively flat Southern Colonial hip roof with a generous overhang supported by Jacobean pendants. Two interior chimneys at each end, which would allow for the use of a stove in each room, indicate that the problem of heating was solved quite satisfactorily. All of the windows are of the large, flat arched type except for the doubled, semi-circular arched window on the second floor.
front. A Victorian element is present in the main floor windows which extend from the ceiling to the level of the floor and tends to reduce the importance of the walls. The large number of windows gives the house an open appearance. While most of the decoration is Renaissance in character, the porte-cochere (right side of Figure 50) is a French design element. Coupled turned wood posts support the porch roof while at the top, on the underside, is a wide band of decoration made up of turned wood balusters. The interval at the top, between the coupled posts, is filled with three small balusters enclosed at the top and bottom by solid sections in which a circular motif was applied. Brackets which support the decoration around the under edge of the porch were formerly small separate elements. In this house the brackets have been elongated and span the entire distance between posts. Along the ridges of the roof of the porte-cochere a degenerate form of crest tile was used which consisted of a straight piece of tin, crimped to fit the angle of the roof and perforated with an occasional hole for a decorative element. The roof over the round apse-like section of the porte-cochere is conical in shape, while beneath it there is a small arcade with squat columns. Beneath this arcade is a shingled section executed in a wavy design. A small gabled projection on the porte-cochere extends both towards the front and rear to give added covered area. In this
gabled area is a semi-circular sun burst or wheel design which has been further emphasized by painting. A question might arise in regard to the construction of the rounded portion of the porte-cochere. Why did the architect place just two supports for this rounded section in such a way that the small railing between them would be straight rather than curved to conform to the round shape of this projected element? If three posts for supports and a curved railing connecting these posts had been used, would not the end result have been more in keeping with the over all design of this section? Such details, though recognized today, were overlooked or solved by the architect to the best of his ability with little real knowledge of good design and practicality. Also noticeable are the screen-like panels between the porch floor and the ground level which were made of thin strips of wood criss-crossed. This is a very simple solution in comparison to the house in Figure 45.

Built between the 1870's and 1880's, the Gotch home on Kirkwood Avenue (Figure 51) was indicative of the position which the owner held in Iowa City. The family came from Chicago in the early 1870's and while in Iowa City, Mr. Gotch was co-owner of the large meat packing and processing plant. This home is typical of the brick, box-style, Georgian mansion popular in the late Nineteenth Century. The house has a deck-type roof with a decorative
railing or "widow's walk" on top. A heavy Maltese cross design forms the panel decoration of the "widow's walk" while the broad heavy ledge is visibly supported by small brackets. Large coupled, double, Jacobean pendants, along with smaller doubled Jacobean pendants, form a sort of corbel table which supports the roof overhang. In the corners of the house are alternating long and short blocks of dressed rock or ashlar, known as quoins. Most of the windows are of the stilted arch type with heavy projecting curvilinear pediments or jackets. The large window on the second floor front is broken down into three stilted arch type windows. On the first floor front, a large recessed, stilted arch doorway is flanked on each side by a segmental arched window, and heavy curvilinear projecting pediment. Whereas all other window pediments project out from the wall surface, an angular bay window (left side of Figure) has the pediments set flush with the wall surface. Also noticeable are the small Jacobean pendants which support the roof overhang on the bay window. Again on the front porch, Jacobean pendants are used. The porch consists of a depressed arch type of arcade, with coupled wooden posts which accentuates the entrance to the porch. Around the tops of the posts are applied bands and scallops. A flared effect at the base of the posts is accomplished by applied curvilinear brackets. Of dressed rock, the water table is quite prominent and
contrasts favorably with the rusticated ashlar of the foundation. The basement windows, which are below ground level and required a small excavated area to allow for lighting of the basement, probably caused some concern to the occupants, as heavy rains or melting snows would result in flooding of the basement. To the right of the house can be seen a huge brick barn with a cupola, in which the horses, buggies, and accoutrements were kept. The soundness and ample size of the building suggests the importance and pride that was felt in owning spirited teams and fancy carriages. Elderly residents of Iowa City can vividly recall the days when a man was judged by the pretentiousness of his home, the wild beauty of his team, the amount of decoration on his harness and carriage, and often the number of children in his family.

Another large brick mansion of this era was the Close home (Figure 52) with its large "widow's walk" and glassed in observatory from which much of Iowa City could be seen. The ornamentation on this home is Renaissance in character. The impression of a large heavy cornice is given by the wide paneled wooden band with its applied diamond shapes, the large, decorative, wooden brackets which support the roof overhang, and the smaller brackets which form a sort of corbel table. Here again the cornice line is broken in the gable, which is a feature derived, in part, from the Baroque period. Of particular note are the four centered
arches in the gables, which were formed by the wide wooden paneled portion of the cornice. Oculus windows were utilized in the gable areas but rather than the round or quatrefoil design, the oval shaped window of the Renaissance was used with a heavy pediment. In the main portion of the house, all the large windows of the second floor are of the semi-circular arched type with the exception of the one window above the portico on the front which is more of a depressed arch form. Only on the front of the house are any of the windows divided by a vertical mullion making two windows out of one opening. Most of the windows on the ground floor are of a depressed arch style except for the double glassed door which gave access to a small open porch to the left of the portico. Of particular interest are the window pediments which appear to be doubled or compounded. First there is a large relatively plain, carved pediment which extended down a third of the length of the window with a smaller pediment both curvilinear and angular jacketed over the primary one. This made a very heavy prominent pediment. Apparently the architect attempted to build all of the popular accessories on the front of the house. First there is a semi-circular arcaded portico with its balcony top. Then to the right is an angular bay window with a decorative cornice and balcony. On the left side of the portico is a balconied projection with a canopy, bracket supported and with a stalactite
fringe of decoration around the edge. A grouping of three such elements all on one face of a house has a tendency to nullify all three, while the design and character would have been more clearly noted had only the portico or bay window been used on the front. The water table of dressed rock contrasts and yet serves as an intermediary element between the restricted ashlar of the foundation and the red brick of the house. A fence of iron piping and woven wire has replaced the wood and iron rod style of fence popular somewhat earlier. A peculiar arrangement exists between the tall chimney and the observatory. The architect was probably conscious of the fact that the observatory would be very close to the chimney, but to change the placement of either chimney or observatory would mean considerable adjustment throughout the house. He solved the problem by simply extending the chimney on up above the top of the observatory to prevent smoke from obscuring vision. On the interior of the house, the rooms were large, with huge marble fireplaces and massive glass chandeliers. A stair well extends from the first floor to the observatory. The Close family, at one time one of the more wealthy and influential families of Iowa City, owned and operated both a linseed oil company and a glove factory, with portions of these buildings still standing today. The practice of building the family residence near the site of business is exemplified here for the glove factory was only
a few blocks away and the linseed oil company diagonally across the street. The building formerly used by The Daily Iowan, and known as Close Hall was donated by this family to the University.

The Linsley home (Figures 53, 54) clearly illustrates the variety of architectural features which could be incorporated into one house by the carpenter architect. One is awed by the amazing amount of these architectural motifs and embellishments. A liberal amount of fish scale patterning was employed in the upper two-thirds of the house and wherever an opportunity was presented, as in the gable area, the pattern was varied. Barge boards became very decorative with a scallop design and rosettes. In the peak of the gable is a large ornament composed of brackets supporting a semicircular arched shape which in turn is flanked by two triangular sections of sun burst pattern. Above this arched section is a trefoil pattern with more sun burst design. Dividing the wall surface of the gable area in half is a narrow band of knob-like projections. The large corner chimney, crowded on the left front by the large first floor window, and the small second floor window, and on the right by a projecting second floor bay window, exhibits a rare architectural feature, the corner buttress, which is early English in style. The offset, which divides the buttress into stages, is sloped at a very acute angle, while at the
Fig. 54
top the buttress is terminated with a triangular head or pediment. Note the recessed trefoil type of pattern in the small pediment. On both the left and right side, at the point where the chimney begins to taper, is an architectural element called a skew table. "It appears formerly to have been applied to the stones forming the slopes of the offsets of buttresses and other projections." Below this skew table on the front side of the chimney is a rectangular, decorative panel which was carved out of the brick surface. Running from the lower one-third of the chimney on the front surface, is a triangular ridge of brick which extends to the top, and whose identity is never lost even though it passes through the various mouldings of brick. These mouldings give the chimney a bulbous, flared effect as they terminate. Note also the small area of chamfering near the top of the chimney. In the front, the foundation of quarried rock, left in a semi-rough state, was extended up above the water table where a sill effect was made. Then when the large first floor window was constructed, another sill of dressed rock was included making, in effect, a double sill. The semi-circular arched window is flanked on each side by three large heavy blocks of dressed stone which flare at the top and bottom to form a projected case for the window. Note the two rosette designs, one on each of the lower blocks.

Alternating light and dark colored dressed rock voussoirs make up the pediment and a keystone with a carved design fulfills its intended purpose. The arched portion of this window is made up of a cut glass sun-flower pattern. Resting on top of this heavy projecting pediment is a rock window flower box effect with a cast iron railing of a fleur-de-lis design running around the top edge.

A formal effect is given to the house by its double approach, the two curved, stepped areas which lead up to the porch proper, and the rounded central section with its cone-shaped roof and finial. This balance is further carried out by the large window which is directly behind the circular section of the porch, and the two doors, each of which is accessible from a different approach (Figure 54). Note that the cornice line of the porch was carried across the front of the building right up to the large semi-circular arched window, thus dividing the first floor from the upper part of the house. The arcade of the porch is of the straight arched type, while the short round wooden columns act as supports. A balustrade with lathe turned balusters terminates in a square, paneled, newel post with a round ball on top. In back of the circular portion of the front porch is an angular second floor bay window which is extended up and capped by an octagonal roof on top of which is a generous finial of cast iron. This bay window, tower element, covered with a
fish scale pattern has in the top most section, round oculus windows with a checkerboard pattern of glass panes. Note the horizontal paneled areas on the narrow sides of the tower. Just in back of this tower effect can be seen a tall, slim, hip finial, which is a short section of cast ornament serving as a kind of roof tile (Figure 54). On the left rear side of the house there is a second floor overhang supported by four large brackets. The roof over the overhang, unlike the remainder of the house which is covered by a steep pitched, gabled, roof, has the peak of the gable cut off resulting in a chamfered design.

To further complete the hodge-podge in the front of the house, the builder constructed a second floor corner porch using one free standing squat round column and two similar attached columns for support. The arcade alone was not sufficient, so the curve of the top arch was inverted, filled with balusters and made into a railing. In Figure 53, the right side shows a projecting window on the second floor which actually is an Oriel window. On the first floor is a polygonal bay window, with a rounded French type of roof. The two side sections of the window are broken up into six pyramidal shaped wooden panels. Also in Figure 53, the bulbous turned wood spindels that form a screen effect between porch floor and ground can be seen. From almost any angle, this house impresses the observer as one of the most
fantastic constructions in Iowa City.

In general, homes of the Industrial Era, while leaning toward a decorative style, followed more the unadulterated forms which the various revivals dictated. Ornamentation, though present, does not attain the full measure of acceptance that it was to have by the turn of the Twentieth Century. With the rise of the carpenter builder, homes became a fantastic conglomeration of architectural features, adopted from every known source as well as the imagination of the builder. It is a false judgement, however, to condemn or belittle these early achievements on the basis that there was little understanding of good, sound, architecture, or that the violation of both mediums and concepts was employed. These homes were just as essential a part of the late Nineteenth Century as were bustles, ostrich feather hats, the derby, stiff collars and the horse and buggy. To visualize the presence of antimacassars in a modern house would be just as incongruous as a Victorian home with the streamlined furniture of the Twentieth Century.
Factory Architecture

Most of the factories in Iowa City were never of the scale that characterized the industrial buildings of the East. Only occasionally would there be need for a building higher than three stories, for it was less expensive and far easier to simply build on an addition on the ground floor. Quarried rock, in a semi-rough state and brick were the two materials generally used in construction, although the glove factory owned by the Close family was a frame building.

Probably the oldest factory building still standing in Iowa City is the brick structure which once housed the Rate Glove Factory (Figure 55). Long before it was used as a glove shop, however, the building was used for other manufacturing. It is a two story, brick building with a sloping roof. The cornice, as it exists today, is merely a dental pattern of bricks, but the rough surface above this dental form suggests that there was a heavy cornice at one time. Windows are all flat arched with dressed rock sills. Between the second and third windows of the second floor and directly below it on the first floor, round, cast iron plates are visible which indicate that at some time iron tie rods were considered necessary to prevent the wall from collapsing. There was probably a later addition since in most early examples where tie rods were used, cast iron stars served as the point of termination on the exterior.
Fig. 55
A factory which is somewhat later in date, 1860 to 1870, is the Linseed Oil Company (Figure 56) which was owned by the Close family and employed forty men. The portion of the building which still remains is occupied by the Thompson Transfer and Storage Co. (Figure 57). Constructed of brick, the building was three and one-half stories high, with a center portion which included a fourth story. Iron tie rods bound the walls together, but long planks of wood were used as exterior braces rather than cast iron stars or plates. The large number of such braces suggests that the walls were quite thin with little metal used in the construction. Semi-circular arched windows with correspondingly shaped pediments were used on the front of the building. Pediments of the second and third stories are of brick set flush with the wall surface, while those of the first floor have a curved band of bricks which project out from the wall. Other windows in this section were flat arched with a plain lintel. In other sections of the building some segmental arch type of windows were used (right side of Figure 57).

A contemporary of the Linseed Oil Company was the glucose factory, or the Iowa City Grape Sugar Company, which was constructed in the 1880's (Figure 58). One of the largest enterprises of this period, it had a daily capacity of two thousand bushels of corn, and consumed three car-loads of coal each day. One hundred persons were employed
Fig. 57
in the making of the grape sugar, glucose, and corn syrup. A brick building, essentially five stories high, plus box-like additions on top, it was probably the tallest construction at that time. The brick chimney, which still stands, was the tallest single object in Iowa City for many years. This building was destroyed by fire in the early 1900's. From its general contour, the building was made up of a large central block with smaller rectangular additions constructed as the need for them arose.

The glass factory, one of the leading factories in Iowa City, constructed between 1880 and 1887, was a low rambling building (Figure 59). Built of semi-rough quarried rock and brick, it was two stories high. Of particular interest is the squat cone-shaped chimney which would seem to occupy a large area of the small square shaped building from which it rises. The building later became a glove factory until it was gutted by fire. Some examples of the glass work turned out by this factory are still in some of the older homes in Iowa City.

About the year 1887, the packing house, which was co-owned by the Gotch family, was constructed (Figure 60). It was a large five-story building made of brick with a shallow pitched roof. Even though constructed of brick, the building was destroyed in one of the most spectacular blazes of Iowa City history. Its average output for one day was the
Fig. 59
Fig. 60
processing of five hundred head of hogs.

By today's standards of production, the output of these factories in Iowa City was infinitesimal. However, at the time of their construction, they represented a means of obtaining finished products without the necessity of ordering from distant points. At the same time, the factories induced interests from the East to consider additional enterprises. In this way Iowa City prospered even though the Capitol had been removed to Des Moines. However, as the larger cities began to draw the bigger firms and competition became greater, industry in Iowa City declined. By the early 1920's, manufacturing was practically non-existent, and the State University of Iowa, with its advanced educational opportunities, became the focal point of the City.

**Business Houses**

Architecturally speaking, the features present in the old business houses in Iowa City are the same as those found in the homes of this period. In some examples the architecture and ornamentation is too elaborate but often this was considered a means of advertising for the merchant. The late Nineteenth Century saw the rise of the popular "business slogans" and impressive references to the age and stability of the concern in their advertising. Cast iron fronts, applied to the front of a building in sections, were shipped from St. Louis and Cincinnati. This was a period
when every merchant was able to build the type of store that he admired or wanted. While this did not always result in good architecture, to the merchant it was at least colorful and decorative and helped sell his merchandise. A factor which greatly influenced building in general, but especially business houses, was the various expositions and fairs of the late Nineteenth and early Twentieth Centuries, held in Glasgow, Scotland, in 1888, Paris in 1889, Chicago in 1893 (The World's Columbian Exposition), and Paris in 1900. Particularly influential was the Buffalo Exposition in 1901, with its display of electrical power and the large number of small inventions which were exhibited. With the exception of a few buildings, most of the business concerns in Iowa City are still housed in the original structures, only slightly altered by time, while others, apparently modern on the outside, have an inner shell or foundation which was constructed long before the Twentieth Century arrived.

Iowa Avenue at about the turn of the Century appeared as is shown in Figure 61. At the left is the old Unitarian Church with its buttressed tower and small, rose window. This building was later taken over by the University and housed the School of Music. At the far end of the block can be seen Close Hall as it was before fire caused the loss of the turret-like projection, with its cone shaped roof, which was on the front of the building. At the right of the picture is the St. James Hotel, which was destroyed by fire.
and replaced about 1911 by the Dey Building which is still standing. With the exception of the Unitarian Church and the St. James Hotel, all the other buildings are still in existence.

Built in the 1870's, the brick building in Figure 62 was originally an inn. It has a shallow, pitched, gable roof with a wooden, curvilinear, false front which hides the pitch of the roof. The overhang of the roof is supported by large wooden brackets. Acting as part of the cornice is a frieze with a dental pattern made of brick. Stilted arch type windows were divided into eight sections by prominent vertical and horizontal mullions. Projecting pediments which conform to the arch of the window form a jacket which fits the upper one fourth of the opening. However, instead of curving the top of the pediment, an angular lintel-like design of brick was used. First floor windows are of the segmental arch type with curvilinear pediments. The back portion of the building was added at a later date, when window pediments became quite decorative and the cornice and frieze more elaborate.

Early artisans often exhibited their particular craft on the facade of their business houses. Then in the late Nineteenth Century cast iron facades which were a form of applique, became desirable. The old Maresh Tin Shop (Figure 63) illustrates this type of building. All of the
Fig. 62
Fig. 63
ornamentation was merely a decorative integument, applied to a brick wall surface. Also note the cast iron columns which form support for the large window section of the first floor. Renaissance and Gothic ornamentation makes up the complete facade and is a striking contrast to the modern theater building shown on the right side of Figure 64. As has been the general rule even up until the present time, builders would use a decorative facade and heavy cornice on the front of the building, but leave the sides and back of the structure absolutely bare (Figure 64). The assumption was that the sides and back would, in part, be hidden by the erection of other buildings. As mentioned previously, this practice of decorating only the sides of the structure that were to be seen is taken from the Roman builders, who were masters in the art of veneering and camouflaging a rubble type of construction. In its original state, the building facade consisted of three identical sections and included the portion now occupied by the Varsity Theater. In the middle of each of the three sections at the top, was a rectangular, squat, temple-like structure, whose only purpose was one of decoration. Originally it may have had a small tower or spire. Curvilinear brackets, the outer surfaces of which resemble cogs in a wheel, support the roof overhang, with the areas between the brackets on the frieze divided into two decorative panels. The upper panel consists of a
three-pronged leaf design, while the design of the lower panel is an inverted triangle with a half flower pattern. These designs plus the brackets and the plain band of moulding below these elements make up the decorative frieze. Instead of separating the frieze from the wall surface, this plain band of moulding, in effect, ties the whole facade together with its projecting portions which extend down until they become fused with the window pediments. Windows are of the stilted arch type with large projecting pediments liberally ornamented. The top curvilinear portion of the pediment has a vine and leaf design, while in the angular portion, a type of dental pattern, fleur-de-lis and rosette designs were used. The panels with striations, as well as the checkerboard design, and the pediments of the windows, all have a tendency to emphasize the horizontal. This horizontality is relieved somewhat by the windows and by the vertical elements which terminate the building and also divide it into three sections. It is interesting to note the wide variety of ornamentation on these vertical members which act as corner piers. At the base is a rectangular portion with vertical striations. Above this are four small, flat, pyramidal sections. Next is a long fluted area above which is a panel of fish scale. A projection on the wall surface at the top of this fish scale pattern supports a colonnette, which in turn visually supports the weight of the large corner bracket
with its crockets and finial. The last of its type in Iowa City, this decorative facade was recently removed. As shown in Figure 63, it housed the Garden Theater which was destroyed by fire some years ago.

About 1875, the Price Building (Figure 65) was constructed. An innovation of this period, and a Baroque feature in part, is the chamfered effect caused by cutting off the angle of the building. This allowed ample space for an entrance from two directions. A relatively simple cornice is broken at the corner by the Baroque pediment-like projection which acts as a suitable embellishment for the flag pole. Large curvilinear brackets support the overhang, while between them, are two smaller brackets. The original windows, those which can be seen at the extreme right of the building, were round arched with jacket pediments and a large decorative keystone.

To the left of the Price Building is a brick structure built in 1891. It has a very large cornice with brackets for support and at the center top, a Baroque pediment. Note the pylon-like blocks with round cylinders on top which cap the four large brackets. The second floor windows are of the segmental arch type with no prominent pediments. In the large center window, which was divided into four sections, the architect or builder did not consider it necessary to have windows made to fit the arch. Instead, he merely filled
in the arched area with stone or brick, had a design applied on its surface, and ordinary windows installed.

A type of brick building which was popular in the 1860's and 1870's is shown in Figure 66. It has semi-circular arched windows with correspondingly arched pediments made up of two rows of brick flush with the wall, and set end-wise in the manner of voussoirs, while a third row projects out from the wall surface. A wooden overhang is supported by four huge Jacobean pendants. Note the large dental pattern which acts as a transitional element between the wall surface and overhang. Compare the size of these Jacobean pendants with those of the building on the right.

French influence is shown in the brick building in Figure 67 which uses the mansard roof. Typical of the latter part of the Nineteenth Century was the decorative cast iron railing that fringes the top of the roof. Three bands of fish scale pattern add decoration to the roof. The overhang is supported by coupled wooden brackets with the cornice line broken at the corner angle of the building. Here, again, the corner was cut or chamfered, but the only virtue derived from this feature were the corner windows on each of the three floors. Dormer-like windows of the mansard roof are of the semi-circular arched type with heavy curvilinear pediments, while the second floor windows are of the stilted arch type with both angular and curvilinear elements.
Fig. 66
Fig. 67
in the pediments. Note that the pediment over the second floor corner window, is of a different design than the others, with more emphasis on the angular. At the top, over the corner, is a curvilinear pediment effect which bears the name of the block and is flanked on each side by a flame design. On the short side of the building, the third floor windows are coupled whereas on the long side, the windows are single and evenly spaced. Beneath the sills of the second floor windows are two, square, slightly projecting elements of dressed rock, which, in this instance, serve more as a decoration than an actual support for the sills. The upper two floors suggest a sense of balance which is lost on the first floor with its lack of windows and odd placement of the doors. At the time the photograph was taken, the first floor was occupied by a bank which, in part, accounts for its peculiarly modern aspect.

In Figure 68, the three story brick building has a wooden curvilinear pediment at the top which seems to give more of a finished appearance to the building. Note the vertical paneling in the pediment. This type of building is essentially a product of the Renaissance revival with the large curvilinear pediment on top, suggesting the Baroque. The cornice sets well out from the face of the structure and is supported by large, wooden, Jacobean pendants. Semi-circular arched windows were used on the third floor with
large semi-circular arched pediments, while on the second floor, windows of the segmental arch type have correspondingly arched pediments. Note that in this building the arched areas of the windows have glass panes rather than wood or brick to fill in the area. To the right of this building is an example of a Renaissance window arrangement. By using rough finished rock for the voussoirs and the lintels of the two side windows, a Romanesque quality was added. Here, the large semi-circular arched section has been filled in with brick. This was done at a later date, however, and suggests an attempt at modernizing an old building. Note also the odd shaped paneled effect on each side of this large arch.

The brick building to the left in Figure 69 shows an architectural feature that was considered quite desirable in the late Nineteenth Century, namely, the decorative cornice section which was applied to the brick surface. This cornice seems inadequate for the building since it was not extended at least around the corner which faces the alley and flush with the wall of the building on the right. Upon first glance one becomes aware that this cornice is non-functional and was merely applied as a means of terminating the building. Here again the attempt was unsuccessful. Since the cornice, shaped like a base of an inverted triangle, tends to draw the eye down to the windows, the naked corners
of the building become quite noticeable and the eye follows this line down to the street level unimpeded by the small corner section of the cornice. An architectural element of this caliber is traceable in part to the Roman concept of building. Here the windows are of the flat arched variety with angular projecting pediments.

On the right side of Figure 69 is a brick building which dates from the early 1860's and 1870's. Even in these early structures the cornice was merely applied to the wall surface and supported by large, wooden, Jacobean pendants. However, the builder extended the cornice far enough to include the entire width of the building. Flat arched, twelve-paned windows were used with lintels and sills of dressed rock. Note the circular plate-like discs which serve as outside terminations for the iron tie rods employed to stabilize the thin brick walls. Also note that there is no relation between the modern store front and the old building which is visible above. Cities and towns in America are very adept at this solution to modernization. The first and second floors of a building will have a very modern aspect both inside and out, while the floors above, the basement walls and the foundation will be the shell of an old building.

In the late 1870's and early 1880's a brick structure known as the College Block Building was constructed
(Figure 70). It has elements of the Renaissance, Baroque and Gothic. The large decorative, curvilinear pediment-like ornament which crowns the top of the building is a late Renaissance design bordering on the Baroque. Three different sizes of brackets support the cornice overhang. Between these brackets in the portion of the frieze just below the large decorative ornament on top of the building, are applied oval-shaped decorations. The two extremities of the cornice are marked by exceptionally large brackets supporting a block shape which terminates in a lancet arched design. While there is a strict sense of balance in the arrangement of the second floor windows, the arrangement is an uncommon one. From either end there is, first, a single window, then a coupled window, followed by two single windows, another coupled window, two more single ones, another coupled, and terminated with a single window. Pediments over the single, segmental arch type of windows, are both curvilinear and angular with a large decorative, non-functional keystone. Note the "tear drop" pendants. The coupled windows, of shouldered arch design, have a large pediment supported by a bracket at each end. These pediments are suggestive of the Baroque, with the broken peak and the finial-like object that projects up into this open area. A cornice which seems to separate the first and second floors is quite heavy in appearance. Wherever the cornice
Fig. 70

[Image of a street scene with buildings and cars]
intersects a vertical pier, there is a wide, squat bracket supporting a block which has its upper corners beveled, with a cylinder on top.

By the 1890's front wall surfaces on business houses were becoming less important and more window space was allotted. This was largely the result of the accepted use of steel as a framework with brick or rock merely added as a covering. Construction of this type, however, did not lessen the architect's ability to interpret the various revivals which swept the country, but rather gave him more freedom to attempt architectural effects and forms which heretofore defied interpretation because wall surfaces of a building constructed without the aid of steel could not be weakened. The brick building in Figure 71, largely Renaissance in character, was constructed in the 1890's. It has a heavy cornice made up of first, a wide band with a repeat garland design, Roman in origin, above which is a dental pattern. Next, a corbel table effect made up of consoles, supports the overhang. Above this cornice, in the center portion of the building, is a large pediment with a decorative vine and leaf design, dental pattern and consoles. If the windows of the second floor are blocked out, the building appears very Classical with its fluted pilasters, Ionic capitals, Roman entablature and pediment. The large central window of the second floor is a segmental arch type
with a similar arched pediment. Note the large, non-functional keystone. This window is subdivided vertically into four equal sections by three mullions and divided at the springing of the arch by a wide horizontal mullion. On either side of this central window is a small version of a Classical temple form, with attached columns, entablature and rounded pediment, which became a window merely by the addition of glass. Possibly this window design was derived from a knowledge of Palladian forms.

The Renaissance revival was strongly accepted throughout the United States for all types of buildings. Figure 72 is an example of a structure influenced by this revival which also shows strong Roman characteristics. Roman in concept are the tall, slender, coupled pilasters which theoretically support a form of entablature above. Also Roman are the rectangular panels between the second and third floor windows with their garland designs. Because of the coupled pilasters a broken cornice line was necessary. Note that in this building the windows, which appear to take up most of the wall surface, are separated by a very narrow vertical section which either has attached columns supporting the arched pediments as on the third floor or small attached pilasters between the windows as on the second floor. This indicates that the facade of the building was merely superimposed on a metal framework with all the visible architectural
elements non-functional and added for decoration and design only. On the right side the curvilinear pediment and the attached columns of the third floor windows, as well as the garland designs in the rectangular panels, have been removed in an effort to make the building appear more modern.

Built in 1891, the brick building in Figure 73 also has a strong Renaissance appearance. Between the 1880's and 1890's, the practice of putting the date of the structure on a decorative pediment on top of the building became very popular. In this example, the pediment and cornice are made of dressed rock. Of particular interest is the large, round, flower design at the top of the pediment. Four large brackets support the overhang. The large three-sectioned straight arched window of the second floor, has a heavy curvilinear pediment with a center portion sweeping upward to form a roof effect. The twisted rope pattern along the top edge was a design widely used by the Romans. A wide band of colored glass in the top center of the window, though it seems out of place on a business house, was extremely popular in the late Nineteenth Century.

In 1899, the Patterson Block Building (Figure 74) was constructed. The facade of brick with Renaissance ornamentation is again only superimposed over the steel frame of the building. Across the top edge of the facade is a long panel which has two curvilinear bracket-like
Fig. 73

Fig. 74
projections on each side with a vine and leaf design. Across this panel is the name and date. A relatively heavy cornice is broken by the projecting center section of the building which extends out from the two side portions. It is possible that the center portion, which contains the triple stilted arch windows, more decorative cornice, and the name pediment above, was the original building, while the side sections, with the triple flat arched windows, were added at a later date. This seems logical since the cornice of the center section has a corbel table effect and dental pattern, while the side portions have only a dental pattern. The three pilasters of the center section terminate with a small, plain, angular capital. Note that the base of the pilaster and its capital are identical. This is a Roman concept of architecture. Pilasters of the side portion are narrower, with a plain rounded capital which supports a bracket effect terminating the building. Since the windows were so close together, the architect merely fused the three pediments but gave them a sense of individualism by adding three, large, non-functional keystones. In the large lintel that spans the three windows of the side portion, the Roman garland design was again employed.

It is apparent from the examples of business houses
which exist that the various revivals which came to America found acceptance in the Middle West as readily as they were adopted in the East. The same styles and architectural features were utilized in both business houses and the homes of the individuals who were connected with these businesses. As manufacturing began to decline in Iowa City and the University became increasingly important, the new building projects began to show more of a traditional American quality although they were still to be influenced by European prototypes.

**Buildings of the State University of Iowa**

Organized on February 25, 1847, it was not until somewhat later that the University proper was opened. First classes met in the Mechanics Academy (Figure 75) whose corner stone was laid on June 14, 1842. Most of the work for the two story brick building, 54½ by 26½ feet, was donated by various masons and carpenters, and was ready for use one year after the laying of the cornerstone. From its outward appearance, the building resembles a two story Colonial design, with flat arched windows and dressed rock lintels and sills. A cupola placed on top possibly was intended to house a bell. By placing the door at one corner, the balance of the building is altered to an informal type. The abundance of chimneys would suggest that ample heat was
available even though fireplaces were the only means of obtaining any great amount of heat. This building existed as a University structure until 1897 when it was torn down to make room for the erection of the first University Hospital.

In 1863, the brick building known as South Hall was constructed (Figure 76). It was a three story building erected on a high base of quarried rock. Coupled Jacobean pendants supported the roof overhang and the cornice line was broken on both sides for no apparent reason except to create the impression of two wings. All of the windows were of the segmental arch type with heavy curvilinear pediments. A strict formal balance was maintained throughout, with a formal staircase leading up to the door on each face of the building. Note the great number of chimneys on this structure. The problem of heating a building this size was a major one in the 1860's since stoves and fireplaces were still the only means of heating any enclosed area. This building was destroyed by fire in 1901.

By an appropriation of fifty thousand dollars, the University erected a Medical Building in 1882 (Figure 77). Essentially Renaissance, with a French mansard roof, the building was made of brick with dressed rock embellishments and a foundation of quarried rock. Interesting to note is the corner tower effect with its tapered roof and pyramid cap. A feeling of great weight and additional height was
given the structure by extending the third floor windows up through the cornice line and terminating them almost at a level with the top of the mansard roof. This creates, in part, a feeling that these are dormer windows and the illusion is sustained by the triangular pediments above these windows. The large, projecting, vertical members that seem to extend at least twelve inches out from the wall surface, support the large triangular window pediments and also act as a window case. The triangular pediment of the third floor window of the tower is a design taken from a medieval roof type of construction. It has a king post, tie beam, rafters, and hip knob, but these elements are neither functional nor refer to the actual structure of this roofed area. First and second floor windows were incorporated vertically into one large semi-circular arched opening. The horizontal panels which divide the windows were slightly recessed or minimized by the emphasized vertical members. Note the exceptionally large segmental arched window of the second floor of the tower, which was divided into six large sections by two vertical and one horizontal mullions. This building was demolished by fire in 1901 along with South Hall, to which it was adjacent.

In 1885, the Science Hall (Figure 78), now known as the Geology Building, was constructed. Very similar to other University buildings of this date, the structure,
however, has its exterior wall surfaces broken up into various planes or set backs. Segmental arched windows with correspondingly shaped pediments were used in the second and third floor, while flat arched windows with angular pediments were used on the first floor. In 1905 this three thousand ton building was moved one hundred fifty feet to its present location, in order to make room for McBride Hall. Specially trained crews, using jacks and timbers, moved this building so expertly that no major cracks appeared in the relatively thin brick walls. This operation was considered a notable engineering feat at that time.

The brick building which still stands between McBride Hall and University Hall dates from about 1866 (Figure 79) and formed one of a trio of buildings on the campus at that time. Originally known as the Chapel Building, it was gutted by fire in 1897. Built somewhat on the style of Old Capitol, but lacking porticos and cupola, the building was erected on a high base of quarried rock. Windows of the first floor are of the flat arch type, while those of the second floor are semi-circular arched. Again note the placement of the chimneys along the wall surfaces, suggesting the use of fireplaces and stoves as the only means of heating a large building of this type.

The University erected additional buildings,
Schaeffer and McBride Halls, about 1905, and continued to build through the years. University Hall was constructed in 1924, the University Experimental Schools in 1925, Iowa Memorial Union in 1926, 27, the Field House in 1927, the Law Commons in 1934, the Fine Arts group in 1936. Most of the buildings constructed after the turn of the Century and which form the group around Old Capitol, are a product of the Renaissance revival. The buildings were constructed of ashlar or dressed rock with pilasters, Ionic capitals, panels with garland designs, etc. Gothic revivalism is clearly shown in the University Hospital and its tower.

Like the business firms of the City, the University buildings echo a theme of endurance and age, and express the various architectural revivals that influenced all contemporary construction.

**Miscellaneous Buildings**

After the first Johnson County Courthouse was destroyed by fire in 1859, a space of five years elapsed before a new building was constructed. This building, erected in 1866, was rectangular in shape, and made of brick with a cupola or tower on top (Figure 80). The existence of the many chimneys along the outer edge of the roof, indicates that heating was accomplished by fireplaces and stoves. It undoubtedly had a heavy cornice, a shallow
pitched, hip roof and a uniform placement of windows. However, little is actually known of this structure for it was torn down in 1899, having served only thirty-three years.

On December 20, 1898, a committee was appointed which consisted of two men from each ward and township. It was their duty to contact the residents in their sections to determine public reaction to a new courthouse. A special election was held on February 1, 1899, to decide on the question of issuing bonds to build the new courthouse. The first proposition which was submitted to the voters was whether the board of supervisors should be authorized to borrow ninety thousand dollars and issue bonds in the name of Johnson County for the amount borrowed as well as a special tax of 1.8 mills on the assessed valuation of all taxable property of Johnson County for the year 1899 and each succeeding year until all the bonds were liquidated. The election was in favor of the proposition, and the ninety thousand dollars worth of bonds was purchased by L. W. Prior, a member of Dennison, Prior & Co. of Cleveland, Ohio. On April 1, 1899, plans for a courthouse drawn up by A. W. Rush of Grand Rapids, Michigan, were selected. The contract for construction was given to Rowson & Son of Iowa City and on December 2, 1899, the cornerstone was laid. Local artisans were employed by Rowson and Co. and most of the material was purchased from local dealers. The copper and cornice
work of the tower and the slate roofing were done by the Cedar Rapids Cornice Co. The "art glasswork" in the domes was furnished by J. R. Allward of Des Moines, Iowa, a firm then recognized as the leader in "art glasswork" throughout the Middle West. All the frescos and wall decorations were done by the William G. Andrews Co. of Clinton, Iowa. This Company also did frescos in the court houses at Clinton, Grundy Center, Hampton, Cherokee, Garner and Washington, Iowa, Ft. Wayne and Rushville, Indiana, the United States District Court room in Milwaukee, Wisconsin, the Iowa Building at the World's Fair in Chicago (1893) and the Scottish Castle at Harpers Ferry, West Virginia. C. E. Faucett of Cedar Rapids, Iowa supplied the gas and electric fixtures, while the mosaic floors were done by the Schricker Rodler Co. of Davenport, Iowa. Reflecting the Romanesque style of building which was introduced by Henry Hobson Richardson, the building looks quite medieval from the front with its round arched entrance flanked by two rounded turret-like projections capped with cone shaped roofs. Rusticated ashlar was used throughout the building except for the smooth course which marks the water table and the base of the central tower. Windows are flat arched with the upper one third severely set apart from the lower portion by a horizontal rock mullion. Only on the second floor of the two front turrets and in the gables at each end, were semi-circular arched openings used.
In these false arched windows of the turrets, the arches are made up of voussoirs but the keystone is not accented. Note that the lintels over the windows are merely larger blocks of rusticated rock. In the spandrels formed by the large arch of the entrance way as well as the areas above the second floor windows in the turrets and the gable section of the center portion, a decorative motif of leaves and flowers was carved out of the rock. A corbel table forms a part of the otherwise plain cornice. Finials and hip knobs were used as terminating elements for the cone shaped roofs of the turrets as well as the various hipped portions of the main roof. The central square tower rests on a base of dressed rock, the edges of which have been worked with grooves to make the blocks more conspicuous. A balustrade which encloses the lower portions of the windows in the tower, suggests a balcony, but is actually only a decorative addition. Note the two attached, narrow elements which spring well below the balustrade and extend, unbroken, up to form two small turreted projections which flank the dormer-like windows in the pyramidal roof of the tower. A tapered central core in the tower allowed the four corners to become more conspicuous and act as individual elements in the design. All of the caps and finials of the tower are made of copper rather than rock. From the outside, the structure denies the use of any steel and concrete in its
construction because of the use of large blocks of ashlar, yet essentially it is an organic building. While the structure is not completely fireproof, there is indication that this problem was considered. Henry Hobson Richardson was the individual responsible for the widespread interest in fire proofing of public buildings in this country. Dedication of the new structure took place on the 8th. of June, 1901 (Figure 81). After the completion of the Courthouse, Rowson & Son were hired by the Board of Regents of the State University of Iowa to complete the College of Liberal Arts Building.

The City Hall (Figure 82), a brick building constructed in 1881, has Gothic elements in the dormer-like windows, a French mansard roof, Renaissance cornice and Moorish design pediments over the windows. The barge boards of the windows were cut to form a trefoil pattern but the window behind this decorative frame is round arched. The roof overhang is supported by large wooden brackets. Note that the continuous course of dressed rock, which also forms the pediments for the second floor windows, almost touches the first element in the cornice. A dark, rough rock alternates with the smooth, white, dressed rock of the lintels. On both floors, tall, slender, segmental arched windows were used, with the pediments becoming part of a course of dressed rock. These horizontal bands, plus the corbel table effect
Fig. 81
Fig. 82
which forms a sort of continuous sill for the second floor windows, repudiate the sense of verticality that was established by the windows, the pilasters and the central tower. Note that the doorway and the large double window of this tower are of a different scale from the other openings in the building. The open porch effect of the tower is composed of three square piers at each corner with brackets which support the overhang of the tapered roof. Interesting to observe is the pointed arch immediately above the clock and the small steep pitched gable.

In 1878, the Iowa Investigator Building (Figure 83) was constructed. Again a French mansard roof was employed with slate shingles applied to form diamond shaped designs. Windows of the mansard roof are semi-circular arched and coupled with an angular pediment spanning both windows, while those on the second floor were round arched with corresponding pediments. A cast iron balcony at the second floor level extended across the entire front of the building. Of special interest are the striped awnings of the windows. These were considered very desirable for both decoration and purposes of shade, until Venetian blinds became more universally used. This building is a particularly good example of the previously discussed Roman concept of decorating only the front of the structure with the sides and rear remaining absolutely bare. Uneven brick walls, oddly placed windows
Fig. 83
without pediments and the long "lean-to" roof appear incongruous in connection with the highly decorative facade.

The overall picture of architecture in the Industrial Era is one of rapid growth with the influences of the various revivals clearly discernable in both civil and domestic building. While business houses and the buildings of the University were not as vulnerable to the carpenter-builder's techniques, as were the homes, nevertheless, some of these early structures display fantastic interpretations of Renaissance or Gothic styles. Terms like "Renaissance" or "Gothic" were either unfamiliar or grossly misinterpreted by the architects of the late Nineteenth Century, who used the term "Classical" in its broadest sense to cover them. In effect, this period might be called an experimental one in which an amalgamation of architectural forms was attempted. By the post-Industrial Era, certain characteristics of building had become so generally accepted and well defined as to create, in a sense, a Baroque period in architecture.
Chapter IV

THE POST-INDUSTRIAL ERA

Domestic Architecture

While architecture did not undergo any great changes after the decline of industry, there was, however, a tendency toward the Baroque, in so far as elaboration upon the existant styles was concerned. With the increase in building of the Industrial Era, more carpenter-builders became available and, coupled with the whims and eccentricities of both owner and contractor, homes began to show an amazing amount of ornamentation. Queer and unusual architectural elements occasionally arose which were often an attempt by a builder to do away with conventionalism. By 1920's, the trend was more toward the bungalow type of house rather than the ornate mansions of the Nineteenth Century. With the depression of 1929, the smaller, less expensive, home became still more desirable. This transition from the large homes to the smaller type, however, was a gradual one. New developments in building materials as well as better contractors assisted in this metamorphosis.

Not too different in design from the Robert Lucas home (Figure 30) is the house in Figure 84. Here, however, the builder has utilized a wide paneled band for the frieze
design. The roof overhang, while still quite prominent, lacks brackets or pendants and the cornice line is broken in the gable area. Only on the front porch were brackets used, and then more as a decorative motif than for support of the overhang. A round oculus window was still employed to admit light to the attic. Window pediments have a semicircular arch motif in the center, while the extremities are angular. Note that the two vertical members, which form a part of the frame for the windows, have applied ornamentation consisting of long triangular shaped mouldings separated by a portion of a ball. Also notice the small brackets which seem to support the rather large pediment of the windows.

The architect or builder was faced with a problem, however, when the window openings were cut for the second floor. On the front portion, there was room for the large pediment of the windows since the cornice line was broken at the gable. However, when the windows were cut above the front porch, the large band or frieze, as well as the porch roof, had lessened the amount of space necessary for the windows with their large pediments. Should the size of the windows be reduced with the same pediments used as on the front, or should the same size windows and pediments be retained even though the frieze of the cornice would be altered? To retain uniformity and keep the frieze in its purest sense, the windows were left the same size as the others in the house.
but the semi-circular portion of the pediment was not added leaving a relatively plain, straight, lintel-like pediment. Basement windows are of the segmental arch type with bricks set in a pattern of voussoirs to form the pediment.

In Figure 85, straight arched windows were used with a Gothic ogee pediment over the second floor windows. The first floor windows have a straight arched pediment and keystone, because the porch roof precluded the use of the Gothic ogee pediments. Note, however, that the small second floor window above the front door has no pediment, since the top of the window is flush with the single narrow band of the frieze. The two dormer-like, gabled, projections of the second floor were necessitated by the shortsightedness of either the builder or owner in failing to extend the wall surfaces high enough so that the roof would not interfere with the rooms of the top floor.

The house in Figure 86 again shows these second floor dormer-like windows. In this instance, each window of the second floor has a small slanting, roof-like projection which serves as a pediment. First floor windows are flat arched while those on the top floor are segmental arched and coupled. Here the barge boards have become extremely elaborate in design, with a circular motif alternating between a banded leaf or stalk design. This is a "carpenter Gothic" interpretation of the barge board and its design.
Note the wooden brackets on the porch with a bead and reel design and the circular quatrefoil pattern in the small brackets which spring from the supports of the porch.

An example of inaccurate planning which resulted in a house broken up into curious architectural elements is illustrated in Figure 87. It has strong Renaissance characteristics with its angular dome capping a large, angular, bay window, and the small, rounded, projecting roof over the balcony above the second floor. This large dome was ribbed and shaped much in the manner of the dome of the Cathedral of Florence by Brunelleschi. The front porch is particularly unusual with its small, short, colonnettes seemingly supporting the roof, and the spandrel areas covered with siding. Note the stair step or rampant-like window arrangement, with its colored glass panels, which appears on the right side of the house.

A true form of the barge board and its design is illustrated in Figure 88. Here the spandrels of the barge board form a large design in the peak of the gable from which hangs a huge flower-like pendant. Alternating circles and quatrefoil designs cut out of the board make up the overall design of this architectural feature. Note the up swept roof, which is accentuated by the sweep of the extremities of the barge boards. The house is essentially a product of the Gothic revival, although the builder added a few incon-
gruesome notes which confuse the design. The curious gabled projection which juts out above the front porch, seems to have been a whim of the carpenter-architect, and, at best, served only to increase the cost of building the house. It is interesting to note, however, that the architectural members which make up this gabled projection, conform to the elements of a half-timber type of construction. The center panel acts as a king post which supports a horizontal member or tie-beam, and is further supported by two large curved braces. Here the gable windows are of the pointed or equilateral arch type with frame and sill. A double shoulder arched window on the second floor front has an angular pediment with a large quatrefoil type of design in the center. The windows of the first floor bay window are segmental arched with a scalloped pattern around the top of the bay. Interesting to note is the splayed effect of the window frame as it meets the sill. Porch decoration is limited to large turned wood elements with pendant extremities. The height of the chimney was dictated by the steep pitched roof. Note the fluted chimney and its stepped-out effect at the top.

Illustrating the more conservative type of house of the late Nineteenth and early Twentieth Century is the example in Figure 89. Without the decoration of the porch and the gable, the house is relatively plain. Fish scale
shingle design and a picture window with a wheel or sun burst pattern in the pediment make up the decoration of the gable. Note the band of vertical paneling which isolates the gable area from the remainder of the front portion. Barge boards, though relatively plain, were still utilized, as were roof crest tiles and hip knobs. Brackets with pendants support the corner of the roof above the chamfered front portion. The porch has its entrance set at an angle to the door while the left front portion of the porch is rounded. However, the roof does not project out to form a cover for this round extension. Supports for the porch as well as the fringe work around the top were turned on a wood lathe. Note that the brackets which spring from these supports, and appear to brace the decorative wooden fringe around the top of the porch, are quite small.

A curious mixture of elements is shown in Figure 90, a house of the late Nineteenth Century. The round open porch with a cone shaped roof, which is on the second floor, is reminiscent of medieval French architecture, although below this cone shaped roof is a dental pattern which is Classical. Its small rectangular windows are Renaissance in character. The double gabled effect is a Baroque treatment of the half-timber type of construction of medieval Europe. This double gable was necessary in order to provide a cover for the third floor balcony which in turn provides
Fig. 90
a roof for the second floor balcony. Alternating circular and rectangular elements make up the decoration for the barge boards. Note the quarter circle of sun burst design in the main gable, while in the peak of the smaller gable is an oval design with a wheel-like pattern. The small dormer-like window which projects between the gable and the large cone shaped roof, is probably a later version of the earlier glassed-in observatory.

By the end of the Nineteenth Century, gable decoration often looked as if it had been squeezed from a cake decorator's tube. In Figure 91, the main gable is hidden behind a semi-circular arched screen with the peak of the gable screen covered by a twisting vine pattern. In later examples, this type of gable design completely covers the entire area. Note the rounded porch with its second floor observatory-like bay window and the narrow band of fish scale pattern around its base.

The house in Figure 92 illustrates, in part, the extent to which the gable decoration could be carried. Here is an intricate vine and leaf pattern designed to fill in the triangular area which is framed by a small dental pattern. Note the short pilasters which form the corner support for this projected gable section, and the angular bay window, which includes both the first and second floors. Brackets which support the slight overhang above these side windows
Fig. 92
of the bay, have a scroll design cut in them while a pendant hangs down from the extreme corner of the overhang. Shingles in a fish scale pattern form a decorative band which acts as a form of division between the first and second floors. Note the decorative, applied, garland and scroll design above the first floor windows of the bay. Ornamentation of this type is again suggestive of the Roman method of applying such details to a building.

Built around the turn of the Century, the Houser home (Figure 93) is a product of the Renaissance revival. If the round porch and the gable decoration were removed, the home would be relatively unobtrusive. In the gable above the large dormer-like window is a rosette design. Partially screening this window is a square wooden panel, perforated with designs, with the center cut out, leaving a round opening. The roof of the second floor porch was formed by projecting the gable out from the house and supporting it by four slender posts. A large semi-circular arched window fills this gable area, except for two triangular sections which have a diagonal, striated design. Note that the band which constitutes the frieze, has small, square, panel designs applied where it forms the division between the porch and the gable. Flanking the door, which gives access to the second floor porch, is a round window with a square frame, on which are carved corner designs. On close observation, however,
one notices that this window is not round but has a rectangular pane of glass. A similar window flanks the front door, but, in this instance, the window is apparently oval shaped and again a rectangular pane was placed within this oval. The round porch is French in origin with the decoration exemplifying the carpenter-builder's proficiency. Of particular interest is the triangular pediment over the entrance to the porch, with its elaborate scroll and leaf design and the initial of the family name superimposed over the central motif. Note also the round ornaments resembling Christmas tree decorations, which seem to be suspended in the balustrade of the porch. Apparently the carpenter-builder was sufficiently satisfied with the amount of decoration already applied to the structure, for the roof is relatively plain. Instead of placing a hip knob and finial at each gabled peak, he merely placed two fleur-de-lis design finials on top of the highest point of the roof. This, incidentally, is the shortest ridge. Whether the builder was aware of the art of illusionism, as exemplified by the architects and designers of the Renaissance and Baroque periods, is not known, but apparently he became absorbed in creating an architectural feature and then attempting to falsify it by superimposing or creating another element around the initial design. Why incur additional expense by using such an elaborate feature as the perforated screen to hide the plain
gable window? Why use the illusionistic windows which flank the doors? This was probably the result of an experiment which found favor with those individuals who had sufficient money to spend for oddities in construction.

Around the turn of the Twentieth Century, a home as illustrated in Figure 94, was considered quite acceptable for a wealthy family. The steep pitched hip roof is derived essentially from the French style, while the ornament over the dormer window is a Renaissance feature. Note the peculiar, shallow, bay window effect of the second floor, above the front porch, with its decorative little window. Semi-dressed, quarried rock formed the foundation of the house, as well as the foundation of the porch and its balustrade. The architect or builder was very conscious of the water table which, in this structure, is a wide board panel just above the foundation, for he used somewhat larger blocks of rock to carry out this water table in the porch. It is interesting to note that the blocks which form the foundation, are slightly smaller than those used to form the balustrade of the porch. Supports for the porch roof are rectangular, dressed rock pillars with a Roman wreath design. On top of each pillar is a block with a carved, stilted arch, while flanking this piece, are two carved rock console brackets. These appear to give support to the porch roof, but are merely decorative elements.
The brick house in Figure 95 illustrates the type of structure in which the builder utilized his imagination in order to give an impressive effect to the home. Functionalism was unheard of. Decoration was applied to give a polished and grandiose effect. It would seem that architectural features derived from European prototypes were elements which could be employed in any fashion so long as the finished product became a pleasing enough hodge-podge. On top of the corner polygonal bay window, is a wooden balustrade, with balls on top of the main posts. This balustrade conforms to the angles of the bay, but there is no access to this promenade area. Above the side bay window is another balcony with pointed balls on top of each large member of the balustrade, but again, access to this balcony could only be accomplished by crawling through the window in the gable. In this house the overhang in the gable is very slight. Therefore the contractor combined the barge boards, which are stair-stepped, with the gable ornament and set them against the wall surface. Just below the cornice is a wide frieze with a wreath and garland design, which is unbroken until it reaches the gable area on the front of the building. All of the windows of the first floor are of the segmental arch type with pediments made up of bricks set in the manner of voussoirs, with the keystone and first voussoirs above the springing of the arch, made of dressed rock. Second floor
windows are of the flat arched variety with the frieze acting as a pediment. A large horse shoe arched window commands the gable above the side bay window, while two segmental arched windows fill the gable area on the front. Note the large semi-circular arched window, mid-way between the first and second floors, with its colored glass design. The building was constructed on a high base of semi-dressed quarried rock or ashlar, with the water table composed of dressed rock.

Frame houses with a gambrel type of hip roof (Figure 96) became popular around 1900. This house is void of a great deal of ornamentation. The one incongruous feature is the crenelated effect, medieval in concept, which appears above the polygonal, turret-form bay window on the right side. Note the picture window on the first floor front, with its top panel of leaded glass design, and the semi-circular arched window in the gable with its pediment and large non-functional keystone. Rough quarried rock was used in the foundation as well as for the piers of the porch. Supporting the porch roof are small wooden columns with Roman Ionic Capitals.

Shortly after the turn of the Century up until the early 1920's, stucco homes became the vogue. These homes usually had red tile roofs and showed Italian or Spanish influence. The stucco home in Figure 97 is of this
Fig. 96
period but with a shingled roof in place of tiles. A semi-circular, arcaded porch extends across the entire front and one side of the house. A balustrade around the top of the porch makes a suitable promenade, yet no doors open out on this upper portion of the porch.

A stucco home with Spanish characteristics is illustrated in Figure 98. Here, a red tile roof was employed to give more of a Spanish quality. The Baroque pediments with quatrefoil and circular design windows give an added dash of Spanish influence. To add a final touch of authenticity, a formal garden was placed at the rear of the house, with a generous sloping approach used in the front. This style is somewhat reminiscent of the homes found in California.

At the time that the stucco homes were meeting with acceptance, there arose a preference for the French chateau type of home. This, of course, became modified by the time the carpenter had added a few innovations of his own. The home in Figure 99 suggests somewhat the chateau type with its high, steep pitched roof and general magnitude. Fish scale pattern completely covers the large gable area except for the recessed three-sectioned window with its splayed effect, the semi-circular arched sun burst pattern above the windows, and the peak of the gable, which is devoted to a generous vine, leaf and torch design. Again
an extremely large porch extends across the front and the south side of the first floor. Coupled wooden columns with Roman Ionic capitals, support the roof, while around the top is a balustrade made up of delicate wooden balusters with large coupled posts at the points above the columns of the porch. On top of these coupled posts are turned wooden pendant or finial-like decorations. Note that here, the balusters of the porch, proper, are long and also extend down to form a screen between the porch floor and the ground.

The influence of the Georgian revival is indicated in the home in Figure 100. Squat, fluted columns with Roman Ionic capitals support the main porch roof. As supports for the second floor porch overhang, the builder merely used two taller, square fluted columns with the same size of Roman Ionic capitals as were used on the shorter columns of the main porch. These capitals are much too small for the size of the columns and their significance is lost, in part, because of the extreme roof overhang and the size of the columns. Note the single large curvilinear pediment with keystone over the bay window on the right side of the porch.

In Figure 101, also derivative of the Georgian revival, the builder was more conscious of the proportions in the columns and capitals and the whole front is in better balance. The round wooden columns have the entasis which is
lacking in many instances, where Classic orders are used, and the Roman Corinthian capitals appear to fit the columns. Even though the second floor porch is fastened to the two columns, it appears to float in air between the columns and the house, proper. This effect was heightened by the lack of any visual supports for the porch. Again, a generous overhang was employed with visible strip-like braces on the under side. A recessed pediment, with a semi-circular arched window, is a result of the great overhang, which cuts down the amount of light available from this window.

From these examples, certain manifestations in the architecture of the post-Industrial Era are noticeable. A somewhat less lavish approach is discernable and yet, the homes of the more wealthy families have a pretentiousness that sets them apart from the average home. More emphasis was placed on the interiors of the homes, with the exteriors becoming less elaborate in many structures. It is as though a contagious rash, which broke out in the Industrial Era and resulted in an over abundance of exterior ornamentation and decoration, had finally been outgrown with the decline of industry. Architects and builders continued to experiment with Classical forms and, while they still do, the results, on the whole, are more pleasing and congruous than the earlier attempts. There were violations of media and standards, but not to the extent as practiced in the early periods.
It was not until the influence of such individuals as Henry Hobson Richardson, Louis Sullivan and Frank Lloyd Wright, was felt that new trends in architecture developed in the United States. Mr. Wright analyzes the building tradition that was prevalent in the late Nineteenth and early Twentieth Century when he stated, "Decoration is dangerous unless you understand it thoroughly and are satisfied that it means something good in the scheme as a whole. Merely that it "looks good" is no justification for the use of ornament." Builders, utilizing decoration indiscriminently with little regard for the structure, considered the spectacular, lavish appearance it produced as ample justification.

**Business Houses**

As in the homes during the period of industrial decline, so likewise business houses began to become more than mere interpretations of former styles. While many, if not more of the older styles were still being built, some of them began to show a careful consideration for the problems of utility and function as well as a more thorough knowledge of organic rather than inorganic building. One interesting feature not to be overlooked in connection with building, and which sprang up at this time was the strong desire of every town to erect some building or monument to be acclaimed

as an outstanding feature of that town. An example of this civic pride is illustrated by Sioux City in 1887, when the townspeople, desiring to commemorate the rise of that City as the third greatest meat packing center of the country, decided to erect a corn palace. An appropriation of two hundred and fifty thousand dollars was made and E. W. Taft designed a fantastic Moorish palace covered with red and yellow corn, oats, sorghum, native grasses and millet. On the interior was a large map of the United States made of seeds, and a golden stairway of yellow corn. Famous persons including Cornelius Vanderbilt and President Grover Cleveland visited the monument, and so successful was this venture in attracting attention, that five corn palaces in all were constructed, the last in 1891. Iowa City, in so far as it is known, had nothing to compare with these corn palaces, but exhibited considerable civic pride in connection with its lavish Opera House and the Liberal Arts group of buildings on the campus, as well as Hotel Jefferson (erected in 1913) which is the tallest building in Iowa City.

Built in the 1870's, the Coldren Opera House was in operation up to 1904-1906. At that time, it was remodeled and became the Iowa City State Bank Building (Figure 102). A dependence upon Classical forms is noticeable in the Grecian-like Ionic columns which flank the entrances and support the entablature above. The name of the bank was cut
into the dressed rock frieze with a dental pattern above this portion. Note that the side of the building which faces College Street has pilaster-like projections and corbel tables, while the wall on the side that faces Clinton Street is utterly unbroken except for the windows. A relatively plain cornice was used, with a corbel table of volutes. Around the leading edges of the roof was a decorative railing with iron-like objects surmounting the major elements. Note the small triangular shaped, balcony-like feature on the corner of the second floor. This was formed by extending the first floor out to a corner, leaving the chamfered corner above as it was. The five-globed street lights were considered a noteworthy addition to the town which prior to this time, had depended on a single pole at each corner, with a single bulb.

In 1908, the brick building which now houses the Three Sisters Store was erected (Figure 103). Terminating the building vertically is a heavy cornice with volute brackets for support of the overhang. This cornice, however, serves more the purpose of decoration and partly as a false front. Since there was not sufficient room for a third story, the architect merely included a decorative panel of brick work to relieve the large area above the windows. Pediments over the windows are of dressed rock with emphasized keystone and initial voussoirs. Note the
Fig. 103

Fig. 104
building to the left which dates from the 1860's and 1870's with its extreme overhang, large Jacobean pendants, dental pattern and high narrow windows with heavy jacket pediments. To the right of the Three Sisters Store is a building constructed between 1880 and 1890. Interesting to note are the three recessed octagonal shapes above the windows and the decorative brick frieze with corbel table design and repeated Greek cross pattern above.

By 1903, the Miller Building was completed (Figure 104). This structure is unimpressive except for the upper portion which has Renaissance characteristics, although the round oculus windows, while used in the Renaissance, originally stemmed from the Roman builders. Basically this portion of the facade has the elements of an entablature. The panel broken by the windows corresponds to the architrave. Next is the frieze with the name and date. Above this is the cornice with a dental pattern, followed by a string of consoles which support the overhang. From the point of analysis, the round windows serve as transitional elements from the facade proper, to the slightly projected entablature.

Possibly somewhat earlier than the Miller Building, is the brick structure in Figure 105. Pilaster-like projections on the facade plus the window arrangement indicates a structural steel framework on which the brick facade, with its dressed rock courses and decorative cornice was placed.
Again the decorative top of the building is broken down into architrave, frieze, and cornice, with four large paneled brackets each supporting a block with a pyramid shape on top. The two smaller brackets divide the cornice into three sections while the two larger ones act as terminating elements for the building. Note the small decorative panel which was set above the center window of the second floor. This was applied to the facade merely as an additional ornament.

With the increased use of steel and concrete, architects had an opportunity to improve the functional aspects of the building. However, they failed to adequately utilize these new materials to make a well knit structure. Architectural elements embellish the facade, which is a mere integument, but serve no intended purpose other than decoration. The building in Figure 106, a product of Renaissance revivalism, has a steel frame work, with the vertical members cased over with brick and an Ionic capital breaking the vertical emphasis. Above this Classical capital is a portion of an architrave, with a flat circular design, frieze with dental pattern and cornice with consoles. A broken cornice line is the result of the four main vertical structural members which necessitate this broken effect. Roman garland designs were used in the architrave as well.
as in the panels above the three-sectioned windows. Acting as a finial feature for the top of the structure, is a solid balustrade, the main posts being a continuation of the four vertical structural members.

Sandwiched between McNamara’s Furniture Store and a bowling alley, is a small building constructed between 1900 and 1910 (Figure 107). Again, a large cornice and overhang tops the structure. Notice that the side with the chimney lacks a finished appearance. Two round, oculus windows flank a decorative plaque in the register above the third floor windows. Note that the windows are tightly jammed together in the center of the building with narrow vertical mullions dividing them.

Shortly after the turn of the Century, the building which is now the Washington Hotel was constructed (Figure 108). The building was designed to face Washington Street, but it also has its longest side on Gilbert Street. This is an example of the inability of an architect to design a structure which would not only meet the requirements of the owner but also in some way reflect good design and a knowledge of the problems involved. Since the building was to be three stories high throughout its length, why didn’t the designer use a shallow hip roof, make the rear walls as high as the front, and include a cornice for the side rather than employing a gently sloping roof which necessitates reducing
Fig. 107
Fig. 108
the height of the rear wall and precludes the use of any cornice? A building such as this is nothing more nor less than a Roman concept throughout. Across the narrow front at the top is a decorative cornice with consoles and a frieze with a version of a meander design. Two courses of dressed rock act as lintels for the flat arched windows. An extremely high base made of quarried rock or ashlar was utilized with the surfaces channeled. These blocks were so placed that a herringbone design resulted in the foundation. Note the crude solution to the door problem on the front. Why did the builder set the none too generous lintel of the door above the last course of ashlar, thus breaking the continuity of this first register? Had he left out the transom window, the lintel could have been incorporated into this last course. On the side, the segmental arched windows with brick pediments and sills of dressed rock, are unevenly spaced in the first half of the building and evenly spaced in the last half. A stair well near the center of the structure probably dictated the appearance of the small coupled windows on the first and second floor and the single one of the third floor. One feature that the architect did achieve which Hotel Washington has advertised to advantage is the fact that all the rooms are outside rooms.

By 1911, the City could point to the Dey Building (Figure 109) as a modern structure. Steel and concrete were
utilized in its construction with an understanding of the potentialities of this building medium. This is an organic structure, a space block concept, which has done away with the need for thick walls allowing greater window and display areas. The exterior suggests what the interior actually is, with the structural elements emphasized as part of the design of the building, as, for instance, pilasters. Ornamentation was held to a minimum and consisted mainly of caps for the pilasters and flat disc-like ornaments, a Roman adaptation, in the architrave above each pilaster.

The First National Bank (Figure 110) was constructed in 1911 and shows a dependence upon Classical forms and Renaissance architecture. Two round columns flanking the entrance way support a lintel which bears the name of the bank, while flanking the lintel on each side are two decorative plaques with the initials of the bank. Above the entrance is a balcony effect with pierced stone work and two stone shell design urns. This was a purely decorative addition on the part of the architect for the urns were never hollowed out, the slab on top representing the size of the original block from which the shape was chiseled. Dressed rock was used throughout the building. A generous overhang is supported by an unembellished corbel table, while the architrave and frieze are left quite plain. Dressed rock of the first floor has the joints worked in grooves or channels
to render them conspicuous, while the second floor is less prominent. The building presents a clean cut appearance except for the entrance with its decoration.

Even with the advent of better building materials and a liberation of the facade, in so far as ornamentation was concerned, certain architects still clung to the old traditions and continued to use an entablature. Strubs Department Store (Figure 111), which illustrates this type of structure, was considered a modern approach at the time it was erected. Still the builder deemed it necessary to top off the store front with a horizontal paneled architrave, a frieze with a repeat design of flowers, leaves, and vines, a dental pattern and a row of acanthus leaf consoles as supports for the overhanging cornice. Note the use of tiling around the base of the large display windows.

A similar type of building (Figure 112) illustrates modern construction principles but again, there is the utilization of a decorative non-functional cornice which has a dental pattern, corbel table, and a large bracket at each end as support. In another cornice above the main floor windows, a kind of bead and reel design appears with the band above a repeat "I" shaped design, identical to the one used in the porch railing of the Stage Stop (Figure 24). Note that marble is used around the base of the store windows. This feature is probably traceable, in part, to
Louis Sullivan who often imported Italian marble for his bank buildings. To the left and right of this building are two older structures dating from the 1870's and 1880's with their decorative pediments and supports for the sills of the windows. Notice the elaborate brick work employed to form a cornice design on the building to the left.

At the time the grain elevator type of structure (Figure 113) was built, this form of storage was comparatively rare. It was long considered that a cement container, being somewhat porous, would absorb enough moisture to cause damage to grain. In Iowa City, this structure was built to handle coal and gravel, although efficiency in this respect is doubtful. Barring its functional aspects, the structure of concrete cylinders rhythmically repeated, affords some measure of contrast to the purely rectangular shapes of other buildings around it. The structural framework above the cylinders has now been enclosed with a wooden covering and a hipped roof.

As American architects became known and their buildings withstood the verbal as well as the elemental on­slaughters heaped upon them, students of architecture became anxious to learn from truly American builders, whereas before, an interest in designing and building led one to Europe for training. Now there were men in our own country like Richardson, Sullivan and Wright, who could capably train
those interested. This resulted in many structures built "in the manner of" these well known architects. The build­ings which were constructed toward the end of the Nineteenth and in the early Twentieth Century, reflect this American school of architecture, yet the architects and builders, while striving for and achieving new features, were still largely dependant upon Classical forms. Ornamentation was less obtrusive during this period but still the need for some decoration remained. This decoration was usually found in the cornice of the building. In general, however, this post-Industrial Era is characterized by a lessened amount of decoration in building and a tendency for arch­itectural forms to exist in a clean, unadulterated state.
Architectural development in Iowa City had its beginning in a very crude state, reached its greatest peak of expression in the latter portion of the Nineteenth and early Twentieth Centuries, and slumped after the early 1920's. By this it is not implied that building was curtailed or impeded after the 1920's, but rather that the homes constructed prior to this time fulfilled the needs of the housing problem. A few new homes were constantly under construction after industry and its retinue of workers had left Iowa City, however, but building never reached the height of production it must have had during the early and middle industrial years.

The early settlers, more concerned with the major problems of providing refuge from the elements and the Indians, were faced only with the problem of employing a sharp ax and ingenuity in constructing a home. While the proto-type of the log cabin undoubtedly was the style of building employed by the early Swedish settlers in America, this form of construction underwent changes as it became the standard form of home for the early pioneers. Following closely after the early log cabins were the rough clapboard and rock houses which required more effort in construction and a little more knowledge of building principles. Then, with the use of brick and finer methods for working wood, homes became lavishly garnished with ornamentation and bric-a-brac. Finally, with the introduction of iron, steel and
concrete, building became more organic and functional, and broke away from a superfluous amount of "ginger bread." This useless ornamentation dominated many of the early structures.

While this work has dealt solely with architecture in Iowa City and has considered the development within this City on the basis of its origin and growth, it is not inferred that the progress made in this community was in a category by itself. Any assumption of this nature would tend to set Iowa City apart from other towns in the Middle West. Such is not the case. Practically every town and city in the Middle West underwent periods of development and decline similar to Iowa City and the architecture of these cities and towns reflects their background. Every town, in its infancy, had aspirations of becoming the focal point for business enterprises in its locality. Many of these towns started out boldly, but faded from state wide attention as other cities, expanding more rapidly, attracted business firms and provided overwhelming competition for the small, isolated operator.

Each city has a certain character of its own, derived from its various stages of growth and development. Iowa City is probably somewhat different from others in this respect, since the State University of Iowa has so deeply permeated the community. As an industrial city, the usual
drab atmosphere was noticeable, as in any manufacturing center. After the last factory had shut down, a gradual metamorphosis became apparent. The City relied on small businesses and the University for its livelihood, and with this change, the standard of living was raised to a higher plane. As the University grew in importance, the City became a focal point for educational advancement. This change in character, in so far as it related to the City, had its architectural manifestations as well as a general economic improvement.

Building after the turn of the Twentieth Century began to indicate an American tradition of architecture which was largely the result of the architects, Richardson, Sullivan and Wright. Richardson, who studied in the École de Beaux Arts in Paris, introduced a heavy substantial style of architecture. Sullivan experimented with the new materials and produced some skyscrapers with a new emphasis on verticality. However, in some of the small bank buildings, such as the ones at Grinnell, and Cedar Rapids, Iowa, Sullivan still showed a love for the purely ornamental with the functional aspects often obscured by this ornamentation. Frank Lloyd Wright, on the other hand, who could appreciate the significance of such a structure as the Bauhaus in Dessau, Germany, by Walter Gropius, departed from the standard forms and produced something relatively new in America.
An attempt to make the structure fit its surroundings and its owner, regardless of the cost involved, tends to make his designs available to only a few people, but the effect that these few structures have had on other architects is only beginning to be felt. A house by Wright is a far cry from the Victorian mansion or the ordinary home of the late Nineteenth Century with its profuse ornamentation. With these men to lead the way, architecture throughout America began to take on a character significant of our country's progress.
APPENDIX

The Industrial Era

Domestic Architecture

Figure 114. Early Colonial structure. Erected on a high base with rock steps and platform to give access to the front door. Rubble construction. Dressed rock lintels and sills. Small second floor windows. Originally, fireplaces at each end.

Figure 115. Two stars on the wall surface indicate use of iron tie rods.

Figure 116. English gable roof. Brick cottage. Small pointed window in the gable. Two segmental arched windows in the front.

Figure 117. Church structure. Colonial gable roof. Brick construction with shingled gable area. Two oculus windows and ventilators in the gable. Informal balance.

Figure 118. Coupled wooden brackets support overhang. Vertical paneling on frieze. Broken cornice line. Straight arched windows and heavy jacket pediments with keystone design and accented springers. A combination trefoil and triangle shaped window in the gable. Two supports for sills of second floor windows. Small roofed portion over
door supported by two large decorative brackets. Low decorative cast iron railing around top of this small roof.

Figure 119. Box type structure. Shallow pitched or Southern Colonial hip roof. Large wooden bracket supports under overhang. Segmental arched windows. Iron tie rods on the side wall. Original chimneys for fireplaces placed interiorly. Informal balance.

Figure 120. Mansard roof design with decorative cast iron railing around the top. Small, triangular, dormer windows. Alternating coupled and single brackets support overhang. Frieze with Tudor flower design. Lintels of dressed rock. Angular corner bay window. Decorative, scalloped moulding in the cornice of the porch. Brackets applied to four corners of each supporting square post on the porch gives a splayed effect at the top of these posts.

Figure 121. Victorian tradition home. Large wooden brackets support overhang. Broken cornice line. Frieze decoration of panels with applied diamond shapes. Gothic or four centered arch formed by frieze in gable area, ends the large three-sectioned gable window. Semi-circular arched windows on second floor with decorative jacket pediments. Brick corbel above second floor windows of central tower. Tower with angular roof, colored slate shingles, and small round dormer-like windows. Square wooden columns with applied decoration at top, support porch roof. Turned wooden
balustrade.

Figure 122. Round, wooden, fluted columns with the lower one fifth of the shaft left plain (a Roman adaptation). Segmental arched windows with arched, dressed rock lintels. Crowding of the windows on each side of the porch indicates that the large porch was added to the house at a later date. Oval shaped window in the gable.

Figure 123. Coupled wooden brackets in cornice. Large pointed arch formed by the paneling of the cornice. Broken cornice line somewhat less noticeable because of this wide band. Oculus window in gable with four keystones. Stilted arch windows on second floor with jacket pediments of brick set in manner of voussoirs. Springers and keystone of dressed rock. Segmental arched windows on first floor. Large square piers or columns of porch made of dressed rock with console type brackets. Small dental pattern in cornice of porch.

Figure 124. Very similar to Figure 123 with the exception of the porch with its Classical elements. Dental pattern in cornice with architrave and frieze undecorated. Fluted round wooden columns with Roman Ionic capitals and entasis.

Figure 125. Coupled, varied sizes of Jacobean pendants superimposed over a dental pattern in the cornice. Flat arched windows with plain lintels and sills. Drop
arched window in the gable with heavy jacket and keystone. Porticoed effect frames the front door. Broken pediment with sun burst or flower design in this pediment.

Figure 126. Entire end of home is rounded (French influence) including the porch and the second floor portion, which is capped by a ribbed cone shape roof. Renaissance ornament above the small square dormer-like window. Chopped up appearance as a result of the large front gable. Two large dormers. Stepped ends of the house with chimneys, gives the effect that the end walls were standing first with the remainder of the house squeezed in between as an after thought. Fish scale pattern in pediment of porch.

Figure 128. Decorative wooden railing around top of small porch roof. Small brackets support the overhang of roofed area. Vertical paneling on the side portion. Decorative arcade later closed in.

Figure 129. Semi-circular arched windows on second floor. Decorative, pronounced frames and curvilinear pediments. Note the keystone design. First floor windows segmental arched with a pronounced frame. Small dental pattern in cornice of porch. Balustrade of "T" shaped panels. Decorative brackets at top of chamfered posts of the porch.

Figure 130. Large elliptic type arch in gable with string of applied bead like ornamentation. Pendant
post flanked by two quatrefoil designs. Vertical wooden paneling in the gable. Projecting lintels with keystone design. Oculus window with prominent frame and curved lintel.

Figure 131. Screen effect in gable made up of two upright, turned wood posts, fringe of turned wood, sun burst pattern at the two extremities of the gable and originally a vine and leaf pattern design in the peak of the gable. Fish scale pattern in the gable area and large semi-circular window with small panes of glass. Bay window at the corner has a cone shaped roof or bell roof with finial. Porch has both turned wood and applied designs for decoration.

Figure 132. Mansard roof with small gables projecting above. Center dormer window on the front is divided by a vertical mullion, making two smaller openings out of the one large window. Fish scale pattern on the mansard roof. Decorative trim at the corners. Paneled frieze. Coupled brackets. Elaborate window frames.

Figure 133. Front porch so constructed that the cornice of the porch also serves as a cornice for the entire front of the house. Pyramid shaped roof structure just back and over the front door. Brackets which spring from the posts of the porch have circular motif and quatrefoil design.

Figure 134. Suspended stilted arch with ball pendants in the gable, and fish scale. Under the eaves of the
roof the extremities of the rafters are decorated. Single curved bracket at the corner of the roof. Ginger bread on the porch. Slender turned wood supports for the porch. Short pendant post in the peak of the gable.

Figure 135. Sueppel home. Elaborate gable decoration with fish scale pattern, small decorative rectangular panels between two gable windows and in the band of repeat panels which cuts the gable area off from the rest of the facade. Window pediments and keystones break into the frieze. Barge boards also are made up of rectangular panels. Angular projected portion of porch with shallow pitched angular roof and finial. Elaborate decoration of pierced work, paneling, varied types of arches and turned wood supports on this porch.

Figure 136. Coupled wooden brackets support roof overhang. Oculus window with four keystones in frame of the window. Stilted arch type windows with brick voussoirs set flush with wall surface and prominent keystone of dressed rock. Pediments of second floor windows break into the paneling of the cornice. Elaborate jig-saw brackets spring from the top of the porch posts.

Figure 137. Dressed rock pediments with large keystone and carved designs. Quoins of dressed rock or ashlar. Two small projections beneath the window sills appear to act as supports. A course of dressed rock
separates first and second floor on the exterior wall surfaces of the bay window. Vertical paneling in the wide band of the cornice.

Figure 138. Round oriel window at corner with cone shaped roof. Band of angular fish scale pattern in gable and in the area of the second floor.

Figure 139. Large eight sided bay window with ribbed dome. Large dormer window with turned wooden columns supporting a pediment in which is a stylized tree design. Small second floor corner porch with shouldered arcade.

Figure 140. Same house as in Figure 131. Shows the angular bay window with pointed angular shaped roof. Corner portion of the porch is angled in the same manner as the bay window.

Figure 141. Colonial style gable roof. Jacobean pendants. Lintels and sills of dressed rock. Jig-saw brackets spring from top of turned wood posts of the porch. Open repeat design around the under side of the porch as well as in the balustrade.

Business Houses

Figure 142. Large, heavy cornice, with coupled shallow pyramid shaped panels in the frieze. Semi-circular arched windows and arched jackets. Pediments with keystone. Building at right has very ornate cornice which forms a
series of pointed arches. Pediments of windows have carved designs and triangular shaped keystone.

Figure 143. Building on the right has a double dental pattern in the cornice, which is made of brick. Stars are terminating points for tie rods. Building on the left also has double dental pattern effect, the large one acting as a corbel table. Large decorative brackets.

Figure 144. Extremely prominent cornice with a large semi-circular arcade design. Horse shoe arched pediments. Window pediments on the building to extreme left have elaborate designed keystones.

Figure 145. Dental pattern in the cornice. Jacobean pendants. Renaissance decoration on window pediments. Window openings segmental arched but actual windows are flat arched. Two small projecting elements beneath each window sill.

Figure 146. Large Jacobean pendants. Smaller brackets between pendants for support of overhang. Third floor windows segmental arched with plain pediments. Second floor windows semi-circular arched with jacket pediments and large keystone. Unfinished aspect of side of structure. Slanting roof.

Figure 147. Center building has a decided Renaissance character. False, gabled portion on facade with second floor angular bay window and rounded angular roof.
Rusticated rock at the corners or quoins and similar rock set in a fan shape above the bay window. Essentially a mansard roof. Angular bay windows on the alley side but without the curvilinear roofs as on the front bay.

Figure 148. Medieval characteristics. Essentially a French mansard roof. A false steep pitched gable. Triple window on the third floor with semi-circular arched pediment over the center window. Moulding of the false gable extends out to the ends of the buildings and terminates in a reverse scroll design. Second floor has an angular bay window with sun burst design paneling on the under side. Narrow recessed panels, originally windows, on each side of bay window. Building to the left illustrates a developed feature in the large decorative projections which support the window sills.

Figure 149. Corner building has elaborate cornice with corbel table of consoles and dental pattern. Dressed rock lintels and keystone. Central building has decorative Renaissance pediment. Heavy cornice. Structure on left has elaborate cornice with half wheel or sunburst pattern in the frieze and large dental pattern. Facade made up of alternating courses of rough and dressed rock. Two angular bay windows contain the only windows on the second and third floors.

Figure 150. The building on the right has two
large semi-circular arched openings on the facade, divided horizontally by a wide panel with a wreath decoration. Remaining window space again divided vertically by a single large mullion. These large arched areas create feeling of great openness in the facade. To the left of this structure is another example with decorative cornice made of brick set to form dental pattern. Large decorative jacket pediments over the windows of the building on extreme left.

Figure 151. Brick facade with pilasters, indicating steel members behind the brick covering. Elaborate cornice with Baroque decorative pediment over the center portion of the building. Note sun burst design in the two small angular pediments. Windows are flat arched but the decorative pediments have a slight curved or arched effect. Center and right sections of the building have a different window arrangement, single, coupled and single windows, than the left portion which has only single window.

Figure 152. Heavy decorative cornice with balustrade effect around the top. Decorative Renaissance jacket pediments over windows. Large finials flank the triangular pediment over the corner of the building.

Figure 153. Brick, worked in various designs, to form cornice, with dental pattern and false corbel table. Elaborate window pediments with acanthus leaves on the extremities acting as supports. Two projecting brackets
under each window sill.

Figure 154. Center structure has dental pattern in cornice. Lintels of windows set flush with wall surface. Sills project out. Coupled second story window with projecting lintel and braces. Note curious window arrangement above this coupled second floor window. Used iron tie rods. Building on the left has elaborate frieze made of fan-like elements. Triangular pediment and finial with semi-circular arch. On the building to the right, notice large flower design at the top of the large corner element.

Figure 155. Presence of iron tie rods on the side of the building. No cornice, but a kind of false post and lintel arcade design made up of white brick. Building on extreme right also has this same type of construction but here it tends to serve more the purpose of a cornice.

Figure 156. Hotel building. French mansard roof and fish scale patterning. Observatory, box-like, structure on the front of the building. Cornice has a large and small dental pattern separated by three horizontal plain bands. Jacobean pendant on the brackets which support the balcony. Here an effort was made to give more light to rooms by the addition of three large bay window-like projections on one side and retention of ample open space around these projections.

Figure 157. Romanesque in character with large triple, round arched, designs, each containing two semi-
circular arched windows on third floor and two flat arched windows on the second floor. Alternating blocks or bands of rusticated rock and dressed rock. Dressed rock voussoirs and no keystone in the arches. Note criss-crossed design in the panels separating the second and third floor windows as well as in the area above the coupled semi-circular arched windows of the third floor. Studded effect in the frieze with name of the block carved on a dressed rock panel in center portion of frieze. Note the four stepped brackets, large dental pattern of corbels and the heavy rock balustrade effect around the top edge of the building.

Figure 158. Center structure has an elaborate decorative pediment with large trefoil design. Blocks of dressed rock on each side of this pediment. Top portion of pediment carved in the shape of a fleur-de-lis. Corbel table effect made up of stair stepped elements of brick. Large carved rock elements with flower design terminate the structure on each end. A large segmental arch with paneled area acts as one large pediment for the five windows of the second floor. Very elaborate wooden brackets divide the paneled section of the arched area and from each vertical mullion separating the windows, a similar bracket supports the horizontal member of the arched portion. A great use of flower designs at every opportunity in this structure.

Figure 159. Somewhat Venetian in character.
Crenelated top. Bricks set to form a studded panel at the top corners. Glazed brick set in various designs around the top and more intricate design panels on the second floor. Projecting open balconies on the side with perforated balustrade of brick.

Figure 160. False front hides identity of hip roof. Segmental arched window openings but windows are flat arched. Bricks set in the manner of voussoirs, and flush with the wall surface, form pediments for windows. Building once was the hall in which University parties were held.

Post-Industrial Era

Domestic Architecture

Figure 161. French hip roof. Angular bay window surmounted by an open porch in the gable. Gable area of third floor porch has an arch effect and decorative scroll work. Short columns and plain capitals support the roof of this porch. Small dental pattern in the cornice. Decorative brackets and pendant decorate the corner overhang of the bay window. Fish scale pattern between first and second floor windows of the bay and around top of main porch. Very intricate design in the gable above the main porch. Two hip knobs on the short ridge of the main roof.

Figure 162. Large eight paneled windows. Elliptic arcaded porch with open fan shape above each square post.
Porch posts are chamfered and fluted. Balustrade made up of open work in a series of rectangular shapes.

Figure 163. Illustrates the intricate screen type of design used to fill in the peak of the gable area. Arch in screen corresponds to the shape of the oculus window in gable. Hip knobs. Roof crest tiles also used on this home but do not appear on photo.

Figure 164. Round wooden columns with bulbous capital, a Byzantine characteristic. Balustrade of porch made up of rectangular shapes flanking a center circle of wood. Note the single wreath and garland design in the peak of the gable on the side.

Figure 165. English type gable roof. First floor angular bay window with shallow pitched roof. Decorative barge boards. Short pendant post in the peak of the gable. Angular window pediments with scallop design. Decorative jig-saw brackets spring from the slender square porch posts.

Figure 166. Gambrel roof design. Intricate recessed shell pattern in the front gable. Round wood columns with Roman Ionic capitals support the porch.

Figure 167. Extremely elaborate scroll work design in the gable. Solid wooden brackets support the gable overhang at the left corner as well as the overhang of the porch.

Figure 168. Coupled flat brackets under the roof
overhang. Three sectioned window in the gable with semi-circular arched motif over the center window. Small columns frame these windows. Stair stepped, colored glass windows on the side indicate presence of a stairway.

Figure 169. Gambrel roof design. Large vine shaped decoration in gable which springs from an intricate circular design. Three small rectangular windows with large separate sills in the gable. Rectangular bay window. Center window of second floor is semi-circular arched with large, non-functional keystone.

Figure 170. Large semi-circular arched design completely fills gable except for the peak and two extremities which are filled with sun burst pattern. This large arch is made up of two bands of rectangular shapes which radiate out from the semi-circular paned window.

Figure 171. Peak of gable built out flush with roof line and supported by two short round wooden columns with Corinthian capitals. Panels, flanking the recessed window, are covered with fish scale. Note the heart shape and scroll design in the pediment of the porch.

Figure 172. Champfered corners of the front portion of house give a bay window effect. Sun burst pattern in the peak of the gable. Wooden brackets support corners of gable above the chamfered corners. Large sun burst pattern in pediment over entrance to the porch. Turned wood columns
support the porch roof. Large arched brackets perforated with a circular motif spring from the top of these columns. Horizontal panel with small rosettes separates the gable area from the large second floor window.

Figure 173. Decorative barge boards and screen-like gable decoration. Fish scale in gable. Open work, strip design on under side of porch roof.

Figure 174. Paneled barge boards. Semi-circular arch design with sun burst pattern in peak of the gable. Below design is a panel made up of turned wood spindels, with a band of perforated scallops below this. Flanking this center portion are two lattaced panels. Fish scale in gable behind this gable screen. Balustrade of porch has elaborate turned wood and strip design. Leaded glass panel above the picture window.

Figure 175. Decoration on extremities of barge boards. Peak of gable has a wheel design with a flame pattern in the smaller arched section. Two brackets support this projected gable section. Fish scale design covers remainder of gable area.

Figure 176. Frieze of vertical paneling. Architrave and frieze arched above the second floor windows to form a pediment. A splayed effect on the frame of the window as it meets the sill. Lace-like decoration on under side of porch roof and around overhang between the first and second
floor windows of the bay.

Figure 177. Coupled wooden brackets support roof overhang. Perforated, arched brackets spring from top of chamfered wooden columns of porch. "I" shaped elements with rounded perforated arms make up the porch balustrade.

Figure 178. Extremities of barge boards decorated. Checkerboard pattern in the peak of the gable. Coupled semi-circular arched windows in the gable. Second floor windows are semi-circular arched with a shouldered arch frame pediment. Turned wooden porch posts with open work designs in the balustrade and around underside of porch roof.

Figure 179. Pendant post in gable flanked on each side by elaborate scroll design. Shouldered arch design windows of second floor. Coupled, short, round wood columns with entasis support porch roof. Turned wooden spindels make up the balustrade of the porch.

Figure 180. Ginger bread ornamentation. Semi-circular arch in pediment of porch. Dental pattern and pendant post. Jig-saw scroll design brackets. Turned wood porch posts. Balustrade of turned wood spindels and wood strips. Applied pyramid and bowling pin shapes were added to the frames of the windows. This type of window frame construction suggests that earlier types of frames were made of crossed strips and held at the corners by large wooden pegs. Here it is only a decorative element.
Figure 181. Decorative barge boards. Band of diagonal paneling frames two angles of the large gable area. Square gable window flanked on each side and over the top by sun burst designs. Large decorative wooden brackets at the top of the second floor window, are flush with the frame of the window and act as transitional elements between window and gable.

Figure 182. Gable decoration of open strip design. Shingles of siding applied in a wavy fashion. Non-functional pediment over corner entrance to porch. Note balustrade design. Two square, colored glass, windows on the second floor.

Figure 183. Back portion of house juts out at a forty-five degree angle to the rest of the house. Paneling breaks up gable area into small sections and wood brackets springing from each vertical panel supports the roof overhang. The balustrade design is similar to the house on page 195.

Figure 184. Dental pattern in cornice of porch. Jacobean pendants. Turned wooden porch supports with applied mouldings to form capital effect. Turned wood elements form balustrade.

Figure 185. Rounded front porch with round bead-like columns for supports. Upper portion of balustrade made of turned wood spindels and lower portion of plain square elements.
Business Houses

Figure 186. Alternating courses of rusticated and dressed rock. Angular second and third floor bay windows with dental pattern and Roman garland designs in panels. Frieze has repeat garland design. Dental pattern in cornice and consoles which form a sort of corbel table effect.

Figure 187. Small dental pattern in a plain cornice. Bricks used to form a long horizontal panel below dental pattern. Small rectangular windows appear above the windows of the second floor while in the center portion of the structure, small oculus windows were placed above the second floor windows. Decorative brick work which frames these windows.

Figure 188. Center building has the center portion of the facade extended up to form an arched pediment effect. Large corbel table design. White brick used for trimming as well as for sills and pediments of windows.

Figure 189. Plain cornice with brackets as supports. Coupled narrow windows on third floor with dressed rock lintel covering both windows but each of the windows has its small dressed rock sill.

Figure 190. Jefferson Hotel. Shows the tendency of builders to complete the facade but leave a large exposed wall surface unfinished. Absence of windows in the large wall area. In the top addition which was made recently,
there is still a lack of window areas.

Figure 191. Illustrates a dependence upon Classical elements. Greek Ionic columns with some entasis. Horizontally paneled architrave. Frieze with round disc ornamentation and dental pattern. Applied designs in the arched areas over the first floor windows flanking the entrance.

Figure 192. Repeat garland design in frieze. Dental pattern. Non-functional corbel table. Use of same repeat garland design in panels above the windows.

Figure 193. Large center building with plain, yet prominent cornice. Great amount of window space as result of steel construction. Brick acts as a covering for the skeletal frame work.

Figure 194. Interior of Bank illustrates the dependence upon the Classical. Dental pattern. Roman Ionic capitals on top of each pier. Decorative wall panels. Imported Italian marble.

Figure 195. Illustrates a purely non-functional balustrade effect upon top of building. Plain cornice with a large band of dressed rock probably originally intended to have had some form of decoration added.
Fig. 122

Fig. 123
Fig. 127

Fig. 128
Fig. 133
Fig. 135
Fig. 137
Fig. 144

Fig. 145
Fig. 162
Fig. 165
Fig. 172
Fig. 179
Fig. 188

Fig. 189
Fig. 192
Comparative Studies

Porch Balustrades

Small sections of balustrades have been reproduced on pages 315, 316, to illustrate, in part, the wide variety of designs employed and to enable the observer to make visual comparisons. Some of the designs are made up of a repeat pattern of thin strips of wood. Others are a combination of turned wood spindels and strips, while in some only turned wood balusters were used. Without the use of a jig-saw, some of the designs would have been impossible. In some examples wood strips, turned wood and jig-saw elements were combined to form repeated designs in the balustrade. Solid panels of various types were often employed.

Porch Brackets

A complete dependence on jig-saw work is noticeable in these decorative ornaments as illustrated on pages 317, 318. They vary from very simple brackets to complex perforated types with quatrefoil and scroll designs. On the whole, these corner brackets served more the purpose of decoration. However in some cases, they supported a lace-like panel on the underside of the porch roof.

Barge Boards

Again jig-saw ornamentation was widely used in
making these architectural elements appear decorative, as illustrated on pages 316, 318. Some of these boards were perforated with designs, others had stalactite appendages and some utilized long panels of applied moulding. Applied decoration was sometimes employed and in some instances, extremely elaborate effects were obtained by a combination of perforation jig-saw design, plus turned wood spindels. Often the barge board had upswept extremities which served to add emphasis to the sweep of the roof.

Window Pediments and Jackets

The plain lintel of dressed rock gradually gave way to curved and angular lintels (Page 319). Some variation was again achieved with a triangular effect or the addition of an arch in the center of the lintel. Jacket pediments usually made use of the keystone in the design, but it was never functional in the strictest sense. Elaborate designs were sometimes carved in the dressed rock, whereas on wooden jackets, the design consisted merely of applied elements.

Gable Decoration

The only limitations on this form of decorative design was the builder's ingenuity. These varied from a simple stylized vine pattern to extremely complex examples of scrolls, vine, leaf, and flower patterns (Page 320). Wheel and sun burst designs were widely used. Occasionally a design
element was utilized that was quite rare, as for example, the unmistakable flame pattern with radiating elements. Turned wood, perforated scallops, dental pattern, and applied jig-saw work were often incorporated into one elaborate gable screen. A wide variety of these elements contributed to some fantastically intricate designs.
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