Discovering the architectural value of volunteer-operated museums in northwest Iowa

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Discovering the architectural value of volunteer-operated museums in northwest Iowa

by

Jennifer Marie Walters

A thesis submitted to the graduate faculty in partial fulfillment of the requirements for the degree of

MASTER OF SCIENCE

Major: Architectural Studies

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Ames, Iowa

2002
This is to certify that the master's thesis of

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has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy
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CHAPTER 1
PROBLEM

As the rural Iowa architectural landscape becomes increasingly threatened we are left to attempt to maintain and preserve as many items of our heritage as possible. In many small communities the focus of this preservation effort is directed toward the local museum. These museums take the forms of many different things, as their former lives were those of banks, libraries, schools and other discarded pieces of architecture.

The common thread among all the communities the author visited during the research-gathering phase, was the fact that they maintained great civic pride in the one structure they were able to save. A majority of historic sites in Iowa have been preserved by accident or through the efforts of local historical societies saving at least one structure that symbolized those who had come before them.¹

As the modern movement swept across America in the 1960's many downtowns, and communities in general, were covered in tin sheathing and flashing billboards. Luckily, at the precise moment this wave was crashing down on America, the architectural preservation movement was setting sail.

The very existence of many volunteer-run museums is the result of a situation involving a structure being endangered or discarded by its former tenants and an interested, community-minded group taking up the challenge. As a result of the preservation movement gaining momentum, museums began popping up all around the country. Of the twelve sites I

visited during my research, none had become a museum before the 1960’s and very few before the 1970’s.

These museums face a myriad of problems including a loss of interest in history on the part of the general public, lack of funding and the issue of keeping their structures from falling in on themselves. With this gamut of issues to deal with, it may seem that adding yet another quandary for these groups to deal with may be pushing things too far, however, without the preservation of historic architectural elements, how will we know where we came from?

The problem before preservationists is, have the buildings now serving as museums had their historic integrity stripped away by adaptive reuse, and are the stories of the history of the buildings being adequately interpreted? In many instances if it had not been for the local historical society taking over maintenance of their museum buildings they would have either been demolished or left to deteriorate into extinction. However, the majority of the buildings within this study are listed on the National Register of Historic Places and therefore have been recognized for their historical value (independently from the museum collection) to the community, state or country as a whole. Given this fact, it would be the opinion of many preservationists that the building should not be altered in any way, or be at risk of losing their historic integrity. In many instances it is not feasible to leave the building completely unchanged when using it as a museum space. At the very least a museum facility should have accessibility issues and fire and life safety issues addressed, which if not done
properly, can compromise historical integrity. Accessibility solutions should certainly speak
the same aesthetic language as the original design if they are considered.²

The central issue addressed in this thesis is which types of buildings function most
adequately as museums, with the least amount of disruption to the historical integrity
established by the building itself. A second issue to be addressed is, which museum sites are
representing the histories of their buildings appropriately, with respect to the meaning and
context of the buildings’ former functions within the community and how the others might
better represent this aspect of their site.

Although a majority of the buildings within this research were listed on the National
Register of Historic Places, there were several that were not. However, every building
included in this thesis adds to a sense of community pride and sense of place and are
therefore important within their own communities.

² Charles A. Birnbaum and Sharon C. Park, “Maintaining Integrity: Accessibility and Historic Landscapes,”
Landscape Architecture (June 1993): 144.
Problem Background

Having lived in Iowa my entire life, I have traveled the state extensively and been a visitor to many small, volunteer-supported museums. In the last few years, after gaining an educated perspective on architecture and the inherent qualities of historic integrity within much pre-World War II design, I became interested in the many variations these small museums take. In each community the author visited, as a part of this study, the architecture of the museum buildings was markedly different.

Unfortunately in more than a few instances the historic integrity of the architecture was being compromised by insensitive additions, changes and lack of adequate maintenance. A fine line is walked between the need for the preservation of historic integrity and the adaptive reuse of these structures as museums. In reality a significant reason many of the buildings are not piles of dust is due entirely to the hard work of the local historical society. However, in some instances the true story of the history of the buildings is being manipulated to add to the "heritage tourism" aspect of the museums and foreign objects, such as large farm implements, or buildings have been introduced to the site the integrity of the museum buildings' context is compromised.

To the preservationist, these changes are often deemed unacceptable, but to the local museum officials, the changes are deemed necessary to promote visitation at their site or to rescue other historic buildings, which may be endangered in their original locations.

The basic need for this study stems from the fact that many small museum groups struggle with the maintenance schedule of their given buildings. Therefore, it may be the case that utilizing a building as a museum, sometimes does little more to preserve its existence than if it were sitting empty. We are at a point in history where the past and the future are
two very different things and the maintenance of some relics of the past is critical to understanding where we came from. However, this past must be represented in an accurate way if it is to serve any purpose as a learning tool. Through the process of undertaking the literature review portion of my thesis, I have come to discover that the museum group and the preservation group are two very distinct and, at times, opposing sides.
Objectives

The main objective of this study is to offer information to the reader regarding appropriate preservation considerations concerning older structures and how that preservation includes properly interpreting the story of the structure as a part of the museum experience. With this understanding comes the ability to understand which portions of a building’s makeup and context are integral to maintaining the historic integrity of a structure and/or site.

Objectives

- To assess how using an historic building as a museum compromises the historic architectural integrity of that building.
- To assess if the museum organizations within this study are representing the history of their buildings sensitively and honestly.
- To encourage a preservation-conscious approach to changes made to these buildings and their context.
- To begin a documentation process of Iowa’s lesser-known architectural heritage.
CHAPTER 2
METHODOLOGY

*Research Method Selected for Study*

I approached the research of this thesis topic in the “descriptive” method, as defined by Stephen Isaac in *Handbook in Research and Evaluation*. The basis of this form of research is to “collect detailed factual information that describes existing phenomena,... identify problems or justify current conditions and practices,... make comparisons and evaluations and to determine what others are doing with similar problems or situations and benefit from their experience in making future plans and decisions.”

My main objective lies in evaluating the situation that currently exists involving these volunteer-run museums and to offer guidance on future upstart museums.

*Case Study Selection Process*

The original scope of this project involved the twenty-eight county region in northwest Iowa, which is bordered on the east by Interstate 35 and on the south by Highway 141. In this original scope a sample was to be taken from each of the twenty-eight counties and categorized appropriately. For reasons of time and funding constraints, the field of structures to be evaluated was limited to twelve. The twelve structures were chosen for their architectural diversity and their historic value in their given community. First and foremost, however, the structure had to be currently used as a volunteer-run museum and be located on its original site to be included in the study.

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The study was limited by the seasonal nature of these museums. Only three of the twelve sites have open hours during the winter months. The remainder of the museums were challenging to gain access to. I had to track down the persons in charge of the museums and schedule a time to meet with them. Some of the museums were receptive to this idea, others were not. In the instances in which the museum caretakers were unwilling to open the site, information was gathered from doing exterior site visits and speaking with local librarians and historical society members. Ultimately, I was able to visit the interiors of seven of the twelve sites.

The research process began by collecting information about as many sites as possible, in the northwestern region of Iowa, which fit the following criteria. The original list of criteria that needed to be met for the buildings to be included was: the building must be a volunteer-run museum, the building must be on its original site, the building had to fit into one of the four categories of schools, libraries, residences, or commercial buildings. These four categories of building types were selected because they represent a broad range of building functions. Choosing only volunteer-run museums put the buildings within, basically, the same economic situation, allowing them to be compared more effectively.

The preliminary information was gathered through contact with Chambers of Commerce, genealogical societies, historical societies, libraries, and Internet research. When initiating contact with these groups I explained the purpose of my inquiry and asked if they were aware of the existence of any volunteer-run museums in their community or county.

The response to my inquiries was primarily positive. Many communities were quick to offer information about their local museum, along with providing further contacts for gathering information. After evaluating the sites for applicability, through phone
conversations, numerous site visits, email discussions and reviewing available photographs, I narrowed the field of sites down to twelve; three of each type, in four categories.

The rationale behind choosing three buildings in each category stems from desiring to have equal numbers of each building type represented in the study and the necessity to keep the study within a reasonable scope in terms of travel time. Selecting three buildings within each category allowed me to thoroughly research each building while having an adequate number of buildings to compare to one another.

Sites were eliminated from the study, during the initial research phase, based on several factors. The most frequent reason for elimination was the quality of the architecture. Many museums are located in more modern buildings that lack historic architectural integrity and therefore would not be suitable to be included within this study. In addition, some of the museum sites were inaccessible in terms of information gathering purposes. Due to the seasonal nature of some of the museums evaluated, caretakers are not willing to assist researchers during the off-season. Thirdly, several of the museums originally evaluated were too far away in terms of travel time.

After choosing the twelve sites to be evaluated, the author composed a survey form, which was used to evaluate each site. The survey included questions regarding accessibility, historical accuracy, parking and approach, significant changes to the site and signage. When visiting each site the author was able to decipher a majority of the information from a visual assessment and comparisons to period photographs.

Information was also gathered from visiting the State Historic Preservation Office in Des Moines, Iowa and reviewing the files of the listed properties that were included in the study. This was an excellent resource for period photos and determining what significance
the property was listed under on the National Register of Historic Places nomination form. This helped the author to better understand the significance of the site to the community it was located in.

Due to several factors the main emphasis of my project focuses around the exterior qualities of the sites and buildings. A majority of the community impact of these sites lies in the exterior qualities of the buildings and their surroundings since in almost every instance the buildings are not readily accessible to the public for a majority of the year.

The sense of place and solidity comes from the mere presence of these buildings in our communities. It is the exterior that lends its face to the world everyday and provides us with that overriding sense of belonging and familiarity. In a majority of the museum situations, the site is open only from Memorial Day to Labor Day on a few select days, therefore the remainder of the year, the only impact the site makes is in an exterior sense.

One author, Nathan Weinberg, points out that there is a need to carry preservation into less extraordinary settings where only historic exteriors are seen, "in order to bring historical continuity, perspective, and ambiance into our daily lives." 4

The author does not mean to imply that the interiors are not as significant as the exteriors. In some instances interior spaces are more significant than exteriors. However, in the instances of small volunteer museums, the building is often only accessible on the interior for one afternoon per week for several summer months. Therefore, since the exteriors are the most publicly accessible and impressionable to the community, this is what we will study in depth.

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When choosing the sites, I did not originally inquire as to their status on the National Register of Historic Places. None of the commercial buildings are listed, while all of the libraries and residences are. Two of the school buildings are listed, and one is not. The fact that more of the commercial buildings have been listed is quite interesting and could be encompassed in a study of its own. This study only included a small sampling, but if a more encompassing study was undertaken, this discrepancy might be more interesting. I speculate that business owners and community members often consider commercial buildings, only for their utilitarian purposes and not for their architectural characteristics and historic contributions to the community. On the other hand, libraries, for example, are often seen as the heart of a community’s history and culture and are held to be in higher esteem.

Eight of the twelve buildings have been listed on the National Register of Historic Places. However, the significance and responsibilities of this designation are not always fully understood by the caretakers of the buildings and therefore, is often not taken into consideration when making changes. In some instances it is quite possible that the buildings could be eligible for delisting, because of insensitive changes, if the State Historic Preservation Office were to reevaluate the sites.

When looking at this group of structures it is important to remember that there is an essential hierarchy of significance. Each case needs to be evaluated individually for its historic and architectural significance and not lumped into a group and over generalized. A fine grain approach must be undertaken when evaluating a historic site and its individual context, due to each site having a distinct history, architecturally and socially. In some instances adaptive reuse is entirely possible without disrupting the significance of the site. In other instances, it is a more challenging and cost prohibitive undertaking. This distinction
should be completely understood when evaluating a site's capability to be used as a museum, or for any other new use, other than the use originally intended for the building.

A distinct quarrel arises when comparing preservation interests with museum interests. Issues such as the installation of climate control systems, shielding artifacts from natural light sources and rearranging spaces to accommodate large displays are difficult to accommodate while maintaining historic architectural fabric. However, with more research and better direction perhaps these differences could be minimized. With creativity and careful planning many perceived obstacles could be overcome.
Upon commencing the literature review portion of my thesis, I discovered a distinct lack of resources related directly to this subject matter. Volumes have been written discussing large, multi-million dollar museums, but very little is available about small volunteer-run museums. The main sources of information utilized fall into four categories.

The four main categories of research material are: historic preservation literature with a general overall theme, historic preservation literature which focused on technical matters, museum focused literature dealing with technical issues and National Register of Historic Places nomination forms.

*General Historic Preservation Literature*

The general historic preservation literature was primarily located in the Parks Library on the Iowa State University campus. This literature helped to define the objectives of the historic preservation movement and specific information on the how to apply these objectives in order to conserve our built environment.

The Anderson article, "Preserving Our Heritage", which appeared in Iowa's own *Palimpsest*, establishes a point of view stating that the only overriding consideration, when dealing with historic architecture, is to preserve the essential values, which gave the landmark it's meaning. In terms of this study, these values would include such things as the memories of residents of a community regarding the local school building and what that building signifies to them in regards to their own personal history.

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Using older buildings to serve contemporary needs can strengthen the cultural systems in many communities. Appreciation in historic architecture can be fostered by exposing people to it everyday in ordinary circumstances, instead of saving these buildings like curios on a shelf. Nathan Weinberg, author of *Preservation in American Towns and Cities*, declares, “preservation serves economically to recycle old structures, socially to revitalize communities, and symbolically to link the culture of the present to that of the past...”

Well known author and preservationist, James Marston Fitch, points out “streetscape is what the ordinary citizen sees and knows.” He also goes on to comment on the debate regarding preservation of facades and declares that part is certainly better than none, but is not ideal. The historic values of the streetscapes of the communities within this study rely on the buildings that compose the case study section of this thesis. Therefore, it is this context that must be maintained in order to provide a sense of familiarity within the communities.

Aged buildings provide a sense of solidity of construction and quality of materials that is often cost prohibitive in today’s building market. They provide something special and distinctive in atmosphere and presence that is also not available in much of today’s new construction.

“In times of high social mobility and in a marketplace which produces homogeneous cookie-cutter sprawl irrelevant to local history, real places are important in defining

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7 Weinberg, xv.
ourselves” and our heritage.\textsuperscript{10} We must remember that in historic preservation, rarely do we achieve perfection and that a number of constraints and issues affect the story that is told and represented at any one historical site.\textsuperscript{11} However, this story should be told as accurately and sensitively as possible. Change and progress are not the same and historic preservation can help towns tell the difference.\textsuperscript{12} By maintaining the historic architectural character of the museums within this study, the communities will be making a deposit towards preserving part of their heritage.

Further articles focused on items such as adaptive reuse issues and what exactly is meant by the term “historical integrity”. William J. Murtaugh, author of Keeping Time: The History of Theory of Preservation in America, establishes that architectural integrity is defined as “those qualities in a building and its site that give it meaning and value.”\textsuperscript{13} An article focusing on the integrity of historic landscapes points out that integrity is involved with the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics” from the historic period.\textsuperscript{14}

Many things contribute to the historic architectural integrity of a building. These items include style, workmanship, setting or location, quality or distinctiveness of materials, building type or function and continuity of existence.\textsuperscript{15}

Murtaugh goes on to establish that even making a number of small, seemingly inconsequential changes may collectively result in a major loss of character.\textsuperscript{16} Unfortunately,

\textsuperscript{12} Galbreath, 19.
\textsuperscript{13} William J. Murtaugh, Keeping Time: The History and Theory of Preservation in America (Pittstown, New Jersey: The Main Street Press, 1988), 118.
\textsuperscript{14} Birnbaum, 144.
\textsuperscript{15} Murtaugh, 118.
in many small museums changes are made which are temporary fixes for an immediate problem and these fixes or alterations collectively add up to major loss of integrity over time.

Slightly in conflict with Murtaugh is Anderson, who states, "To hold history frozen in time is not only futile, but impossible. What is possible, however, is the intelligent preservation of our heritage." Anderson seems to be saying that some changes are inevitable and in order to maintain the overall sense of integrity we must adjust and move on. David Mickenberg, author of "Resplendent Recycling," reminds us, "recycling previous architecture into functional museum spaces has endowed us with some of our most successful and important museums while preserving important treasures."

Ward Jandl, as chief of the Technical Preservation Services branch of the National Park Service in Washington, D.C., made clear the most important item to keep in mind when adaptively reusing a structure. He states that it is "critical to explain to the public what the building's original function was and to somehow convey the activities that took place there." This is especially critical in correlation to the museums in this study. In some instances within this study the story of the building was clear and well represented. In other instances the story was not known, which takes away the third dimension from a visitors experience. The experience of visitors should be a totality, balanced between the building's history and the history of the artifacts within the building.

Robert Stipe, at the Conference on Legal Techniques in Preservation, in 1971, pointed out some very important criteria to be considered within the world of preservation.

16 Ibid., 120.
17 Anderson, 460.
“First, we seek to preserve because our historic resources are all that physically link us to our past. Second, we strive to save our historic and architectural heritage simply because we have lived with it and it has become part of us. Third, we save our physical heritage partly because we live in an age of frightening communications and other technological abilities, as well as an era of increasing cultural homogeneity.”

**Technical Historic Preservation Literature**

The historic preservation literature focusing on technical matters was gathered from several locations. Several of the items used for this section of research were in the author’s own library. *The Secretary of the Interior’s Standards for Rehabilitation* played a major role in defining both general principles and specific information on the application of those principles. In addition, several books illustrating specific architectural styles were utilized for the purpose of defining the buildings’ specific stylistic categories.

Some scholars within the preservation field see adaptive reuse as the most economically feasible solution for some historic buildings. It is seen as the best way to ensure “continued existence and proper maintenance of historic buildings and to avoid the problem of demolition through neglect.” However, this holds true only if the building is reused for a purpose that keeps the building in a state of activity and vitality and not an abandoned relic to be opened once in a while and sit mothballed for the majority of a year. This concept is a more far-reaching issue than what is being studied here. This is an issue of

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21 Weinberg, 180.
Americans losing interest in their heritage and not understanding the importance of comprehending the history from which our current culture has emerged.

During the process of making a building reusable every effort should be made to avoid radically altering or destroying the existing architectural and historic character of said building. Included in this character are such contributing factors as materials, finishes, architectural features and space plan. In terms of a proper museum environment, many of these things would be in conflict. However, in terms of a small county museum, which does not have the budget for climate control or extensive lighting design, the building would not have to be manipulated to serve its new purpose.

Any alterations to a historic building should be minimal, but if necessary, should be minimally noticeable from the public right of way. This is a particularly critical consideration for the museums in this study. Many of these buildings serve their communities as landmarks primarily from an exterior vantage point during the majority of the year. Therefore, the museum groups should avoid making substantial changes to the historic character of the property or structure, or risk adversely affecting the historic value associated with the sites.

Generally the most radical changes to a structure involved in an adaptive reuse project are on the interior. Exterior changes are generally kept to a minimum to maintain the building’s historic integrity from a public standpoint. Many preservation purists scoff at the idea of renovating an interior and preserving the exterior, calling it “facadectomy”. There was a time in preservation history when preserving the façade was seen as a major

22 Murtaugh, 123.
23 Ibid.
accomplishment if successful, but today historic properties are held to more stringent guidelines. Once again, however, these guidelines apply to properties with high regional or national visibility. Small museums are left to flounder in representing their site and property appropriately.

Essentially not all buildings can be adaptively reused. People need to realize this, rather than forcing a new use into a building that will require destroying interior features in order to retrofit the structure for a new purpose. In the instances of many local museums extensive retrofitting is never undertaken, but if it is a possibility in the future the building should be evaluated for its historic qualities.

**Museum Literature**

The museum literature reviewed was used for the purpose of understanding and comparing the needs of modern museum functions with the needs of preserving the architectural integrity of buildings. This literature also included articles related to using historic sites in heritage tourism functions.

In her article, *Historic Sites as Tourist Attractions: Harnessing the Romance of the Past*, Patricia Mooney-Melvin delineates the distinction between preservationist purists and those who are more moderate. She says, "We must grow adept at knowing where and when to compromise and where and when to draw the line." Speaking in regards to historic integrity there is a discernable line to be crossed. Later I will discuss which features of a building must be maintained to preserve the original character of the building.

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26 Adapting to Adaptive Reuse..., 56.
27 Mooney-Melvin, 47.
Heritage tourism is defined as “traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present.”\textsuperscript{28} In some instances however, the tourism aspect takes over the emphasis of decisions and the heritage portion is neglected or ignored. On the positive side, heritage tourism does provide an unparalleled opportunity to inform the public on the importance of preserving and protecting our architectural treasures, when sensitively undertaken.\textsuperscript{29}

Mooney-Melvin goes on to mention that making tourist attractions out of historic sites leads to an excessive and possibly detrimental number of visitors and sets the stage down the road for “excessive or inappropriate adaptive use.”\textsuperscript{30} This inappropriate use may materialize in the form of beautifying a site to make it more appealing to the general public, while destroying its authentic nature or context. This issue is faced more often by large, well-known sites such as Monticello or Mount Vernon, but should be considered seriously by smaller museums as well.

Small museums present the opportunity to embody a particular sense of place and affect us profoundly without attempting to be something they are not. The museums in this study have this unique opportunity as well. Some are affecting this outcome quite well and others are struggling to find their places and to tell their own distinct story. The architecture of the buildings is one way to represent their own distinct nature and regional stylistic influences, however, many strive to be something they are not and never were, rather than being honest about their history and former function.

\textsuperscript{29} Hargrove, 11.
\textsuperscript{30} Mooney-Melvin, 36.
Ultimately the driving force behind saving many of these buildings was originally the preservation of the building and not maintaining a museum collection within the building, which is the problem they now face. In addition, the buildings are once again endangered, however now by a new threat, by destruction through lack of interest by a younger generation.

In their article, “Small Museums: The Anti-Bilbao”, Elizabeth Kubany and Suzanne Stephens emphasize that the buildings used for small museums have the potential to become the loci for the growing number of fragmented communities who are otherwise lacking a physical space for cultural expression. In other words, the need for community unification supercedes many other issues. Historic buildings have the ability of uniting communities through a shared memory bank related to those buildings.

Showing the distinction between museum interests and those of the preservation movement is a comment made by Helen Duprey Bullock of the National Trust, who said that the nation is “in danger of strangling in velvet ropes.” Museums need not be static, but rather buildings with constant activity and vitality.

In his article, “Pursuit of Suitability: In Determining Whether an Old Building Can Make the Grade as a Museum,” William Shopsin points out that museums must assess their needs with the needs of the structure. If these functions do not correlate, architectural integrity may be difficult to maintain while effectively maintaining the needs of the museum.

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31 Harney, 42.
34 Shopsin, 50.
National Register of Historic Places

The National Register of Historic Places nomination forms and other literature available at the State Historic Preservation Office of Iowa were valuable sources of information. The nomination forms offered a significant amount of information in regards to the properties which were listed on the National Register and explained the historical significance of the buildings.
CHAPTER 4
FINDINGS

This section will review the information the author gathered pertaining to each individual site. A brief summary of the topics of historical accuracy and maintaining historical integrity will be included. Following each building’s description the author will also include recommendations regarding which elements of the buildings should be maintained in order to preserve their individual historic architectural character and integrity.

Type 1: Commercial Buildings

None of the commercial buildings in the study are listed on the National Register of Historic Places. This gives the board of directors of museums located in these buildings the autonomy to manipulate the buildings as they see fit, with little fear of loss of funding, listing, etc. However, even these buildings add to the historic character of the downtown district of each town. In the case of the Nemaha Museum, the building is one of the few remaining original buildings in the downtown area. Therefore, “those who treasure a building for its pleasing appearance or local sentiment do not find it less important because it lacks proper historic credentials.”

It is critical to preserve these commercial buildings, merely for the fact that, “we have grown so accustomed to our environment that we often fail to reflect on the significance of

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35 Murtaugh, 65.
the things around us."36 Parcel by parcel these types of buildings are replaced with newer, less substantial structures, because the older buildings have become too "old-fashioned" or are perceived to be too difficult to maintain. In many instances these buildings were constructed of quality materials and just require a more thorough understanding of the needs of older buildings. Piece by piece the fabric of our architectural heritage is disappearing and will eventually be nonexistent, with only photographs to remind us of yesteryear.

36 Anderson, 460.
Sac City Museum
Not listed on NRHP

Background

The Sac City Museum is located in Sac City, Iowa, which is situated in northeastern Sac County. The museum is housed in the former W.B. Wayt and Son Monument building. In the early 1980’s a monument company headquartered in Ft. Dodge bought out the Wayt Monument Company, leaving the building without occupants. In 1985 the building was purchased by the local historical society and converted to its current museum status.

The neo-Roman building was constructed in 1913, for use by the Wayt Monument Company and had no interim functions between its original use and its life as a museum. Before the close of the railroad through Sac City a spur line ran adjacent to the building, which was used for supplying unfinished stone to the company. Currently this former railroad is not represented on the site, but rather a country schoolhouse has been moved to that location.

Analysis

Aside from the schoolhouse being moved onto the site, very little has been done to compromise the integrity of this site. The building was originally constructed in a neo-Roman style, with two large columns being the focal point of the front façade. Large windows also dominated this front façade, all of which are still in place. Windows on the sides of the building have been changed from their original status to glass block covered fenestrations, but the previous owners and not the historical society undertook these changes.

Once inside the building, the original solid oak office quarters, vault, pulley system, stamped tin ceilings and tool forge all remain unchanged. This effort to keep the building as close to its original function, while still effectively serving as a museum space, is
commendable. The historical society has made a conscious effort to maintain the character of the building and be true to its original function and story.

Unfortunately, at this time the building does not naturally allow for universal accessibility. The major entrance to the building is still the front, which is concurrent with the former use. Obtrusive or distracting parking facilities have not been constructed, as the building sits on a corner lot and uses the available street parking. Therefore, the approach to the site has not been changed. The signage of the building is unobtrusive, but lets the visitor know they are in the correct location.

The former Wayt Monument Company, now Sac City Museum, is a successful example of adaptive reuse, without stripping a building of its original character. The site appears nearly identical to the way it did in 1913, upon construction. This site certainly adds to the historic qualities of the downtown area and, yet, functions quite effectively as a small museum space.

**Recommendations**

- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.

- Maintain the extensive stonework on the exterior of the front façade.

- Relocate the schoolhouse to another location and restore a portion of the spur line next to the building.

- Maintain the large single pane windows on the front façade and restore the transom portion of those windows.
Wayt Monument Building, ca. 1913

Sac City Museum, ca. 2002
**Nemaha Museum**
Not listed on NRHP

**Background**

The Nemaha Museum is located in Nemaha, Iowa, which is situated in northern Sac County. The museum is housed in the former Nemaha bank building. The bank was originally constructed in 1907 and was in operation until 1925. At this time the bank closed and the building went through several occupants including a barbershop, a post office and several cafes. The style of the building is not readily discernable, but rather consistent with much small town, early twentieth century commercial architecture.

At the time the historical society was given the deed to the building, in 1974, a cafe was being operated inside the building. The Nemaha Museum has the distinction of being the first museum in Sac County, which boasts museums in nearly every community within the county.

**Analysis**

The style of the building is such that it does not allow for accessibility, which is not feasible without reconstructing the entire entrance. The museum is open only by appointment and therefore is not visited frequently by passers-by. The original grade of the site has not been changed since the building’s construction in 1907.

The exterior appearance of the museum has been changed significantly on the west and north elevations, which were originally blocked by other structures. Aluminum sheathing has been installed over the original brickwork. In addition to this recent change, a covered entrance was installed that leads directly to the basement. At the time of the
building's construction the entrance itself was in place, but was not as visually prominent as it is today.

At some point between the building's original function and that of the museum, a glass block fenestration was added to the basement level. Unfortunately, this fenestration was added on the front façade and detracts from the original architectural qualities of the building. Absolutely no false sense of history has been created at this site, which makes it somewhat endearing to the author. It is left as it was, with no attempt to "make it pretty" to gain visitors or portray a sense of history that never existed in Nemaha, Iowa.

A soda can collection cage has been placed on the corner of the lot the bank building is situated on. This can collection receptacle is somewhat distracting from the front façade of the building, but is in no way a permanent structure and could be moved elsewhere.

The parking situation is just as it was in 1907. The sidewalk in front of the building is raised above grade and allows for parking directly in front of the building on the street. The ramped sidewalks leading to the bank are also just as they were nearly one hundred years ago. It is these small town "stopped in time" elements that are perhaps the most charming when noticed by a discerning eye.

The style of the building is quite simple, but charming in architectural elements. The exaggerated cornice and dentil work make the structure appear more commanding than it is in reality. As small town architecture goes, the building is at once simple and distinctive.

The interior of the building is difficult to assess, due to the building's many functions between the time of the bank utilization and the museum opening. One of the significant characteristics the author observed included the original stamped tin ceiling, which has
obviously been painted many times, yet maintains its distinction. The original bank vault remains in its original location on the upper level of the structure.

The basement had a dirt floor until the Nemaha centennial preparations in 1999, required that the museum needed more display area. A poured concrete floor was then added.

**Recommendations**

- Restore the paint color of all exterior trim work to its original dark color.
- Remove the can collection receptacle from the site, or move it to a less prominent location on the property.
- Remove the covered basement entrance.
- Replace glass block fenestration on the front façade with bricks matching the originals in scale and color.
- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
Nemaha Bank building, ca. 1907

Nemaha Museum, ca. 2002
Belmond Historical Museum
Not listed on NRHP

Background

The Belmond Historical Museum is located in Belmond, Iowa, which is situated in northeast Wright County. Originally constructed in 1919, the small commercial building was utilized as a pool hall. Later it went through many incarnations including a grocery store, dime store, furniture store, liquor store, resale shop and advertising specialty store.

The style of the building is not readily discernable, but rather consistent with much small town, early twentieth century commercial architecture.

Analysis

The front façade of the building looks very much the way it did in 1919, with exception to the windows and casings, which were destroyed in a massive tornado in 1966. The building is constructed of dark brown brick laid in running bond. A panel of decorative brickwork remains in place on the parapet. A section of clerestory transom windows remain in place across the front façade. Unfortunately a large blue arcade was added to the entire block in 1968, in order to cover some of the damage left by the tornado. This arcade covers a majority of the architectural features of this demure commercial building.

A dropped ceiling has been installed on the interior of the building, which covers the original stamped tin ceiling. Asbestos tiles were added to cover the hardwood flooring at some point in the building’s journey through history, from pool hall to museum. The walls remain painted plaster and have not been manipulated in any way other than by fresh coats of paint.
The integrity of this site is being compromised by the insensitive addition of the large arcade across the front of the entire block. This small building is one of the few remaining original downtown buildings to have survived the massive tornado of 1966. For this reason it is critical to maintain the few buildings that are left that tell a piece of Belmond history, pre-1966.

This site suffered from a serious lack of information. At the time of the site visit almost none of the author’s inquiries were met with sufficient information. Nothing was known in regards to the building’s history, former functions, or people associated with it. Especially in instances such as these, the story is key. Later discovering the connection with the pool hall, the author would suggest this would put an interesting spin on the museum. Life in a pool hall, the people who frequented the pool hall, what activities went on there, etcetera, would make for an interesting and historically honest focus for this building and its museum.

The building will tell its own story if allowed and the fact that the building was constructed as a pool hall is nothing to be ashamed of, for that was a piece of Belmond history. Not all history is about war generals or collections of ladies’ period clothing. Common, everyday occurrences fascinate visitors if it is not something they are accustomed to seeing. The author would be inclined to suggest that none of us had the experience of frequenting a pool hall in 1919.

The Belmond Historical Museum is accessible, as it is located in a one-story structure. Parking facilities are not obtrusive to the site, as street parking is utilized throughout the downtown district.
Recommendations

• More effectively represent the building’s history through photographs, oral histories or displays.

• Ideally, remove the blue arcade in front of the building’s transom area.

• Remove the dropped ceiling and restore the stamped tin ceiling, using appropriate reproductions where necessary.

• Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
Belmond Pool Hall, ca. 1966 (earliest available photograph)

Belmond Historical Museum, ca. 2002
Type 2: Schools

The three schools included in this study are distinctly different in size, shape and condition. The museum groups have maintained the historic integrity of their sites to varying degrees, but have maintained the historic architectural integrity of their structures very well.

Like the library discussion to come, schools offer a welcoming feel to visitors, as they served as publicly accessible buildings for many years before becoming museum entities. All three buildings have great cultural significance and meaning within the collective community memory. Memories of attending school in the building, playing in the schoolyard and driving by it everyday add up in making the building significant within the community.

Many school buildings are substantially built structures and tend to survive due to that substantial construction, even when neglected. The schools included here are all masonry construction and were used as museums directly after having the school districts abandon them.

The drawback to buildings of this size and stature are the costs of maintenance and utilities. The Plymouth County Museum has benefited from a number of grants in order to replace a decaying roof and undertake an extensive window restoration project.

In addition to museum activities, two of the sites also host a multitude of community functions in their gymnasium facilities. This is a positive step towards keeping the community active in the building and its existence as a community icon.
Central School
Listed on NRHP

Background

The Central School building is located in Lake City, Iowa, which is positioned in southwest Calhoun County. The Historic Central School has been used as a museum/community center for the past nineteen years, beginning in 1983 when the Central School Preservation organization took ownership of the structure. Until 1980 the school had been used for its only other function, as a school building. The Central School was listed on the National Register of Historic Places on January 3, 1985. Nominated for architectural characteristics, this building has maintained its strong character despite its adaptive reuse.

Central School was constructed in 1884, with a later addition added to the rear of the building in 1897. The addition is nearly indiscernible, as it was designed in the same style and construction as the original section. The overall size of the structure measures fifty feet by eighty-four and a half feet. Designed in the Late Victorian Gothic/Italianate style, by architects Foster and Liebee, the school is constructed of red bricks laid in American bond form.37

Analysis

Since the original construction of the school, the window trim and frieze colors have been changed to a lighter color scheme. The original paintwork emphasized the dentil work around the frieze and the other decorative features of the wooden trim. The current color scheme of all white flattens the decorative millwork.

The site does not naturally allow for universal accessibility, but could with a moderate grade change leading up to the front entry. This change, however, would require the elimination of the front stairway and therefore the loss of a piece of the historic architectural fabric.

A false sense of history is not created at this site in any way. The playground equipment remains on the property, as though the students are just gone on summer vacation. To know that the site is even used as a museum is somewhat difficult to decipher without peeking in the window at the docent’s desk.

Parking facilities remain unchanged from the time of the building’s inception. Street parking is available all around the school block, but does not detract from the appearance of the site in any way. The approach to the site also remains unchanged. The school definitely has a specific frontally oriented façade, marked with the distinctive bell tower at the pinnacle of the front portion of the roof.

Several benches now occupy positions on either side of the front sidewalk, but only make the building appear more welcoming and approachable. No foreign structures have been introduced to the site and the block remains dominated by only the Central School building, creating a striking site. No large objects are being stored on the site either. Only playground equipment remains from the time of the building’s operation as an elementary school.

The signage declaring the site is small and unassuming in front of the structure. The signage does not detract from the site or the structure itself. One of the most notable aspects of the building’s exterior appearance are the unblocked windows. The windows have
remained unchanged from their double sash history. The windows are a prominent piece of architectural facades and lend significantly to the character of the building.

Overall, the Central School site is one of the most distinctive examples within this study of a structure being utilized for a new purpose, but maintaining every essence of its former function and architectural character within a community context.

Recommendations

- Restore the darker paint scheme to all exterior trim work.
- Maintain the site context.
- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
Central School. ca. 1884

Historic Central School, ca. 2001
Plymouth County Historical Museum
Listed on NRHP

Background

The Plymouth County Historical Museum is located in the former Le Mars Central High School building. The building is in the community of Le Mars, Iowa, which is in north central Plymouth County. Featuring a Colonial Revival style, the building was constructed in three phases beginning in 1905.

The block of land on which the school stands had been used continuously for educational purposes since 1876 when it was purchased from the railroad, until new schools were built in the area in 1981. The first portion of the “Old Central” was constructed in 1905 of Des Moines vitrified paving brick, in a very dark, reddish-black color. The window trimmings were made of white Bedford stone. This original section, the middle portion of the current structure, was designed in a colonial revival style, with large windows and a simplified stone frieze.

The original size of the building was one hundred twenty six feet by seventy-seven feet and was positioned fifty feet from the street line. The central portion of the structure, measuring seventy feet by seventy-five feet, projects six feet in front of the wings, which are twenty-eight feet by seventy-seven feet.

The next section was added in 1924 and was similar in aesthetic and construction to the original building. This addition runs along the south and west sides of the original building and measures ninety-seven feet, eight inches by two hundred fifteen feet, ten inches. The 1924 section added a large auditorium/gymnasium and a music room onto the original structure.
In 1952 the third and final section of the structure was added, measuring eighty-two feet by sixty feet. This section was designed by the Beuttler architectural firm of Sioux City and was designed in the Industrial Style, which was the modern design style at the time. However, the styling of the addition was not concurrent with the rest of the structure and therefore adds little to the historical integrity of the building and was considered a “noncontributing” feature on the Le Mars Central High National Register of Historic Places nomination form. 38

The school was closed after the end of the 1980 school year. The auditorium/gymnasium section of the school was purchased by a local resident for use as a racquetball/sports club and the remaining portions were purchased by the Plymouth County Historical Museum in 1983. The museum organization was able to purchase the auditorium/gymnasium section in 1999, around the time the building was listed on the National Register of Historic Places.

**Analysis**

Due to years of neglect and no occupation, the building is in poor condition on the interior, but is structurally sound. The 1924 section of the school is in the best condition, with the 1905 and 1952 sections needing extensive rehabilitation. A window restoration project is being planned for the summer of 2002, which will return the building very close to its original appearance on the exterior.

Many features of the historic fabric remain intact, despite the overall condition of the building. Unique curved woodwork is still in place in the study hall area on the second floor of the 1905 section. Tongue in groove hardwood floors remain throughout. Oak banisters remain in place on many of the wide staircases. The fanlight windows also remain over the two main entrances on the front façade of the building.

The issue of accessibility remains an important factor in a structure this size. The ground level is accessible to all, but the basement and second and third floors remain only accessible by stairs. The museum is in the process of planning for an elevator to be installed.

Historical accuracy on this site is an issue in the fact that a large log cabin has been moved from another site and reconstructed on the front lawn of the former school building. This cabin significantly changes the appearance of the front approach. In addition, a large windmill has also been implanted on the front lawn, next to the log cabin. Beyond the addition of these structures, the museum is planning to restore the windows of the school building, which are currently covered by orange and yellow painted plywood sheets. This restoration will bring the building back to its original appearance.

Parking facilities have remained consistent since the building was used as a school and are not obtrusive on the site.

**Recommendations**

- Continue window restoration efforts.
- Relocate log cabin and windmill to a less prominent position on the property.
- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
LeMars Central High School, ca. 1962

Plymouth County Historical Museum, ca. 2002
Calhoun County Historical Museum
Not listed on NRHP

Background

The Calhoun County Museum is located in the former Rockwell City High School structure in Rockwell City, Iowa. This community is situated in central Calhoun County. The structure became a museum in 1986 after being abandoned by the school district. At the time the school district abandoned the building, razing was considered. The historical society was able to purchase the building for $120. Originally constructed as a Works Progress Administration project in 1937, the structure served as a high school and then later as a middle school.

The building is constructed of light colored brick masonry and stone pilasters and is symmetrical in design. The style of the building, Art Deco, reflects the time period in which it was built and in that exists the value of the structure to the community.

A bus barn was also constructed for use by the school when the site was originally developed. This bus barn is still intact and being used by the museum as a display area for large machinery items.

Analysis

The interior of the building has remained much as it was when the school district left the property. The usual changes of paint and flooring materials have been undertaken over the years of the school’s existence. The major change that was implemented by the museum was the removal of all lockers from the building, which were then sold to the local men’s
reformatory. In the recesses of the absent lockers glass and wood cabinets were installed to hold display items.

The ground floor of the structure is universally accessible, but the second story is accessible only by stairs. A ramp was designed into the front entrance sidewalk. The historical accuracy of the building and site have been primarily maintained with the exception of the addition of the pole barn in the rear.

The exterior of the structure remains similar to the original appearance with the exception of the addition of tan vinyl siding to the upper halves of all front façade windows. This siding adds a horizontal feel to the building, which is not how the original aesthetic of this Art Deco building was. A vertical orientation was designed into the building with the use of tall narrow window fenestrations and a series of stone pilasters.

Parking facilities have not been obtrusively developed, as most parking is street parking or rear side parking, next to the bus barn. The approach to the site and building remain the same as when the building was constructed. The front door remains the primary entrance to the museum.

The signage announcing the museum is contained within a small brick sign holder close to the highway. The signage is not distractive or disruptive to the site, but appropriately announces the museum status of the site.

**Recommendations**

- Ideally, remove the vinyl siding from the upper portion of the front façade windows.
- Maintain the site context.
- Conduct further research into the historic architectural value of the building.
Rockwell City High School, ca. late 1980's
(before vinyl siding window addition)

Calhoun County Historical Museum, ca. 2002
Type 3: Libraries

The three libraries included in this study were all constructed using the grants made available by Andrew Carnegie around the turn of the nineteenth century. The public library was considered the civic center of the community and the “repository of a community’s history and culture.” The act of constructing a library was considered visual proof of a town’s commitment to education. The importance of preserving these little pieces of architectural and social history is widely apparent in the number, which have been nominated to the National Register of Historic Places. To date at least three hundred seventy seven have been placed on the register.

It is for these reasons that many Carnegie libraries have been turned into museums throughout the country. They still embody these principles of education and serving the public. They played formative roles in educations, civic politics, finance, and artistic and social developments.

Unfortunately, communities are now shifting away from reusing Carnegies as museums due to current ADA legislation. The design of a majority of the Carnegie buildings included a split-level structure, with many stairs incorporated both on the interior and exterior. In 1991 one hundred twenty six buildings were being used as museums or cultural centers nationwide. By 1997 only one hundred four were still being used in this capacity.

40 Ibid., 3.
41 Ibid.
42 Ibid., 124.
Commercial uses of Carnegies are some of their best uses. The numbers of commercial establishments in Carnegies has remained consistent over this time period and perhaps suggests that use as a museum or cultural center is not appropriate at this time. The numbers for private reuse of Carnegies have significantly increased in recent years.

The design of the Carnegie libraries was left up to local representatives and architects and was not dictated by Carnegie himself, which is often believed. This fact implies that the style of the buildings are somewhat dictated by local custom, materials and influences. Nearly all Carnegies are unique in design, but many were heavily influenced by the 1893 World’s Columbian Exposition in Chicago, Illinois. The Exposition showed Americans what “landmarks” were supposed to look like. Small communities struggled to produce a library that met the requirements of a stylish landmark, a functioning library and a tight budget, despite the assistance from Carnegie grants.

The three libraries within this study, the Eagle Grove Carnegie, the Laurens Carnegie and the Carroll Carnegie are all distinctly different in architectural style. All three have maintained their physical story though. Each represents its history as a library adequately through the preservation of open space plans and wall stacks.

The library as an entity is a public place and therefore is welcoming to visitors, in ways that perhaps a residence is not. Patrons have always been welcomed freely into the library and citizens are familiar with the structure and its meaning.

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43 Ibid., 57.
**Carroll County Museum**  
Listed on NRHP

**Background**

The Carroll County Museum is located in the community of Carroll, Iowa. This community is situated in central Carroll County. The Carroll County Museum occupies the building originally constructed as the community of Carroll, Iowa's Carnegie library. Becoming a museum in 1977, the structure had served as a library until that time.\(^{44}\)

**Analysis**

Built between 1904 and 1905, the library is designed with strong Prairie School influences. The roof extension and use of strong horizontal lines by architect Thomas R. Kimball indicate this influence. The front façade is divided into three distinct sections and the triptych motif is repeated in the window arrangement. At the time of its construction the building featured clay roof tiles. The clay tiles have since been replaced with asphalt shingles. A small roof, that also featured clay tiles at the time of its construction, shields the central doorway. The walls of the structure are constructed of dark brown bricks laid in Liverpool bond. Small arches top the basement windows, adding an interesting feature to the foundation area.

The windows in the front façade of the library were double hung sash windows originally and have since been replaced with modern sealed casings, significantly changing the aesthetic character of the building.

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\(^{44}\) Mrs. Gary Hackett. 1976. "National Register of Historic Places Inventory Nomination Form. Carnegie Library Building (Carroll)."
A low planter wall in front of the library is constructed of dark brown brick laid in American stretcher bond. This planter wall defines the library site from the adjoining sidewalk and street areas.

Many of the original interior features remain in place and tell the story of the building's life as a library. The interior of the former Carnegie library has remained basically the same as it was when constructed. The main floor is divided by a central entrance and rotunda into two large areas. Linoleum has covered the original hardwood floors. The only significant change to the interior arrangement has been the addition of a stairway to the basement to the right of the entrance.

The structure is not universally accessible, as is the case with many Carnegie libraries and their central staircases inside and out. The historical accuracy element of this structure has been maintained as well as budget has allowed.

**Recommendations**

- Ideally, restore the clay tiles to the roof and front door hood.
- Restore period windows, including double sash characteristics.
- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
Carroll Public Library, date unknown

Carroll County Museum, ca. 2001
Pocahontas County Historical Society Museum
Listed on NRHP

Background

The Pocahontas County Historical Society Museum is located in Laurens, Iowa in the former Laurens Carnegie Library. Dedicated on October 8, 1910 the building was used as a library until becoming a museum in 1976. The building was placed on the National Register of Historic Places on November 5, 1974.

Built in 1910, under the supervision of architects Wetherell and Gage, the Laurens Carnegie library was designed in the Mission style. This Carnegie library had the distinction of being the located in the smallest community to receive funding from Andrew Carnegie. The building was nominated for the National Register under the categories of significant events and architectural character.45

The Pocahontas County Historical Society has preserved the architectural qualities of the Carnegie, as they were present when the Society took over the building. The library itself had changed the building, however, over a number of years. Originally the building sized forty-two feet by twenty-two and a half feet. In 1955 an addition was added adding another twelve feet on the rear of the building. The color scheme of the exterior was changed in 1963. Originally the building featured gray stucco with exposed red brick areas. In 1963 the building was painted a buff color and the brick was painted dark brown, significantly changing the overall appearance.

In addition, the front steps leading up to the main floor of the library have also been changed several times during the library’s existence. However, the character of the stairway has been maintained during each of these modifications.

**Analysis**

The historical accuracy of the building remains quite high. Besides the color change mentioned earlier, the building has undergone no further additions, subtractions or significant changes. No sense of false history has been created in a deliberate way. The approach to the site also remains congruent with that which the original function afforded. The street in front of the structure has been widened at some point in the past, affecting the amount of green space in front of the building, but this does not detract from the character of the building itself.

The museum organization has discussed accessibility issues, but as of yet, none has been implemented. The steps, as in a majority of Carnegie libraries, pose the greatest challenge to universal accessibility. The front door of the museum has also been retrofitted from its original door, but the library itself and not the historical society undertook this modification.

The site of the museum is quite open and uncluttered. The new Laurens library occupies a spot on the corner of the block, but besides that new structure, none other have been introduced around the site. The only object added to the site since becoming a museum is a large silver lamppost in front of the museum. The lamppost is somewhat out of character with the style of the architecture, but is not distracting. The signage of the museum is discreet and unassuming and blends with the site appropriately.
Significant interior modifications have been avoided in the Carnegie building. Fresh paint is the only update the museum has undertaken. The main level of the museum has maintained the same open space plan the library used, adding to the story of the structure. In addition, the stacks have been left in place on the walls of the main level, serving quite effectively as display areas. The museum has not tried to disguise the former function of their building, but rather celebrate it.

**Recommendations**

- Restore original exterior color scheme on stucco walls.
- Restore original historic landscaping features, after a thorough research process.
- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
Laurens Public Library, date unknown

Pocahontas County Historical Society Museum, ca. 2001
Eagle Grove Museum
Listed on NRHP

Background

The Eagle Grove Museum also began its life as a Carnegie library. Constructed in 1903, the Beaux-Arts style building represented the community’s desire for culture and literacy. The structure was listed on the National Register of Historic Places on November 22, 1977, under the category of architectural character, which is still maintained today.

The average passerby would miss the museum altogether if it wasn’t for the tiny sign next to the front stairs. The museum is open very rarely and therefore must represent its character and integrity by its exterior appearance, which is virtually unchanged from its appearance in 1903. The library served patrons until 1973, at which time a new library was constructed and the Carnegie was relegated to museum duty.\(^\text{46}\)

Designed by architects Smith and Gage, the Beaux-Arts styling made for an impressive structure. The structure stands at its original dimensions of fifty feet by fifty feet yet today. The structure is situated on a corner lot and faces that corner with its front façade. A round, conical-roofed pavilion entrance is flanked at right angles by the two thirty one foot wings on either side. A curved book stack area is also a feature of the rear of the building.\(^\text{47}\)

A raised basement of dressed stone and a main floor area of brick laid in common bond blend into a cohesive whole. The high rectangular, diamond-paned windows have both stone arched lintels and stone sills, giving the structure distinctive lines.


Analysis

Accessibility has not been addressed at the Eagle Grove Museum, which faces similar issues as the Pocahontas County Museum, and most other Carnegie libraries. The front façade of the building centers around the stairway. It would also be challenging to adjust the grade to make the building more accessible, as the front steps are six in number.

The historical accuracy of the building and site is nearly unchanged from the time of its original construction. However, several cosmetic changes to the building have altered its appearance. The front entrance was altered by the subtraction of double wood and glass doors, and the addition of a modern steel cased glass door with glass sidelights. The paint color around the window casings and mullions has been changed to a color that matches the brick color. One minor alteration, the addition of a handrail, has changed the appearance of the stairway somewhat, but is necessary for public safety concerns. Originally the paint color in these areas was dark and contrasted with the brickwork. A stone vestibule was also added over the original basement entrance on the east side of the building.

A false sense of history is not created at the Eagle Grove Museum. Rather, this site is much like a step back into history due to its unchanged nature. Parking facilities are minimal and therefore do not detract from the appearance or integrity of the site. The approach to the structure is undisturbed.

No foreign buildings or structures have been added to the site, but it would be somewhat difficult to do so due to the small size of the corner lot. Several small items have been added to the site, but are nominal. A small piece of historic fire fighting equipment is displayed next to the front stairs, as is a blue trashcan. However, neither is distractive or
impeding. A small signboard has also been located near the front stairs, explaining the existence of the museum inside the former Carnegie library.

The interior of the building has also been largely unchanged from its original appearance. The original circulation desk sits unmoved from its historic location at the top of the interior staircase. The museum layout is arranged within an open floor plan and no permanent alterations have been made to the historic fabric of the building’s interior. During the time the building served as a public library, asphalt tile flooring was laid over the original hardwood floors and fluorescent lighting was added.

The Eagle Grove Museum represents the history of this Carnegie library well. The story of the building is not lost in the museum. At every corner one knows one is inside an aging library building and that fact is not hidden. The architectural character of the building has been well respected and cared for. The integrity of this site has not been compromised by its new use as a local museum, nor does the museum neglect the role historic architecture plays in explaining the history of the community.

**Recommendations**

- Restore the original dark paint scheme to the exterior trim work.
- Restore period double doors and transom window to front entrance.
- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
- Remove tall shrubbery from east side of the building.
Eagle Grove Public Library, ca. 1903

Eagle Grove Museum, ca. 2001
Type 4: Residences

Former private residences are among the most popular forms of local history museums. Usually the sites are donated to the local historical society with the understanding that the site will be maintained and cared for appropriately. Unfortunately, these are often some of the most difficult sites to maintain on minimal funding. In the strictest sense, even a house museum is adaptive reuse of the site. If the building was originally constructed to house a family and support the daily activities that surrounded that family and is now used only to house aging pieces of furniture and other items, the house is not serving its original function.48

With the absence of a family unit maintaining a property everyday, private residences can easily fall into disrepair. Overall, private residences are often the worst choice that could be made for a museum location. The small rooms that a private residence has do not mesh well with the needs of a museum in terms of display area. Due to this difference in need versus reality, residences are sometimes manipulated on the interior to make the space more appropriate for museum display, leading to the loss of critical historic fabric.

It is also often quite rare to find a residence that is historically accurate to the time of its construction. Many times the structure has been changed multiple times to meet new needs. This was certainly the case with the W.A. McHenry House in Denison. The home is barely recognizable to its original state, however the group representing the house museum touts it as the W.A. McHenry House, leading the casual observer to believe that this is how the house appeared at the time McHenry lived in it.

48 Murtaugh, 78.
Additionally, the Humboldt County Historical Society Museum, located on the former Corydon Brown farm has added numerous foreign structures to the site of this historic farm. At times, the drive to reach out to more visitors leads a museum organization to compromise the site or the building they have in their possession.
Humboldt County Historical Museum
Listed on NRHP

Background

The Humboldt County Historical Museum is located just east of Dakota City, Iowa. The museum is centered around the Mill Farm House, which was constructed in 1878 by a New York miller, Corydon Brown. This two-story vernacular Italianate residence was listed on the National Register of Historic Places on November 14, 1978.

At the time of its construction, the Brown residence was the social and cultural center for the community. A number of families occupied the farm after the exit of the Browns. During the 1940’s the farm was used as a rental property and many families are listed as occupying the farm during that time. During the 1950’s the home and farm were boarded up and left to deteriorate in the weather and elements. The Kunert family donated the farm to the Humboldt County Historical Society in 1966 and the site was opened to the public in 1968.

The Mill Farm House was constructed of bricks made by Brown’s sons of materials from the nearby Des Moines River and is one of the last remaining buildings in the area constructed of local brick. The house features a low, hipped roof, wide bracketed eaves and decorative window hoods. The red bricks are laid in a seven-course common bond brick formation. Overall, the home measures thirty feet by sixty feet.

Analysis

The main structure itself, the residence, has had several modifications to its exterior, which are indiscernible by the casual visitor. A summer kitchen, which was once attached to a home in nearby Badger, was added to the northeast side of the house in 1978. In addition, an enclosed porch was constructed on the east side of the home, which now serves as a gift
shop for the historical society. In terms of the site however, significant changes have been made, which severely compromise the historical integrity of the farm. Fortunately, the original approach to the farm has been maintained, which is a positive step.

Accessibility has not been addressed at the site, but should be considered with the assistance of a qualified designer.

A significant number of foreign buildings have been introduced to the farm site. Surprisingly, this site was nominated to the National Register of Historic Places in part due to the historic landscape of the property. Currently four structures have been implanted to the farmyard. A jail, a log cabin, a country church and a fully functioning modern church have all been placed on this historic site. In addition, a chicken coop and barn were also added, which are easily mistaken as originals to the site.

The log cabin on the site was “authentically recreated” from the remains of a log cabin found in the area. The cabin sits in stark contrast to the Mill Farm home and distracts attention away from the portion of the property that is historically significant. In addition, the Willow School (Norway No. 6) was also moved onto the site in 1966. While in its own right it is a significant structure, being built in 1883 and used concurrently until 1955 to educate the children of the area, it is also foreign to this site and was not originally there. The third structure, which is completely foreign to the site, is the restored Rutland jail, built in 1907 and moved to the site in 1974.

Interestingly, the only original building located on this site, which is still standing, is the house. The chicken coop (ca. 1875) and the red barn were both moved in from other farm sites. The original outbuildings on the property were destroyed by weather and deterioration. A square horse barn previously resided on the site where the red barn now sits.
Recommendations

- Ideally the context of the home would be restored, including removal of the collection of the buildings that have been added to the site since becoming a museum.

- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
Corydon Brown Farm, early 1970's

Humboldt County Historical Museum, ca. 2001
W.A. McHenry House
Listed on NRHP

Background

The W.A. McHenry House is located in Denison, Iowa, which is situated in central Crawford County. The home was originally constructed in 1886 and became a museum in 1967 after serving as an apartment house since the end of World War II.

The Crawford County Historical Society was able to purchase the W.A. McHenry home through a donation of $22,500 from the Women’s Christian Temperance Union. Before this time the home had remained in the McHenry family for most of the time since it was built. W.A. McHenry’s son, Sears, acquired the property after his father passed away on November 26, 1921. Sears’ son, W.H., purchased the home in 1929 and resided there until his death in 1960. W.H. McHenry’s wife remained in the home until 1965, just a few years before the home was purchased by the historical society.

Architect L.P. Sewell for client, W.A. McHenry, designed this residence in the Late Victorian/Queen Anne style. McHenry was a wealthy banker and well-known cattle breeder. The home originally included features of the Victorian Picturesque and Shingle Style. Several of these characteristics included the asymmetrical overall shape of the home, hipped roof with gabled dormers, imbricated pattern between the first and second stories, decorated frieze and two story tower on the southeast corner with stained glass windows. However, after several remodelings and multiple occupants, the home has been stripped of many of its original distinctive features.

The interior of the home has been changed over the years, as homes tend to do, particularly since its use as an apartment house. Several of the most distinctive features remain however. The hand-rubbed hemlock and cherry woodwork, inlaid wood floors, solid
walnut pocket doors and four ornate fireplaces of cherry, maple and walnut have been maintained. A few of the original gas light fixtures have also been preserved.

The W.A. McHenry House was listed on the National Register of Historic Places on November 7, 1976. The property was nominated for the significance of the home to the late nineteenth century American architectural trends and the fine interior features. In addition, the property was nominated for its association with a prominent Crawford County family.49

**Analysis**

Comparisons to an 1895 photograph show several important features, which have been lost over the years. A second story porch, louvered shutters and a curved roof with a finial, which once surmounted the second story tower, have been removed. During a 1935 home remodeling project two small porches on the sides of the home were removed and four rooms in the rear, were also removed and replaced with the current garage addition. In addition the brick foundation has been covered with stucco and white vinyl siding now serves as the cladding for the home. At the time of construction the home featured a polychromatic color scheme, common among the Queen Anne style homes of the time.

Universal accessibility has not been addressed on the property, nor does the front elevation naturally allow for accessibility. The historical accuracy of the property has been altered significantly since its construction. However, many of these features were altered prior to the historical society taking possession of the property. Two of the changes, which changed the character of the structure, were the removal of the louvered shutters and the

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paint color change. Compared to the 1895 photo, the current structure is barely recognizable as the same building.

No sense of false history has been created on the property. The entire site still reflects a residential area and does not appear to be representing a history, which never truly existed, as do some sites. In addition, no obtrusive parking facilities have been developed on the site. Due to the high grade of the yard and site itself, the site is separated from the street by three or four feet in height. The approach to the site also remains unchanged. The front entrance is accessible to the public and represents how the home would have been approached at the time of its construction.

No foreign buildings have been introduced to the site, nor are any large or obtrusive objects being stored on the property. A small field plow has been placed on the corner of the property, near the museum’s signage, but does not detract from the overall appearance of the property.

**Recommendations**

- Maintain the historic character of the overall site.

- Restore the original polychromatic color scheme on the exterior of the home, with the guidance of a professional designer.

- Restore exterior shutters to windows.

- Restore features which have been subtracted from the building’s exterior.

- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
The Mansion Museum
Listed on NRHP

Background

The Mansion Museum is located in Forest City, Iowa, which is situated in southeastern Winnebago County. The “Mansion” is actually the Charles J. Thompson House, designed in 1900 by architects Beauley and Peabody. The home was nominated and listed on the National Register of Historic Places on November 30, 1978.

The Thompson House was used as a private residence until becoming a hotel in 1945. The “Mansion Hotel” operated until the Winnebago Historical Society purchased the hotel in 1976, with the goal of restoring the home and using it as the headquarters of the historical society. The historical society was able to raise the $80,000 to purchase the home, which had been slated to become offices, remain a hotel or be demolished for further development of the site.

The Georgian revival home features a rectangular overall form, a symmetrical front elevation and a tiled, hipped roof. At some point in the past the widow’s walk on the front of the home had been removed. This element has since been restored by the historical society. A balcony that wrapped around the front and side of the structure has also been removed. The change of this element has distinctly changed the character of the site. An addition was added to the south side of the residence in 1950, which disrupts the building’s characteristic symmetry. This section of the home was added as an extension to the hotel, offering rooms complete with their own bathroom facilities.

The structure is built of frame construction and faced with narrow clapboards and fluted corner pilasters. The most prominent feature of the front façade is the pedimented portico supported on pairs of fluted Corinthian columns. The main entrance is set within an
aedicular frame with sidelights and flanked by six-light transom panels. Small oval windows are set between paired pilasters, which flank the entrance as well. A fanlight is located within the tympanum of the portico.\textsuperscript{50}

\textit{Analysis}

Unfortunately, much of the original fine detail on the exterior has been lost. Acanthus modillions and decorative spandrel panels located between the front, upper and lower story, windows have been lost, as have the Corinthian capitals of the corner and front window pilasters.

Accessibility has not been incorporated into the design of the museum at this time. Neither the front or rear entrances are universally accessible. It does not appear that the grade has been altered since the original construction period.

The interior rooms of the home are arranged around a central broad, T-shaped main hall. Several important interior characteristics have survived the many occupants of the Thompson house. Much of the original woodwork, including some of the built-ins in the dining room, remains throughout the house. Leaded glass in many of the windows and interior doors is intact. In the parlor, on the ground floor, a finely executed denticular cornice with acanthus modillions and egg and dart molding remains intact.

The efforts of the historical society have returned the structure back to as close to its original state as is possible without major reconstruction. When looking at the historical

integrity of the structure, no false history has been created on the site. No foreign buildings have been introduced to the site, nor are any large objects being stored on the site.

The signage on the site is in a prominent location near the street in front of the structure. This signage is somewhat uncharacteristic to the aesthetic of the site, as it is similar to a commercial signboard in shape and description. However, the sign does not cover any historical elements of the property.

**Recommendations**

- Restore original fine details to exterior.

- Remove the 1950 box-shaped addition and restore that façade, with the guidance of a qualified designer.

- Restore balcony to the front and sides of the home, with the guidance of a qualified designer.

- Create a historically sensitive accessible entrance, under the guidance of a qualified designer. Refer to the “General Recommendations” section for further information on accessibility issues.
Charles J. Thompson House, ca. 1900

Mansion Museum, ca. 2001
General Recommendations

The following recommendations apply to all of the previously mentioned museums.

• Review proposed changes to significant historic features with the State Historic Preservation Office of Iowa.

• Public sites are obligated, by the Americans with Disabilities Act, to conduct a self-evaluation of accessibility issues. After completing this evaluation a plan must be established to implement changes that are readily achievable. Public sites are also under an ongoing obligation to assess, periodically, their accessibility status.

• Changes made to the interior or exterior of these buildings should be completely reversible.

• Thoroughly research the history of the building itself, including information regarding past occupants, construction dates, construction materials, architects’ and builders’ names and historic events at the site.

• Preserve all materials or features that are significant to the character of the building.

• Create a display describing the building’s history and significance. This display could include historic photos, descriptions of the former and original functions of the building, and descriptions of significant events or people associated with the building.

• Fire and life safety issues need to be evaluated to protect the visitors to the site as well as the building(s).

• Accessible museum parking and drop off areas should be clearly marked with signage directing people to accessible entrances.
CHAPTER 5
ANALYSIS OF CASE STUDIES

After evaluating all twelve sites involved in the study, it is evident that each provides its own distinct characteristics and histories. The key to keep in mind with historic properties is the fact that they should never be over generalized or lumped into a group without considering their individual significances. Critical to this understanding is recognizing the individual histories of the buildings. Knowing this history and being able to share it with museum visitors adds a third dimension to the experience.

Eight of the twelve sites within this study are listed on the National Register of Historic Places. Even with this distinction, the story of the building is not always being told. For some visitors, such as the author, the most interesting aspect of visiting these sites is the architecture and not the museum collection. This history of the building and the historic significance of the building needs to be available to the visitors, and docents should be familiar enough with the history of the building to share that with visitors.

Knowledge about the history of a building is also critically important to avoid insensitive additions or subtractions to its historic fabric and character, which may reduce a structure’s ability to serve as a significant cultural resource. By studying the built environment around us, we learn about history and our place in that built history.

The volunteer staffs of some of these facilities must retrain their mode of thought to include the building, which houses their collection, as an artifact to be studied and explained. For at least eight of the museums in this study the building is perhaps the most valuable heritage artifact which the museum possesses. Architecture becomes ordinary to those
exposed to it on a daily basis and is taken for granted as utilitarian. The author was told by one museum volunteer that their architecture was nothing significant, but their collection was one of the best in the state. The architecture of that building was not High Gothic or Richardsonian Romanesque, and therefore was not strikingly awe-inspiring, but it was important in the fact that it represented a period in that community’s history and represented a stylistic period, which reflected that history.

It is this attitude toward architecture, which is most critical to intercede upon. Buildings tell stories that are often not told in any other way in the community. Their siting, building materials, style and size explain things that are unspoken, but important in realizing our history. If architecture is not considered for its intrinsic historic value then it too will be lost piecemeal like so many things that have been lost before it. As construction practices become homogenized and growing numbers of citizens live in shoeboxes shipped in on wheels, the value of historic architecture grows exponentially. The stories of these structures must be maintained if future generations are to know anything about the past that once existed and thrived.
CHAPTER 6
CONCLUSION

Only through communicating the stories of the past can we evoke the passion and commitment necessary to ensure that these places will be protected to educate future generations. The past is a living part of our current culture and not a dusty old relic. In making any recommendations, the first would be to document each site appropriately.

Each site that becomes a museum housed in a historic building should fill out a National Register of Historic Places nomination form, for the primary purpose of gathering data. If this nomination is at some point submitted, all the better, but it is not necessarily the goal here. Gathering information in regards to date of construction, building materials, builders/contractors, previous owners and functions and significant architectural changes will provide a stepping off point for further research. Gathering oral histories from older community members can often lead to a wealth of information regarding buildings in a community and are significant in their own rite.

Much information regarding a building’s history is available in a number of sources of written documentation. Property abstracts provide a record of ownership and at times change of function. City directories or phone books often provide a plethora of information that is often not investigated. Newspapers can provide a great deal of information as well. Sanborn maps, which are available for many communities, provide information regarding a building’s existence at a certain date, footprint and building materials.

The building itself is full of clues if examined with a close eye and eye for detail. The architectural style is important to note, as are the building materials and mode of
construction. Photographs should be taken of each elevation of the structure on a timely schedule, perhaps every five years, if not more often. In addition, the interior should be photographed with particular attention paid to those details, which are original to the structure.

In general, as much information should be gathered about the site as possible and kept in one location. During the research for this thesis, the author scrounged bits of information about each site from a multitude of different sources. Some of the sites did have a compiled history folder, including newspaper clippings, photographic documentation, etc., but the majority did not. In one instance nothing was known about the history of the building or its former uses.

Every museum should have, at the very least, a basic understanding of what purposes the building served before becoming a museum and at best, gather all of the information that has been discussed.

The basic goals of this study are to introduce the reader to the importance of “identifying, retaining and preserving” historic architecture and effectively telling the story of that architecture’s existence in the community. First, at every juncture of making decisions regarding the addition or subtraction of any elements to or from these buildings, the Secretary of the Interior’s Standards for Rehabilitation should be adhered to. Secondly, any changes or modifications should be constructed in such a way as to be completely reversible at a later date. Thirdly, it is essential to bring the past alive through research.

The methods through which these goals might be attained are through several facets. Documentation is critical. Every bit of information that can be gathered about a structure should be preserved and be made available to the public. Placing a copy of that information in the local library is a very good idea. Education of docents and volunteer guides at museums as to the historical value of the architecture they are standing within is critical. It was the author's experience that many volunteers, though committed and passionate about the museum, knew very little about the building's factual history.

Through this research and final written thesis, the author hopes to offer a resource for others interested in these particular museums or in the value of architectural history. It cannot be emphasized enough how important the built environment is to maintaining a sense of community and heritage in Iowa.

"Progress" and preservation do not always go hand in hand, but should be carefully weighed against one another when making decisions about which buildings are in the way of the new Wal-Mart or the space needed for a parking lot in downtown. Buildings tell stories which we don't always listen to carefully enough. The buildings in this research tell the stories of communities creating quality structures to house their schools, libraries, citizens and businesses. They tell the stories of the economic and social implications of the historical time period impacting the construction of each building. Although some have outgrown their usefulness to the function for which they were originally built, they have not outgrown the distinct character they give to their city block or to the community as a whole.

It is critical to research and preserve these stories and share them with museum visitors and community members.
WORKS CITED


National Register of Historic Places in Iowa. Iowa City, Iowa: The Iowa State Historical Department, 1981.


**National Register of Historic Places Nomination Forms**


ADDITIONAL READINGS


APPENDIX 1
SITE SURVEY FORM
Building Name: __________________________  Contact Info: __________________________
Address: ______________________________  Category: __________________________

Accessibility

☐ Has accessibility been considered:

__________________________________________________________

☐ Does the site naturally allow for accessibility:

__________________________________________________________

☐ If accessibility has been added, does it detract from the hist. Integrity of the structure:

__________________________________________________________

☐ Have doors been changed to make accessible:

__________________________________________________________

☐ Has the grade been altered:

__________________________________________________________

Historical Accuracy

☐ Has the structure been altered to change its original historical qualities (cladding, windows, doors, additions):

__________________________________________________________

__________________________________________________________

__________________________________________________________

☐ Has a false history been created:

__________________________________________________________

__________________________________________________________

☐ How long has the structure been used as a museum:

__________________________________________________________
Parking and Approach

- Have obtrusive parking facilities been developed:

- Has the approach to the site or to the structure been significantly changed, this altering the original experience:

- Are items blocking the original approach:

Significant changes to the site

- Have foreign buildings been introduced to the site:

- Are large objects or collections being stored on the site:

Signage

- Is the signage announcing the museum obtrusive or does it cover historical aspects of the structure:
Interior

- Have irreversible modifications been constructed:

- Are the original functions of the specific areas been altered significantly:

- Have interior finishes been altered or changed significantly:

- Is the original traffic pattern of the structure significantly changed:

Notes
Schools

- Do site and building appear to be functioning school:
- Have windows been blocked out:
- Are hallways filled with objects:
- How are former service areas being utilized (lunch room, gym, locker room):

Libraries

- Are stacks in place:
- Is main area of emphasis still where it was previously:
- Are windows blocked:
Residences

☐ Is front door accessible to public: ____________________________________________

________________________________________

☐ Do displays blend with former functions of rooms:

________________________________________

________________________________________

________________________________________

________________________________________

☐ Does site reflect a true residential site:

________________________________________

________________________________________

________________________________________

________________________________________

Commercial Structures

☐ Is the former function of the structure reflected:

________________________________________

________________________________________

________________________________________

________________________________________

☐ What was the former function:

________________________________________

________________________________________

________________________________________

________________________________________
APPENDIX 2
SITE MAP
APPENDIX 3
INFORMATION MATRIX
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<td>Sac City Museum</td>
<td>Sac City, Sac</td>
<td>1913</td>
<td>17 years</td>
<td>No</td>
<td>Commercial</td>
<td>None</td>
<td>school house brick</td>
<td>Neo-Roman</td>
<td>Ext./Int.</td>
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<td>Belmond Historical Museum</td>
<td>Belmond, Wright</td>
<td>1919</td>
<td>27 years</td>
<td>No</td>
<td>Commercial</td>
<td>Many</td>
<td>brick</td>
<td>early 20th commercial</td>
<td>Ext./Int.</td>
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<td>Nemaha, Sac</td>
<td>1907</td>
<td>28 years</td>
<td>No</td>
<td>Commercial</td>
<td>Cafe, barber post office</td>
<td>None</td>
<td>brick</td>
<td>early 20th commercial</td>
<td>Ext./Int.</td>
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<td>Central School</td>
<td>Lake City, Calhoun</td>
<td>1884</td>
<td>19 years</td>
<td>Yes, 1.03.85</td>
<td>School</td>
<td>None</td>
<td>red brick, Amer. Bond</td>
<td>Late Gothic Vict. Exterior</td>
<td>Ext./Int.</td>
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<td>Plymouth City Hist.</td>
<td>LeMars, Plymouth</td>
<td>1805</td>
<td>19 years</td>
<td>Yes, 5.14.99</td>
<td>School</td>
<td>None</td>
<td>log cabin, windmill</td>
<td>Colonial Revival</td>
<td>Ext./Int.</td>
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<td>1837</td>
<td>16 years</td>
<td>No</td>
<td>School</td>
<td>None</td>
<td>None</td>
<td>Art Deco</td>
<td>Ext./Int.</td>
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<td>Carroll Cty.</td>
<td>Carroll, Carroll</td>
<td>1904</td>
<td>26 years</td>
<td>Yes, 11.13.76</td>
<td>Library</td>
<td>None</td>
<td>None</td>
<td>brick, clay tile</td>
<td>Prairie School</td>
<td>Ext./Int.</td>
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<td>Laurens Museum</td>
<td>Laurens, Pocahontas</td>
<td>1910</td>
<td>26 years</td>
<td>Yes, 11.5.74</td>
<td>Library</td>
<td>None</td>
<td>large silver grey stucco, red brick</td>
<td>Mission Style</td>
<td>Ext./Int.</td>
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<td>Eagle Grove, Wright</td>
<td>1803</td>
<td>25 years</td>
<td>Yes, 11.22.77</td>
<td>Library</td>
<td>None</td>
<td>50'x50'</td>
<td>None</td>
<td>brick, stone</td>
<td>Beaux-Arts</td>
<td>Ext./Int.</td>
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<td>Dakota City, Humboldt</td>
<td>1878</td>
<td>34 years</td>
<td>Yes, 11.14.78</td>
<td>Residence</td>
<td>None</td>
<td>log cabin, jail, brick, stone foundation</td>
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<td>McHenry House</td>
<td>Denison, Crawford</td>
<td>1886</td>
<td>35 years</td>
<td>Yes, 11.07./6</td>
<td>Residence</td>
<td>Apartment House</td>
<td>None</td>
<td>wood frame</td>
<td>Queen Anne</td>
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<td>Forest City, Winnebago</td>
<td>1900</td>
<td>26 years</td>
<td>Yes, 1.03.85</td>
<td>Residence</td>
<td>Hotel</td>
<td>None</td>
<td>wood frame</td>
<td>Classical Revival</td>
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