

**Visual continuity and historic integrity, A case study of the historic courthouse square in Adel, IA**

by

**Jeffrey R. Dolan**

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

MASTER OF ARCHITECTURE

Major: Architecture

Program of Study Committee:  
Arvid Osterberg, Major Professor  
David Block  
Timothy Borich

Iowa State University  
Ames, Iowa

2004

Graduate College  
Iowa State University

This is to certify that the master's thesis of

Jeffrey R. Dolan

has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy

## Table of Contents

Chapter 1: Introduction .....	1
Statement of the Problem .....	1
Visual Continuity and Historic Integrity .....	4
Chapter 2: The Evolution of Main Street Commercial Facades .....	7
Early History of Commercial Structures .....	8
Common Visual Characteristics of Commercial Architectural Types .....	10
Two-Part Commercial Block .....	11
Stacked Vertical Block .....	12
Two-Part Vertical Block .....	13
Three-Part Vertical Block .....	14
Enframed Block .....	15
Central Block with Wings .....	16
Enframed Window Wall .....	16
Temple Front .....	17
Vault .....	18
Arcaded Block .....	19
One-Part Commercial Block .....	19
Standard Façade Parts .....	20
Materials and Technology .....	23
Wood .....	25
Stone Masonry .....	26
Brick Masonry .....	28
Portland Cement .....	31
Iron and Steel .....	32
Terra Cotta .....	34
Glass .....	35
Materials Conclusion .....	38

Styles.....	39
Greek Revival .....	40
Italianate.....	41
Romanesque .....	42
Victorian Era Styles .....	44
Sullivanese (or Chicago) Style.....	45
Classical Resurgences .....	47
Modern Styles .....	49
History of Adel .....	51
Early History .....	54
The Four Courthouses.....	55
Significant Courthouse Square Buildings that no Longer Exist.....	59
Current Status of the Historic Context.....	61
Chapter 3: Methods.....	63
Chapter 4: Guidelines for the Treatment of Historic Properties and Compatible New Construction .....	67
Historic Significance.....	68
Definitions.....	69
Preservation.....	69
Rehabilitation.....	71
Restoration .....	72
Reconstruction .....	73
Other Definitions Relating to Compatible New Design .....	74
The Secretary of the Interior’s Standards for the Treatment of Historic Properties .....	76
Preservation.....	77
Rehabilitation.....	80
Restoration .....	81
Reconstruction .....	84
Design Guidelines for Infill and New Construction .....	88
Generalized Guidelines .....	89
Case Studies in Visually Compatible Design .....	91

Jehovah's Witness Building, Brooklyn heights, New York .....	92
Townhouse, West 11 <sup>th</sup> Street, New York.....	94
Ogden Telephone Company, Ogden, IA.....	96
Chapter 5: Analysis of Existing Conditions.....	98
Overall Visual Character of the Buildings on the Courthouse Square .....	99
The South Side.....	101
Building Façade Types .....	101
Materials and Craftsmanship .....	103
Building Façade Styles .....	104
Overall Visual Continuity and Historic Integrity.....	104
Boak Building (1904) .....	107
The West Side.....	109
Building Façade Types .....	109
Materials and Craftsmanship .....	110
Building Façade Styles .....	111
Overall Visual Continuity and Historic Integrity.....	111
Adel Bank Building (1881).....	113
Patrick's Restaurant (Ca. Mid to late nineteenth century).....	114
The East Side .....	118
Building Façade Types .....	118
Materials and Craftsmanship .....	120
Building Façade Styles .....	120
Overall Visual Continuity and Historic Integrity.....	120
The North Side.....	120
Building Façade Types .....	122
Materials and Craftsmanship .....	123
Building Façade Styles .....	123
Overall Visual Continuity and Historic Integrity.....	123
Chapter 6: Design Recommendations.....	126
Adel Bank Building (1881) - A Case Study for Preservation.....	127

Boak Building (1904) - A Case Study for Rehabilitation.....	127
Patrick’s Restaurant (Ca. Mid to late nineteenth century) - A Case Study for Restoration .....	128
North Side Redevelopment— A Case Study for Visually Compatible Non-Historic Design.....	130
Design Program Requirements .....	132
Design Program Solution.....	134
Façade Patterns .....	134
Overall Façade Patterns .....	140
Materials, Craftsmanship, and Styling.....	142
Conclusions.....	145
Bibliography .....	147

## Chapter: 1

### Introduction

*“Our buildings tell the story of the great energy we have devoted to inventing and reinventing our past (Stern 1986).”*

As the old saying goes, *beauty is only skin deep*, but when it comes to the health of small towns and their historic business districts, the appearance of the street facades can have larger repercussions. Many towns are waking up to the importance of the visual image of their traditional cores. This visual quality is important for both residents and visitors. A town with visual continuity and historic integrity reflects the pride of its residents. This can be a draw for visitors and new businesses alike (Daniels, Keller, and

Lapping 1995). Towns that do not draw on their historic heritage and do not display a consistent image downtown may have problems. *“A messy, rundown community says that people do not care. A tidy, attractive town shows pride”* (Daniels, Keller, and Lapping 1995). The overall visual quality of a traditional downtown depends heavily upon the appearance of the street facades of the commercial buildings that line the streets. How the visual character of historic facades is maintained and how well new con-

struction visually blends with them goes a long way in determining how the town is perceived.

### Statement of the Problem

The street façade is probably the single most character-defining feature of historic commercial architecture. The facade is also the feature most commonly altered (Jandl 1982). It is all too common today to walk down a main street full of buildings with slip covers of metal or other simi-

lar materials that hide the distinctive elements of a building's street façade. Gaps between buildings have become a standardized feature of streetscapes that were intended to be continuous (Longstreth 1987). Where these gaps are filled in with new buildings that replace the old, the new facades often clash with their traditional neighbors. Intentionally, or not, the new structures stand apart visually from the historic buildings that remain. Where new buildings are added, or old ones altered, too often the scale, texture, and massing of the traditional facades is ignored. The result is that streetscapes that at one time were full of visual continuity and historic integrity have become disjointed in their appearance.

Change has been a constant on Main Street since its inception, yet for

many years the changes that were made stayed true to the overall patterns of composition that were in existence across the entire streetscape. Between the middle of the nineteenth century and the early decades of the twentieth century the traditional commercial façade building prototype established itself as the dominant feature of downtowns from coast to coast (Longstreth 1987). The form prevailed whether the town was a coastal port, river town, railroad town, or inland county seat (or commercial hub). Town centers were densely scaled to accommodate the needs of people on foot. Storefronts, containing large amounts of glass, displayed the wares of the various street level merchants. Upper facades, composed of regular patterns of smaller windows and ornament, housed func-

tions that required a less open display (such as professional offices or the residence of the shop owners). While the storefront visually and physically connected the building to the life of the street, the cornice capped the facades and gave a distinctive termination between the buildings and the sky. These elements of the street façade were an integral part of all historic facades regardless of individual details and stylistic tendencies (Elements 1999). The tradition of borrowing details developed (or evolved) from the precedents of history furthered the integration of new buildings with old (Brolin 1980).

In contrast to the earlier period, the mid to latter half of the twentieth century can be viewed as a time when these patterns were supplanted by new modes of transportation, commerce,

and aesthetic attitudes. In the decades after World War II, the automobile, combined with low density planning, helped spread cities and small towns out and open up their outskirts to commerce (What happened 2002). The commerce, the lifeblood of downtown, occurred in the new strip malls. Aesthetically, these structures shared more in common with modern *big box* retailers than their commercial block predecessors. Whereas the historically based styles of the previous century freely employed ornament borrowed from the past the Modern architectural movement ignored the past and banished the use of traditional ornament (Brolin 1980). As the car replaced other modes of transportation (most notably the pedestrian) the scale and texture of commercial building design changed.

Housing also migrated away from the central core where it had occupied, among other things, the upper stories of businesses for many years. This rise in dispersed living and commerce meant a decline in downtown commerce and the subsequent disrepair of buildings that resulted from this lack of available maintenance capital (What happened 2002). One response to the loss of business downtown was the *remuddling* of traditional storefronts to emulate the physical appearance of the competitors in the outlying strip malls. Upper façades were covered, either hiding or obliterating historic details that gave every small town commercial core its unique character. Signage became larger, often covering entire upper facades in an attempt to attract drivers from far away instead of the

pedestrian at close range (Elements 1999). The one thing that remained constant for the buildings and their façades, was the constant of change.

Some people might argue that the street façade is only a small part of a building. After all, there are usually three other sides to a building (assuming it is not a circle or some other oddly complex geometric shape). There is also the inside (and outside) of a building that contributes to its overall character. To a certain extent this was, and still is, true. However, critical to the understanding of commercial architecture of the nineteenth and early twentieth century is that “*commercial buildings were designed to be seen from the front. With relatively few exceptions, they were not conceived as freestanding objects*” (Longstreth

1987). It is the façade that distinguished each building from its neighbor. Sidewalls were usually shared, except where a building faced an alley or side street. Where walls faced a service drive or alley, the walls were constructed in a utilitarian manner that did not share the stylistic embellishment of the front facade. When the building was constructed on a site (typically a corner lot) where more than one side could be seen from the street, the secondary elevation usually reflected the front façade composition. Unlike freestanding buildings, which can have a more complicated shape limited only by the size and shape of their lots, traditional commercial buildings are constrained by the presence of lot filling structures adjacent to them (Longstreth 1987). This leaves the

front façade as the only way to distinguish one building from the next. The street facades are more than just two-dimensional planes that separate inside from out, they are three-dimensional compositions of solid and void. The way in which that mass is composed on the street façade is the major distinguishing feature of the building's character.

## Visual Continuity and Historic Integrity

*“There was a time in our past when one could walk down any street and be surrounded by harmonious buildings. Such a street wasn't perfect, it wasn't necessarily even pretty, but it was alive. The old buildings smiled, while our new build-*

*ings are faceless. The old buildings sang while, the buildings of our age have no music in them”* (Hale 1994).

Visual continuity requires two things. By definition, something that has continuity is uniform in its overall composition. One part does not interrupt the overall, but rather enhances it by reinforcing the general pattern of composition. This applies on both the micro level of individual parts of a building façade and the macro level of a series of facades across a streetscape. Visual implies that this uniform nature must be able to be perceived by sight. It is not through complex mathematical equations or by scientific analysis that a streetscape (or individual façade within that streetscape) can be determined to possess a uniform character.

Once the eye is trained to see the overall patterns of scale, texture, and massing that make up a traditional street front it becomes quickly understood by sight alone whether the street façade blends in visually within itself and the larger streetscape or not. Historic integrity presupposes that the visual nature of a traditional downtown (and the individual street façades that define the streetscape) requires maintaining the historic parts of each building. Furthermore, it implies that necessary new construction must blend in with the old. When a building façade's features are obscured behind coverings, or removed altogether, both the visual continuity is interrupted and the historic integrity is lessened (See Figure 1).

Understanding how to maintain (or recover) visual continuity and his-

1. THE ORIGINAL FACADE—  
THE VISUAL RESOURCE



2. MINOR FACADE CHANGE



3. MORE MINOR FACADE CHANGE



4. STOREFRONT REMODELING—  
THE FACADE LOOKS  
CUT IN HALF.



5. MORE STOREFRONT  
CHANGE



6. ANOTHER STOREFRONT  
REMODELING

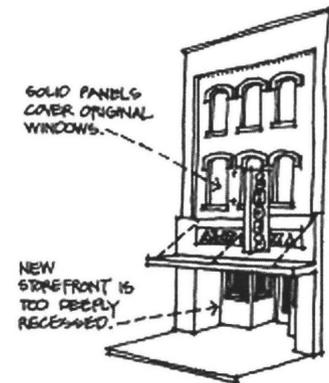


Figure 1: The slow evolutionary change that can destroy the historic integrity of the building façade is shown as it might occur here. Each change seems small by itself. When considered cumulatively the damage is clearly revealed in its entirety. Often an old photograph is the only clue as to what has happened (Schoettle 1983).

toric integrity within the context of a traditional small town commercial district requires understanding the compositional elements of the generalized traditional commercial building prototype. It is also necessary to understand the influence of architectural style movements and technology in the developing commercial form. Understanding historic integrity requires first a common understanding of what defines historic significance in commercial facades and then a common guideline for maintaining the significant architectural character of the commercial facades and the overall streetscape.

Adel, Iowa is one small town that is currently trying to understand these issues and reinvest in its heritage of architectural character contained in its historic commercial façades sur-

rounding its courthouse square. They have taken steps to restore their courthouse, which is listed on the National Register of Historic Places. Over time significant changes have occurred to the courthouse square and the street facades that surround it. Significant buildings have been built, altered and lost. While most changes have not been conducive to the overall image of the square, in recent history some com-

munity members have begun to understand and respect the significance of the historic commercial facades that surround the courthouse. At the time of this study, both private and public entities are focusing on how to maintain the character of the commercial district that surrounds the county courthouse.



**Figure 2:** The caption on this picture reads, “*Street scene at Adel, IA.*” The date is in the early 1900’s (Pictorial 2001). The view is looking generally west down Main Street. The courthouse square appears very similar when viewed from this angle today. One change of note is the replacement of the brick paving along the other street (8<sup>th</sup> Street or Highway 169) with modern asphalt.

## Chapter 2

### The Evolution of Main Street Commercial Facades

*“Commercial buildings were designed to be seen from the front. With relatively few exceptions, they were not conceived as freestanding objects”* (Longstreth 1987). The patterns *“seldom deviated from the standard matrix of dense building anchored to the open public domain of the street”* (Longstreth 1987).



**Figure 3:** The evolution of commercial facades from crude undifferentiated log cabins, to frame structures, to false front wood structures, to progressively larger and complex masonry facades occurred in a relatively short time period as Iowa’s wild prairies were tamed by human ingenuity to serve the needs of the day. From left to right the images are as follows: (1) log cabin, located near Polk City, IA (Long 1981), (2) the Panther Store, northwest of Adel at the turn of the century (Pictorial 2001), (3) streetscape picture, taken in Boone, IA in 1888 (Boone 1995), (4) the west side of the courthouse square in Adel, IA ca. 1900s (Adel Historical Society), and (5) the same view in 2002 (Image by Author in 2002).

Before analyzing the street facades of the commercial structures that face the square in Adel, it is important to understand the significant stylistic features of nineteenth century commer-

cial architecture, and specifically their street facades, as they evolved in the small towns of the Iowa prairie. This chapter focuses on the significant contributions of styles and technology as

applied to the generalized commercial prototype. In an effort to bridge the gap between textbook descriptions and physical experience, examples were drawn, wherever possible, from build-

ings in Adel. Where examples of a particular type, style, or material were not available in Adel, other Iowa small towns were referenced with photographs taken by the author. The on-site photo documentation was supplemented with images from books, as necessary, to complete the visual accompaniment of the written descriptions. Photos of the current facades were compared with historic photos to develop a clearer understanding of commercial façade development in Iowa. By bringing these elements together, one can gain an appreciation of the marks of history on the surviving commercial architecture in small towns and help to identify the difference between original content and later modifications. The majority of Adel's Courthouse Square Commercial Dis-

trict was constructed between the mid nineteenth century and the early twentieth century respectively.

## Early History of Commercial Structures

Iowa was founded during the early Victorian period, which spanned between 1820 and 1860 (Rifkind 1980). Iowa was organized as a territory in 1837 and given statehood nine years later in 1846 (Stanek 1976). Although this time period placed the pioneer development of Iowa well into the era of the Greek revival style and towards the ascendancy of the Renaissance and Romanesque revivals, Iowa's early history of commercial development was decidedly more rugged and humble in appearance. Adel and the other towns of pioneer days were

marked by isolation, an abundance of raw natural building materials, and a lack of manufactured building products readily available in the more settled areas of the east. Often the first struc-



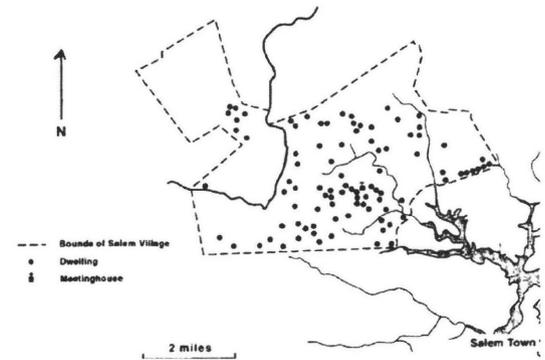
**Figure 4: Log cabin in the Polk City, Iowa area (Long 1981).** This structure is reminiscent of many of the first pioneer structures. Rapidly built shelter, made with locally available materials, predominated. A differentiated structure made with imported materials was a luxury not available to the pioneering settlers. A building such as this oftentimes housed a homestead, a post office, a rudimentary general store, and even an initial county courthouse within the single structure.

tures that appeared were crude log cabins built of rough round logs found along the riverfronts. In some areas readily available stone or sod was crafted into structures. Materials that required extensive manufacturing, such as brick (the material most often associated with present day Adel), were rarely used in the initial period of pioneer settlement. The material and techniques depended heavily upon both the available resources and the skill of the individual assembling them (Long 1981). The first structures were often very crudely constructed (See Figure 4). In these wood structures the logs were chinked with raw mixtures of mud, clay, and/or stone (Long 1981). Oiled paper was used as a substitute for glass, which was unavailable before the establishment of reliable

means of transporting goods (Woods 1907). Later, when time and resources permitted, more attention was paid to the crafting of the structure and furnishings. Logs went from being round (or rough) to being squared with dovetail joints at the corners (Long 1981). After sawmills were established, log houses that were still intact might be covered with vertical planks and painted wood clapboards. This modestly increased the weathering capabilities and thermal comfort. Due to the lack of time and materials available to the initial settlers, the first commercial structures erected in the newly established small towns, like Adel, were undistinguishable from the homes of the pioneer settlers.

Although town plats were laid out fairly early, especially in the

county seat towns mandated by the newly formed Iowa State Legislature, often the only indication of a settlement was the existence of a few scattered and undifferentiated structures within the town plats (See Figure 5). A store, lodging, post office, or even the first county courthouse shared the same styling as the pioneer homes. Often all these functions shared the same



**Figure 5:** In spite of the gridiron plan, prevalent along the new towns of the Midwest, the prevailing pattern of early settlement might more closely resemble that of the *buckshot* pattern shown here, as it existed in Salem, Massachusetts in 1692 (Arendt 1999).

structure as well. A sign might be the only indication of a commercial use, if any indication was given at all. Commercial structures were not necessarily grouped together as they appear today in traditional commercial districts. As pioneer settlement increased and farming, which was the main occupation of pioneers, yielded crops beyond subsistence levels, the need for towns as market centers became apparent (Long 1981). With this increased need for market centers came the evolution of a building form more adapted to the density of the pedestrian oriented main streets in small towns.

## Common Visual Characteristics of Commercial Architecture Types

The physical features of his-

toric commercial facades, while indistinguishable from other building types at first, evolved into forms that became easily distinguished as unique to commercial venture regardless of stylistic tendencies. Even though there were tremendous changes in style, technology, size and commerce the patterns “*seldom deviated from the standard matrix of dense building anchored to the open public domain of the street*” (Longstreth 1987). The basic commercial form developed into a “*lot-filling mass*” (Longstreth 1987). Any openness in the plan was out of necessity - the need for light, ventilation, or service access. Where open spaces existed along the street front, it was assumed that it would be filled later by an adjacent structure (Longstreth 1987). Richard Longstreth,

a professor of American civilization and the director of the graduate program in historic preservation at George Washington University, developed an identification system for commercial façades based upon the similarities in

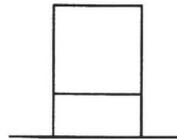


**Figure 6:** “*Pictured is the Panther Store northwest of Adel at the turn of the century*” (Pictorial 2001). This wood framed building is unique in that it is transitional. The building is still a freestanding structure. The storefront orientation is starting to assert itself, as the long section is perpendicular to the path of travel. The shopfront windows seem to be a product of multiple time periods as the size of the glass panes increases on the left side of the structure. In addition the false front does not extend past the peak of the gable end, as is typical of the wood clapboard commercial structures built early on small town main streets.

composition between many stylistically distinct buildings. These types were documented in *The Buildings of Main Street: A Guide to American Commercial Architecture*. While the differences of style and materials were recognized as distinguishing characteristics between commercial structures, it was the underlying similarities that made up the pattern of Main Street commercial architecture.

The patterns were broken up into two basic categories. Within the first category the types were differentiated by the way the façade was divided into sections or zones. They were listed as the two-part commercial block, stacked vertical block, two-part vertical block, three-part vertical block, en-framed block, and central block with wings. The other category had no basic

divisions. They were the enframed window wall, temple front, vault, and arcaded block. They were distinguished from each other by the arrangement of features along the façade. The last type, the one-part commercial block, had neither the distinctive feature nor zone composition. Longstreth considered this a fragment of the two-part commercial block (Longstreth 1987). As with any applied system of categories and classifications there were always combinations and exceptions, nonetheless the general categories go a long way in helping to establish the overall visual character of



**Figure 7: The two-part commercial block contained a horizontal division into two distinct zones (Longstreth 1987).**

commercial building facades.

## **Divided Façade Types**

### **Two Part Commercial Block**

A horizontal division into two distinct zones characterized buildings following the two-part commercial block pattern (see Figures 7 and 8). This is probably the most common commercial type on small town main streets. The buildings ranged in general between two and four stories in height. The zones could have either a similar visual relationship or they could be visually unrelated. The distinguishing feature is the clear separation between the zones. This division was generally

considered reflective of the differing functions between the street level and the upper story (or stories). The main function of the lower zone was to display the wares being sold and to entice pedestrians into the store contained within. The historic trend, as building technology advanced, was to increase the size of the storefront windows until they comprised the majority of the storefront at street level. The upper zone was less open visually as it contained more private functions behind the façade. Windows here could be individual units or compositions of multiple frames. There was overall a greater balance between solid and void on these upper stories than was contained on the lower story. Typical uses might be living spaces, offices, or storage (Longstreth 1987). A cornice line,

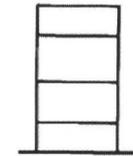
visually terminating the building, usually capped the whole composition (Elements 1999). The two-part commercial façade lent itself well to a variety of styles that came in and out of vogue throughout the second half of the nineteenth century and well into



**Figure 8: Two-Part Facades. Adel, IA. Note that even though the façade detailing is very different between these two buildings they both share the common compositional elements of the two-part commercial block type. There is a clear differentiation between upper and lower zones in each structure. The lower level storefront on each building (in spite of insensitive *remuddlings*) is visually more open than the upper façade (Image by Author in 2002).**

the first half of the twentieth century. The distinctions between zones remained constant whether the building was ornately detailed or plainly constructed. The two-part commercial block pattern, as in many small Iowa towns, is the dominant type found in Adel's Courthouse Square.

### Stacked Vertical Block



**Figure 9: The stacked vertical block was composed of a minimum of three horizontal divisions where each section was treated in a varied manner (Longstreth 1987).**

The stacked vertical block was a response to the scarcity of land and demand for taller structures to accommodate rising occupancy needs on

densely urban landscapes. This became an issue during the second half of the nineteenth century (see Figures 9 and 10). The stacked vertical block was a visual solution, for buildings of five or

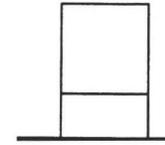


**Figure 10: Stacked Vertical Block.** These buildings from Louisville, KY dated from the 1890s (Longstreth 1987). Being a tall building type, structures like this did not find a home in small town commercial districts.

more stories, to meet the dictates of Victorian tastes. They demanded variety and picturesque qualities in building embellishment. There was a minimum of three horizontal divisions with each section employing a different visual treatment. No section was designed to dominate the others. Use of the type continued through the 1880s (Longstreth 1987). The two-part vertical block pattern never established itself on the Adel streetscape. The type was more suited to the density required in the larger cities like Des Moines located twenty miles east of Adel.

### **Two-Part Vertical Block**

In the late nineteenth century visual preferences began to change. Façade detailing became simplified compared to examples from the earlier



**Figure 11: The two-part vertical block had a horizontal division between the storefront level and the dominant upper shaft (Longstreth 1987).**

Victorian period. Order and unity became priorities over variety. The academic styles replaced the romantic styles. The two-part vertical block evolved out of this change in visual preferences and replaced the stacked vertical block prototype in urban centers (see Figures 11 and 12). The lower zone, of one or two stories, was treated as a base to the vertical upper zone that dominated the composition. Both zones, although visually differentiated, were treated to relate towards each other. Both size and emphasis of the upper zone distinguished it from the

earlier two-part commercial blocks common in small towns (Longstreth 1987). The lower portion may have been quite visually open with large areas of glazing or marked by massive solid wall surfaces depending upon the use it was intended for (Longstreth

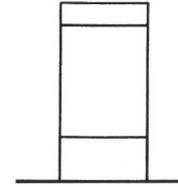


**Figure 12: Two-Part Vertical Block.** In this building in Boone, IA the vertically oriented upper shaft visually dominates the building's facade. (Image by Author in 2003)

1987). Generally storefronts required a more open treatment than banking or institutional uses. The stacked vertical block, as a tall building type with a minimum of four stories in height, was not usually a feature of small town commercial districts. There are no examples of this type in Adel, yet the city of Boone, IA, located thirty-seven miles north and east of Adel, does possess an example of the two-part vertical block pattern. Boone, with roughly four times Adel's population, is also a county seat town in neighboring Boone County.

### Three-Part Vertical Block

The three-part vertical block, another type more common to larger urban centers, differentiated itself from



**Figure 13: The three-part vertical block had a distinct upper zone that differentiated it from the two-part type (Longstreth 1987).**

the two-part vertical block in its use of a distinct upper zone separate from the middle vertical section (see Figures 13 and 14). This upper zone consisted of one to three stories. This building type became quite common with the advent of the tall building movement during the late nineteenth and the early twentieth century. A variety of visual and compositional treatments characterized this building type, much as that of the two-part vertical block, depending upon street level building usage and changing dictates of styles during the

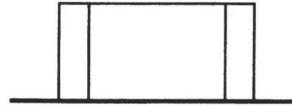
period of the development of this type (Longstreth 1987). As in the other vertical types, the developing skyscraper was a feature of urban centers over



**Figure 14: Three-Part Vertical Block.** This building was constructed in Boone, IA in 1937 (Boone 1999).

small town commercial development. This type is not found in Adel. It does, however, exist in Boone, IA.

### Enframed Block



**Figure 15: The enframed block building type** had a main building section bounded by relatively narrow end bays (Longstreth 1987).

As the scale of commercial ventures increased towards the turn of the twentieth century, street fronts were developed in a more uniform fashion. Instead of building in narrow twenty to twenty-five feet individual sections, entire blocks were designed and built at once. The enframed block was a result of this increase in the scale of commerce (see Figures 15 and 16).

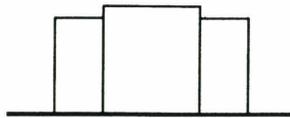
Examples were generally two to three stories high and detailed in a classical manner particular to the style movements of the period. In this type a wider central section of building was “enframed” by two narrower wings of equal height (Longstreth 1987). No examples of this type were found in Adel or any of the surrounding small towns. This is most likely a result of the relatively smaller scale of commer-



**Figure 16: Enframed Block.** This building was constructed in Mansfield, OH in 1913 (Longstreth 1987).

cial ventures that predominated in small town Iowa.

### Central Block with Wings



**Figure 17:** A projecting center section flanked by related flanking units that were visually subordinate to the central portion characterized the central block with wings prototype (Longstreth 1987).

The central portion was given even more prominence in the central block with wings prototype (see Figures 17 and 18). In this variation the central block was taller than the flanking sections. These sections tended to be at least half as wide as the central portion, while often wider. The entire block might be treated as one unified façade or three related fronts

(Longstreth 1987). As with the enframed block prototype, there are no examples of this building façade composition type in Adel. There is a good example of this type located seventy-three miles northwest of Adel in Carroll, IA. Carroll, as the county seat of Carroll County, has the advantage of roughly three times Adel's population. Buildings of this type relied on larger populations to support the costs of constructing and maintaining a commer-

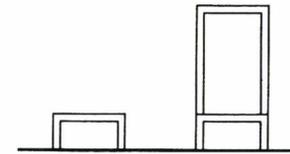


**Figure 18:** Central Block with Wings. Carroll, IA (Image by Author in 2003).

cial structure on this scale.

### Divisionless Façade Types

#### Enframed Window Wall



**Figure 19:** In the enframed window wall façade a continuous band around the edge of the façade unified the building front (Longstreth 1987).

The enframed window wall façade type was an attempt to give a more ordered appearance to a building's front façade (see Figures 19 and 20). This technique was applied to either one story or modest multi story structures. The form was adapted at turn of the twentieth century and continued to be applied through the 1940s.

A building, using this form, is visually unified by applying a wide, most often continuous, frame around the edge of the building's street façade. All stories are treated as one compositional unit (Longstreth 1987). Even though the form was more prevalent in larger urban areas over small towns (Longstreth 1987), Adel does have a commercial structure that employs this façade arrangement pattern. This structure is



**Figure 20: Enframed Window Wall. Adel, IA (Image by Author in 2002).** This storefront probably contained more glazing in the storefront when originally constructed.

located along the west side of the Courthouse Square.

### Temple Front



**Figure 21: The façade was treated as one compositional unit, with references to classical Greek or Roman architecture, in the temple front façade type (Longstreth 1987).**

During time periods where classical Greek and Roman precedents were favored stylistically, the temple front became a popular façade motif (see Figures 21 and 22). Early examples from the 1820s through the 1830s predate expansion into the Midwest. Its continued popularity for public, institutional, religious, and especially banks, made the type a common feature on developing small town main streets.

The façade often was treated by the application of a multiple column portico, with a minimum of four columns, spanning the entire width of the front façade. Elsewhere a recessed entrance was centered between two columns that were in turn set between outer enframing wall sections. The type gained resurgence as part of the academic

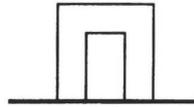


**Figure 22: Temple Front. Sac City, IA (Image by Author in 2003).**

classical mindset of the turn of the twentieth century. As building technologies advanced, the temple front became more of a decorative embellishment rather than an integral part of the building structure. Later examples towards the 1920s tended to simplify, or even abstract, classical detailing (Longstreth 1987). The colonnaded façade does not lend itself to retail establishments where the display of goods in the storefront is desirable. The type is more suited to the needs of professional and service related businesses. Most examples of this building type encountered in Iowa were applied to bank buildings. There are no buildings in Adel using this façade-ordering pattern. The third Dallas County courthouse did use this façade arrangement pattern (see Figure 56). Yet as an insti-

tutional building this falls under a different category than commercial institutions. A good example of this type can be found in Sac City, IA, another county seat town located 104 miles northwest of Adel in Sac County.

### Vault



**Figure 23: The vault façade type was characterized by a relatively narrow opening on a solid building front (Longstreth 1987).**

An inverse, of sorts, to the enframed window wall was the vault (see Figures 23 and 24). Whereas the enframed window wall had a relatively narrow enframing band designed to unify the front façade, the vault consisted of a relatively narrow opening

centered on the rather substantial remaining façade. The type was not unheard of during the mid nineteenth century, but became quite common during the turn of the twentieth century (Longstreth 1987, 109). As a more solid fronted structure, this type lent itself more to banking and institutional use over retail commercial ventures in small towns. While no examples of this type exist in Adel, there is a very well



**Figure 24: Vault. Merchants National Bank in Grinnell, IA, built in 1914 is recognized as a masterpiece of architect Luis Sullivan (Longstreth 1987).**

known example of the vault façade pattern 74 miles east in Grinnell, IA.

### Arcaded Block



**Figure 25:** Arcaded blocks were characterized by the use of round arched openings placed symmetrically across a building façade (Longstreth 1987).

Yet another block filling pattern developed in the early twentieth century was the arcaded block (see Figures 25 and 26). This type consisted of round arched openings that rose up almost the entire height of the building. The spacing was even and symmetrical across the façade. Buildings of this type tend to be two to three stories in height (Longstreth 1987). This façade

arrangement is characteristic of larger retail or banking establishments that developed after the initial pattern of small town settlement across the Midwest. The type does not exist in Adel, but there is a historic example of this



**Figure 26:** Arcaded Block. Boone, IA (Boone 1999).

type that was constructed in Boone, IA.

### One-Part Commercial Block



**Figure 27:** The one-part storefront was a common treatment for one story commercial structures. In this type the pattern was to treat the building façade in much the same way that the lower story of the two-part commercial block was treated (Longstreth 1987).

The one-part commercial block contained only one story and therefore lacks the upper zone of the two-part commercial block (see Figures 27 and 28). This one story was constructed much the same as the first level of the two-part façade pattern. The storefront developed in the same way as in the two-part type. Storefront glazing in-

creased in size as technology improved. The one-part type was meant to fit into a densely urban street front and present a thoroughly urban appearance without the added capital expense of an upper story (Longstreth 1987). As in the two-part, a cornice usually capped the one-part. Often the vertical distance between this storefront and the cornice was substantial, often leaving relatively little difference in overall height between a one-part structure and a two story two-part structure. This type is not necessarily related to the freestanding-pitched roof commercial structures built by the first western settlers. However, many initial wood gable end structures that survived the initial wave of settlement in new towns became one-part commercial structures with the addition of a wooden *false-*

*front* as they were enclosed into the wall of the developing street front (Longstreth 1987). This building façade type is the second most prominent façade type in small town central business districts. Only the two-part type is more prevalent. Many good examples of this type can be found on Iowa main streets, and one good historic example exists along the west side of Adel's

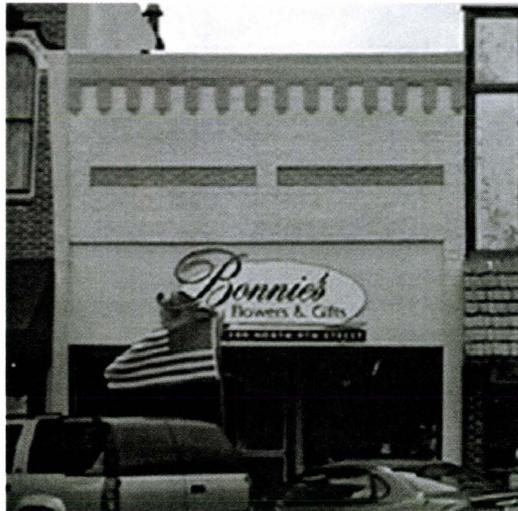


Figure 28: One-Part façade. Adel, IA (Image by Author in 2002).

courthouse square (as shown in Figure 28).

## Standard Façade Parts

Although examples of each type, barring in general the tall building types, could be found on small town main streets, by far the standard pattern was the one-part and two-part prototype. As seen across main streets, in a variety of materials and styles, the commercial façade prototype became a fairly standard set of parts and relationships. These facades can be thought of as being broken down into three distinct parts common to most commercial buildings regardless of whether they are one story, two stories, or multiply more. These elements were the **storefront**, **upper façade**, and **cornice** (Elements 1999). These common ele-

ments are illustrated in figure 31.

The storefront contained the entrance and display windows for the retail establishment (see Figure 29). Fairly typical is the use of single or

#### TYPICAL STOREFRONTS



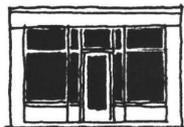
Early to Mid 1800s

- POST AND BEAM FRAME
- DIVIDED DISPLAY WINDOWS
- SIMPLE DECORATION



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- CAST IRON COLUMNS
- LARGE DISPLAY WINDOWS



Late 1800s to Early 1900s

- SIMPLE CORNICE
- TRANSOM WINDOWS
- RECESSED ENTRANCE



Early 1900s to 1930s

- METAL WINDOW FRAMES
- STRUCTURAL GLASS
- RECESSED ENTRANCE

Figure 29: Typical storefront configurations. Note the evolution from small spans and heavy columns with small panes of glass to larger spans with thinner columns and large single panes glass (Schoettle 1983).

double doors (with full glass panels) flanked by display windows (that were set off the ground by bulkheads). The entrance was often recessed. This did three things. First, it highlighted the entrance to the store (especially when there was a separate entrance providing access to the upper floors). Second, it provided some shelter from the weather (especially where awnings were not also used) and third, it provided additional display space (Jandl 1982). In later storefronts transoms were incorporated above the doors and windows to allow light into the depths of the store. Of primary importance to understanding the storefront is that it was always contained by the edges of the building. The storefront was typically “bounded by a pier on either side, the sidewalk on the bottom, and

the lower edge of the upper façade on the top” (Schoettle 1983).

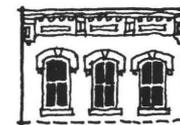
The upper façade is the area immediately above the storefront (see Figure 30). It may appear as a series of

#### TYPICAL UPPER FACADES



Early to Mid 1800s

- SIMPLE CORNICE
- LINTELS OVER WINDOWS
- SMALL WINDOW PANES



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- WINDOW HOODS
- 2 OVER 2 WINDOWS



Late 1800s to Early 1900s

- COPBELLED BRICK CORNICE
- LARGE, ARCHED WINDOWS



Early 1900s to 1930s

- SIMPLE BRICK CORNICE
- LARGE WINDOW OPENINGS WITH MULTIPLE UNITS

Figure 30: Typical upper facades. Note that although stylistic variables are evident, the overall trend is towards regular patterns of symmetrical window placement (Schoettle 1983).

upper stories, a single upper story, or merely a transitional zone between the storefront and the cornice (as is the case in single story commercial structures). This zone typically contrasted with the storefront. Whereas large ar-

chas of glazing typically open up the storefront, the upper façade is characterized by a solid wall surface punctured with regular patterns of windows. The heights of the windows are often quite consistent across the entire street-

scape of commercial facades. Details may vary widely by architectural styles, but the patterns of even configurations and regular horizontal rhythms are remarkably consistent throughout complex and simple styles.

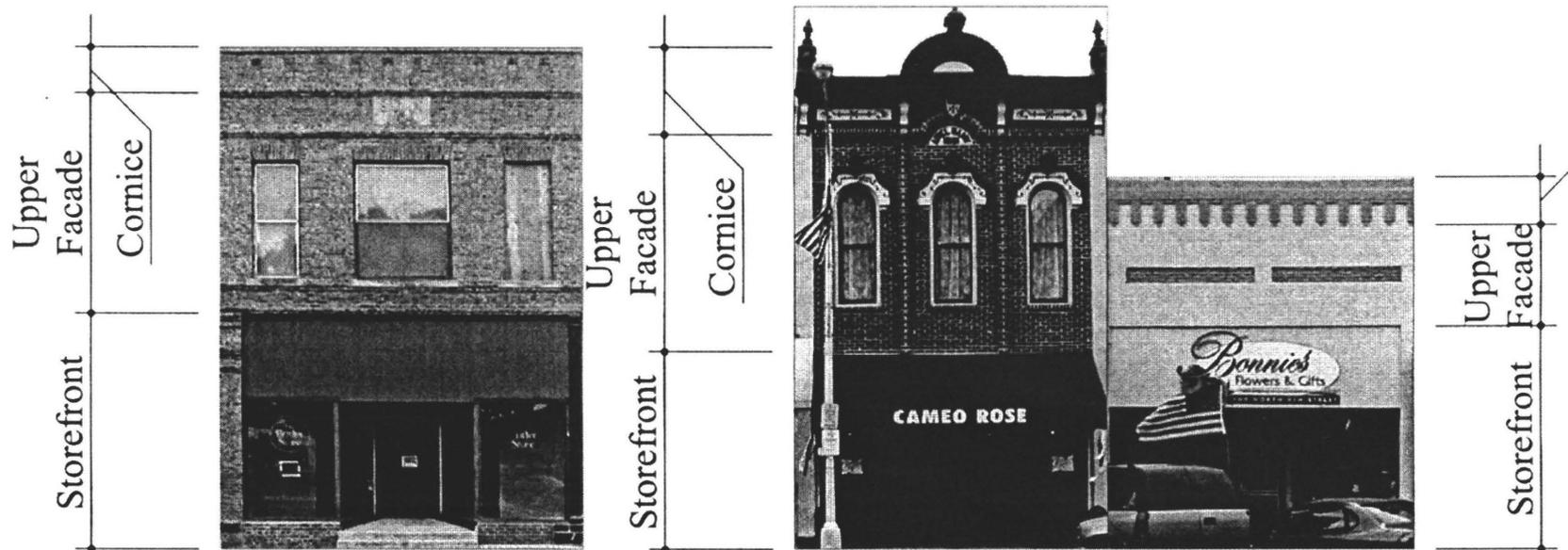


Figure 31: All these facades in Adel, IA share the same façade parts even though they are very differentiated in their appearance (Illustration by Author in 2002).

## Materials and Technology

The types of materials used to construct a commercial building façade helped to establish the character of building facades beyond that of just a general form. Materials affect how a façade could be built. Whether a storefront is comprised of narrow openings supported by massive piers or unobstructed glass windows supported by narrow (to the point of visually disappearing) metal supports is dependent upon the materials and technology available to the builder. Beyond the structural implications of materials used are the finer visual qualities of color and texture. A case in point is the overwhelming influence of brick in how the courthouse square is perceived

in Adel. The character of the streetscape would be distinctly different if the brick that dominates the composition of the buildings was replaced with metal, wood, or cement. Metal buildings do not have the rough texture and warm earth tone coloration that brick possesses. Beyond the facades in Adel is the use of brick as a paving material. If the rest of the streets around the square were paved with asphalt, as the highway is that runs through the east side of the square, then the character of the place would be very different. Technological changes and increased availability of standardized materials helped to fine-tune the appearance of buildings within small town central business districts. An understanding of prevalent material types, by time period, helps to place a building façade in

a historic context.

Early on, and throughout Iowa's history of commercial development, the structures were governed by both supply of materials and the technology of material manufacture for building components. When studying architectural histories it is easy to think of historic buildings as structures built with antiquated materials and methods. When taken in their original historic context, however, it should be noted that commercial facades were generally built with the most advanced materials that existed in their time (Elliot 1992). For the evolving commercial style, both in larger cities and small towns, technology helped to fine-tune the appearance and function of buildings in the pre-automobile era. The time period between Iowa's initial

wave of settlement in the 1840s to the climax of small town development in the 1920s showed great progress in terms of available building materials and the way they were assembled into unique visual expressions of the same basic commercial form.

Changing technologies and industrialization, as they applied to the building materials and techniques, followed one of three patterns. Technology might not greatly increase quality, but rather greatly increase availability. The new railroads, combined with manufacturing advances, helped to bring supplies of relatively cheap, wood, masonry, and glass to areas previously isolated and self-reliant. Other products found brief stints as substitutes for other more traditional materials. Terra cotta and cast iron are good

examples of materials that had a brief but substantial effect on building construction. Both materials became substitutes for the heavy stone masonry when technological innovation manufacture and construction techniques allowed these materials to give the visual impression of more expensive stone detailing. Other products, such as iron and steel, helped to establish new forms of architectural expression. They both allowed the storefronts to be filled with relatively unobstructed spans of glazing. New materials and technology were always subject to conflicting forces in architecture. On the one hand was the material nature of products as structure, and on the other were the visual expectations as they were applied to design. Larger spans and taller structures were considered good in so

far as they consistently held to the pedestrian scale of the developing commercial districts (Elliot 1992).

New material technologies combined with radical improvements in transportation helped standardize commercial development from coast to coast. While not every material that is described in this section found its way into the streetscape of Adel's courthouse square, they did have an influence in how buildings across the nation were constructed on main streets. As a rule, however, materials in the early years of settlement were limited to what was at hand locally. The initial periods of settlement were marked by distinct regional differences based upon the available material and construction knowledge. Later, as transportation routes were established and

standard materials became economically available everywhere, the patterns of main street buildings became a more standardized affair. While brick is the dominant material in Adel's courthouse square, other materials such as wood, stone, portland cement, iron, steel, terra-cotta, and glass have had important effects upon the way main street commercial facades were built and maintained on small town main streets across Iowa and the rest of America.

The following discussion places the development of material technology into its historic time frame. This relates to the preceding discussion of general commercial façade form and the following discussions of architectural style movements and the historic development of Adel's courthouse

square.

## Wood

A region that had access to a river and suitable trees might make use of the trees first in the form of logs for construction. Rivers provided a convenient power source for sawmills that created dimensional lumber used in frame construction. George Washington Snow was credited by many with the introduction of balloon framing to



Figure 32: A balloon framed *false front* storefront in Tracy, IA. 1881. (Long 1981)

Chicago in 1832. This new technique replaced the heavy structural members of heavy timber frame and log construction with smaller closely spaced milled wood members. The wood was fastened using cheaply priced machine made nails. Jacob Perkins nail machine, developed in 1795, had dropped the price of a pound of nails from 25 cents to 8 cents by 1828 and 3 cents by 1842 (Elliot 1992). Consider the 2002-dollar equivalents of \$3.57, \$1.51, and \$.67 respectively (CJR 2003). The immediate drop in price gave wood light frame construction an advantage and popularity that has remained to this day. Figure 32 illustrates the simple commercial façade that was characteristic of structures built along many main streets similar to Adel. As the balloon framed wood structures were

quick to construct, and with relatively little skill compared to other wood construction techniques, they became ideal for the quickly settled towns of the west (Elliot 1992). All that was required was an available supply of suitable trees and a river-powered sawmill. Both these conditions existed in Adel early in the development of the courthouse square. The visual characteristics of this lasted well into the latter half of the nineteenth century in Adel as can be seen from Figures 41, 76, 91, and 93. The sawmills that supplied consistently sized lumber to pioneers were simply converted to a gristmill to process grains after the initial building boom was over (Long 1981). Later on as rail lines pushed inland, better quality, and cheaper, supplies of wood for building were available to be used in

the rapidly developing commercial centers. The one weakness of wood frame construction was its susceptibility to fire and weathering without continued maintenance. For both these reasons it is rare to find a surviving wood structure from the early days of commercial development. At present there are only two wood structures that survive on Adel's courthouse square. Only one of those two structures possesses its original wood false front (although it is buried under a later modification to the street façade). These surviving wood structures are discussed in greater detail in chapter 5.

### **Stone Masonry**

In some areas where the raw materials for masonry were present, they made an early appearance on

main street commercial buildings and facades. Masonry had real advantages in terms of weathering and fire resistance compared to wood construction. Nothing has been found or developed that has the timeless and permanent quality of stone. Its disadvantages lay in the labor-intensive process of acquiring and processing the raw materials. Although more durable than wood, it required more intense and skilled labor to build masonry structures.

Before the railroads made their way through Iowa in the latter half of the nineteenth century, stone building was heavily dependent upon the type of suitable material available locally. Unlike in Europe, or the previously settled eastern United States, the newly settled frontier states of Iowa and other Midwestern states, the weathering

qualities of stone under local conditions was not proven by the large stock of old buildings that had stood firm for generations (Elliot 1992). The pioneers did, however, bring their knowledge and experience and respect for the qualities of stone with them from their previous homes. Stone would have to be quarried largely by hand. Although black powder had been employed to aid in quarrying stone as early as the seventeenth century, the manpower requirements were still a significant portion of the energy employed in the extraction and dressing of stone prior to use in buildings. Transportation was also an issue with stone. Prior to the introduction of inland rail lines, stone and any other heavy building material was expensive to transport far from the quarry. Stone

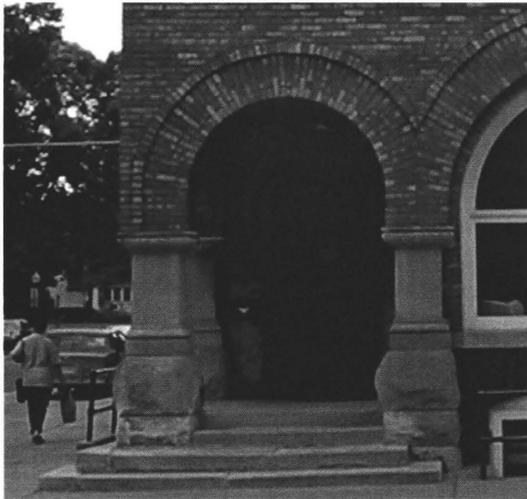
was traditionally used as a load bearing material. Unfortunately for stone, the introduction of mechanized methods of quarrying and dressing stone coincided with the increasing ascendancy of iron and steel as the structural material of choice (Elliot 1992). The weight of the structure towards the latter part of the nineteenth century began to be born

increasingly by iron and steel. This meant that stone, along with other load bearing masonry, would be relegated to use as a facing material. This lesser role in building construction opened stone masonry up to competition from substitute materials such as concrete, cast iron, and terra cotta that could be created to look like stone without the



**Figure 33: This Commercial Building in Adel, IA is constructed of both stone and brick (Image by Author in 2002).**

added labor and expense that stone required. Stone, however, did make its presence felt later on main street toward the latter half of the nineteenth century. This presence was especially seen in county seats where numerous excellent stone courthouses exist to this day. Although stone is not the major building material in Adel's court-



**Figure 34:** A close-up of the stonework and brickwork of the building pictured in figure 33 (Image by Author in 2002)

house square commercial facades, it still plays a significant role in foundations, belt courses, and details on the commercial facades of the masonry structures that face the Dallas County Courthouse (see Figures 33 and 34). Stone has a larger visual role in its use on the Dallas County Courthouse (see Figure 57). Although stone was used less as other materials (such as cast iron and terra cotta) could be more economically manufactured to approximate the appearance of stone, stone still has a sense of quality and permanence that has not been matched by other materials.

### **Brick Masonry**

Brick was probably the most widely used masonry material in small town main streets after the initial wave

of wood frame construction fell into disrepair or succumbed to fire. Devastating fires during the nineteenth century in large cities like Boston and Chicago highlighted the superior performance of brick under fire (Elliot 1992). Fire is also one of the reasons that Adel's courthouse square, which was first constructed in wood, was rebuilt using brick as the material of choice (Woods 1907). Today one does not



**Figure 35:** Brick buildings and streets at the southwest corner of the courthouse square in Adel, IA (Image by Author in 2002)

have to look far to find the impact of brick on Adel's courthouse square (see Figures 34 and 35). It is used on historic and contemporary buildings alike. Brick has also weathered the test of time on three of the four streets that surround the courthouse square in Adel.

Early on, as with other materials, brick masonry's characteristics were shaped by the shale and clay material locally available. As with stone, the inherent weight of brick contributed to its production within close proximity to its final construction use. The methods of brick production changed very slowly over the years. In the early nineteenth century, brick was still being made just as it had been during Roman times. A pioneer farmer (or businessman) might employ the ser-

vice of a brickmolder to supplement skills they might not possess. The brickmolder's job was a seasonal one that required a different winter occupation. The transition from raw material to brick was slow. First clay or shale that would be used for brick had to be collected and stockpiled. The weather would do the work of preparing the raw materials as the pile was periodically turned over by hand to expose the entire contents of the stockpile. Piles that were collected in the fall might be ready to be molded the following spring. Once the clay was seasoned it would be spread out and soaked before being set by hand into the brick molds. The newly formed brick would be assembled on site into a kiln for firing into hardened building brick (Elliot 1992).

As town centers were established near good supplies of clay, local brick manufacturing plants were established. This is especially true of Adel, which has supported multiple brick and tile factories throughout its history (Woods 1907). One of the constant problems with early brick was the problem of evenly distributing heat throughout the brick kiln. Even under the best of conditions, the hardness of the bricks varied greatly. *Salmon* bricks, so named for their color, were the ones that did not harden enough under firing to resist weathering. They would find use in interior walls that need not concern themselves with weathering. Other bricks that were too close to the heat source became extremely hard and misshapen. These *arch* bricks (or alternatively labeled

cellar, foundation, or cistern) had low rates of water permeability that lent them towards below grade use where this was a desirable characteristic. Underground appearance was also not a great concern. Bricks that were fired hard enough to resist weather were called *common* bricks and used above grade on the exterior of buildings (Elliot 1992). These are the bricks that are seen on the exterior of many main street buildings. Brick façade construction has been executed in both straightforward manors or in rich stylistic compositions across a building's street façade.

Toward the middle of the nineteenth century, machines came into use that replaced much of the hand labor that went into brick molding. The need for weathering was also reduced as

machines began to prepare clay as it was dug from the earth (Elliot 1992). Mechanization also had the added benefit, with the elimination of most weathering, of turning the brick industry from a seasonal occupation to a year-round business venture. The same time period saw the evolution of equipment and techniques to mold brick (Elliot 1992), and had the additional benefit of increasing production with a decrease in labor requirements. Toward the end of the nineteenth century, as brick was increasingly molded by extrusion through shaped molds, ornamental brick shapes appeared on the market (Elliot 1992). Advances in the procedure for firing brick paralleled the achievements in brick molding. A major cost of brick manufacture was always the cost of fuel for the firing

process. Kilns were developed in the latter half of the nineteenth century that were more efficient in energy consumption and allowed, in some cases, a continuous firing operation (Elliot 1992). Again, as with stone, the development of rail lines allowed for the introduction of brick from regions not so close to home. This had the effect of supplying different brick colors and shapes that could not always be produced locally. While this had the positive effect of allowing more varied expressions across small town streetscapes, it diminished the regional identity of locales.

Overall, through the period of main street commercial development, small manufacturers of widely varied levels of technology and other means characterized the brick industry. Brick

manufacture was scattered by the location of suitable natural resources, which in turn were quite evenly distributed across the United States. This was unlike other industries that had established geographical concentration of manufacture centered on either raw materials or fuel sources. The cost of shipping, even through the railroad age, often offset the costs of local inefficiencies (Elliot 1992). Historian R. F. Woods described two brick and tile factories in operation in 1907. The Adel Brick and Tile Factory no longer exists. The Dallas County Brick and Tile Factory, which was described as being “*one of the finest and most up to date to be found anywhere*” (Woods 1907), still exists today under the name of United Brick and Tile. The United Brick and Tile factory, located on the

west side of Adel, still maintains its status as a state of the art brick manufacturer that supplies brick well beyond the limits of Adel.

### **Portland Cement**

Of equal importance to the improvements in the manufacture of brick and the processing of stone was the introduction of portland cement mortar to bind them together. Masonry joints had been constructed with lime and sand mortar for thousands of years prior to the introduction of portland cement, which was patented in Britain in 1824. It was first manufactured in the United States in 1872. Lime based mortar dominated until about the turn of the twentieth century when portland

cement began to be used as equal parts alongside lime putty in mortar. Lime mortar is more permeable and has a lower compressive strength than portland cement mortar. This worked as an advantage with older, soft masonry products. As a rule, mortar should be more flexible than the masonry it adheres to, or spalling may occur with the combination of water penetration and freeze/thaw cycles. With the increased strength and quality of masonry as the nineteenth century came to a close, the increased strength and lower permeability of portland cement became advantageous (Mack and Speweik 1998). Portland cement also replaced masonry as a foundation material. Although this innovation did not do much for the appearance of commercial structures, it did help to in-

crease their inherent durability.

## Iron and Steel

As technologies developed, iron and steel found increasing roles in both the support and appearance of commercial buildings. Prior to the nineteenth century, metals had little structural role in buildings. The first half of the nineteenth century saw increasing use of cast and wrought iron structural elements (Allen 1999). The use of metals had the effect of opening up storefronts that had previously relied on heavy wood or masonry piers to support the weight of the upper portion of the storefront. One relatively narrow cast iron column, which could be cast with as much or as little detail as style dictated, could now carry the

loads and allow larger spans of window for displaying wares. In addition to its role as a structural element, cast iron found use as a decorative or facing material. In 1847 James Bogardus was credited with erecting the first cast iron storefront in New York City (Elliot 1992). This cast iron storefront was a self-supporting decorated façade. The use of entirely iron load bearing building facades was short lived due to the danger of fire spreading in clear cavities behind the cast iron fronts (Elliot 1992). Cast iron did find a stable role in the decoration of building facades. It was often used as an inexpensive substitute for stone. When covered with a sand paint finish, the cast iron could be made into a reasonable imitation of the look and feel of stone (Allan 1999). Cast iron had the advantage of being



**Figure 36:** This building, located on the south side of Adel's courthouse square, uses iron beams and columns to support the upper façade above the storefront (Pictorial 2001).



**Figure 37:** The same building today has lost its cast iron columns on the west bay and has its storefront windows bricked in around the columns on the east bay (Image by Author in 2002).

relatively inexpensive and readily available in a variety of casting shapes. Cast iron's strength in compression was well suited to use in support columns. Its unpredictable brittleness and weakness in tension did not make cast iron a good candidate for beams. Wrought iron, which was better in tension, was more commonly used for beams. Wrought iron had the disadvantage of being more expensive to produce than cast iron. This relegated its use to only where it was needed. The combination of cast and wrought iron did wonders in terms of opening up the storefronts that still stand along many small town main streets.

Iron can still be seen in the facades around the courthouse square in Adel (see Figures 36 and 37). Many of the cornices that appear to be cast iron

in the historic photographs of the square are missing today. There does not appear to be any cast iron dressed as a substitute for stone in Adel.

Steel, an alloy of iron and carbon, was a rare and expensive commodity throughout the better half of the nineteenth century. The fuel intensive process of converting high carbon iron into steel drove the cost beyond that reasonable for use in buildings before the second half of the nineteenth century. The high carbon iron had to be melted and stirred to remove the carbon. The resultant wrought iron would have to be returned to a molten state. Carbon would then be reintroduced to the mix to produce steel (Elliot 1992). Things began to change in the 1860s as Henry Bessemer patented equipment for making steel by

forcing air through molten iron in Britain. A United States patent for the process was awarded to William Kelley (Elliot 1992). It was not until four years later in 1864 that Bessemer steel would be produced in the United States. In 1861 William Siemens patented the open-hearth furnace. This allowed for very high temperatures while achieving a more efficient use of fuel. Scrap iron could now be used to produce steel. This led to an additional economy in steel production (Elliot 1992). The open-hearth furnace was slow to be integrated into United States steel manufacture. Once the technological advances were perfected and integrated steel began to dominate the metal structural market. Between 1880 and 1890 steel production increased fourfold and doubled the steel share in

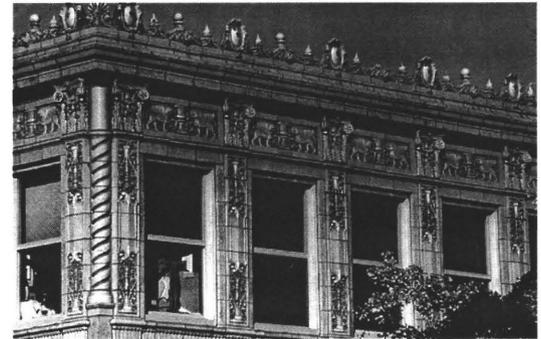
the iron and steel market. By 1890 Bessemer steel accounted for over half of the total iron and steel output in the United States (Elliot 1992). The process of standardizing steel shapes progressed from the 1850s through the turn of the century. The Association of American Iron and Steel Manufacturers adapted standard steel shapes in 1895 (Elliot 1992). The lowered cost, due to advances in production methods and standardization, combined with steel's superior structural qualities, made it the dominant structural metal over iron. Once again spanning capabilities of steel were better than those of iron, which had in turn outdone masonry spans, and allowed for clear spans across the narrow commercial fronts opening up the storefront even more for display.

Steel is incorporated in some of the storefronts built or modified after the turn of the twentieth century in Adel. It is not as visually dominant as the brick or stone because its strength allowed for the use of very little material relative to the substantial size of masonry piers and lintels. It can clear span the same distance that was carried by the two columns shown in figure 36. A prime example is the storefront that was added to the old Adel Bank Building (see Figure 39).

### **Terra Cotta**

Terra cotta did not enjoy the widespread and continued presence of other materials found on commercial facades. It did have a significant visual role, during the era of its use, as part of the decorative finish of many small

town commercial facades. The composition of terra cotta is much the same as brick, both being a clay-based product. Terra cotta, by way of contrast with brick, is a much lighter material because it is not solid like brick, but rather hollowed out in the middle. It has the additional advantage of being molded during manufacture into a variety of ornamental shapes with intricate details. Terra cotta's method of manu-



**Figure 38:** This terra cotta façade dating from the 1920s, in Milwaukee, WI, reveals the intricate detail possible with this material (Jakubovich and Vollmert 1995).

facture varied little from time and place throughout history. It was first manufactured in the United States in 1869 in Chicago (Elliot 1992). Its use during the nineteenth century was primarily as a substitute for stone (Elliot 1992). Its ornamental characteristics combine with its relative lightness made it an ideal facing material for concrete framed structures. Its material composition, being the same as brick, made it an ideal product to integrate ornamental elements into brick masonry structures. The use of terra cotta tended to increase and then decline more as a result of fashion than any other cause. As the use of ornament increased in buildings, terra cotta use increased. As ornament fell out of favor with the rise of modernism and the international style of architecture, terra

cotta fell out of use. Much of the ornament that looks like brick or stone on main street is in truth terra cotta, and therefore terra cotta still maintains a presence on many main streets (see Figure 38). Terra cotta is not evident in any of the facades on the courthouse square in Adel. There is no evidence in the history books that indicate that terra cotta was manufactured in Adel either.

### Glass

Glass is probably one of the most significant materials to be found in traditional commercial facades. Glass is a material whose qualities have changed little from when it was first produced for use in windows back in Roman times. Its transparency is its greatest feature. Glass allows light to

shine through from the outside to illuminate interiors. It is also ideal, because of its transparency, for the displaying of merchants' wares in the storefront. Three factors held back the amount of glass that could go into a storefront. The first was the relatively short spans of openings possible in wood and masonry framed structures. This problem would wait for advances in metals manufacture that opened up the clear span possibilities in store-



**Figure 39:** Plate glass was used in this storefront in Adel, IA. (Image by author in 2003).

fronts. The second and third problems were the size limits of window glass inherent with manufacturing methods, and the large heat energy required to manufacture glass respectively. As these problems were addressed, the amount of glass in commercial facades, and especially the storefront, increased accordingly (see Figure 39).

Early in the development of commercial facades and storefronts there was a practical limit to the size of a pane of glass that could be economically produced. This problem was tied to the two primary methods of production. Both crown glass and cylinder glass traditionally started out with the process of blowing air into a large heated glass sphere. In crown glass an iron rod, called a punty, was attached to the glass sphere opposite the blow-

pipe used to blow air into the sphere. The blowpipe was then removed, leaving a hole opposite the punty. The glass sphere was then reheated as the punty was spun rapidly by hand. By this procedure the glass was drawn out into a large disk due to the centrifugal force applied. The disk would usually measure approximately thirty inches in diameter (Allen 1999). The disks were placed on edge in an annealing oven. There they were cooled slowly over a period of one to two days (Elliot 1992). This method produced a glass pane of a remarkably consistent thickness and clear surface finish. The main inefficiency with crown glass is that the resultant square panes were limited in size and quantity by the circular shape of the crown disks. This method of cutting square panes out of circles

also made for a lot of oddly shaped waste pieces (Elliot 1992).

In cylinder glass the sphere, while still attached to the blowpipe, was swung back and forth in a pendulum fashion while maintaining the hot temperature of the glass. When the cylinder reached the required length the resultant hemispherical ends were removed. The tube was then slit lengthwise. The tube was then heated and flattened slowly until it was ultimately flattened into a rectangular sheet of glass (Allen 1999). In 1844 the average size of a glass cylinder produced was approximately 40 inches long by 9 or ten inches in diameter. This was reported to have gradually increased in length over the years, whereas forty years later the typical length of the tube was 60 inches (Elliot 1992).

Equipment was developed during the nineteenth century that eventually allowed cylinders to be drawn out of a crucible that were 40 to 50 feet in length (Allen 1999). Either way this process could only produce panes that were between 28 ¼ to 31 ½ inches in width by the height of the tube. Although cylinder glass was considered more economical to make than crown glass, it had a surface quality that was limited by the texture and cleanliness of the surface it was flattened against.

In the mid-nineteenth century, fuel costs were the largest contributor to the cost of finished window glass. They could account for as much as one sixth of the total cost of production (Elliot 1992). Naturally, as fuel costs could be reduced, so could the ultimate cost of window glass. One way this

was achieved was by improving furnace efficiency. In 1856 Fredrick Siemens introduced the regenerative furnace where entering air was reheated by waste gasses. Just as in steel production, this lessened the fuel required for manufacturing. The regenerative furnace consumed half of the fuel that previous furnaces required. Other advances included tank furnaces that could operate continuously, versus the older furnaces that required large amounts of heat applied to the furnace itself before the glass could be heated. The switch to natural gas as a heat source was made in the 1880s. This fuel burned much more cleanly and efficiently than previous fuels of wood, charcoal, and coal. The combination of all of these changes lowered the price of window glass, allowing more and

more of it to be readily available and used in commercial facades.

Manufacture of plate glass was done as early as the seventeenth century in France. This method wherein molten glass was spread out in forms, smoothed by rollers, cooled, and then ground flat and polished on both sides was prohibitively expensive. Despite its vastly superior finish, the high cost



**Figure 40:** Pattern glass was used in the transom of this storefront in Adel, IA to allow diffuse light to penetrate deeper into the interior of the building (Image by author in 2003).

prohibited its use in commercial structures until the late nineteenth to early twentieth century. At this time mechanization of the grinding and polishing process, alongside equipment that could gently turn the glass over to expose both surfaces, brought costs down. In addition, during this time period, annealing ovens were developed that reduced the time required to cool the glass from over a week to just over three hours respectively (Elliot 1992). With the economical production of large pieces of plate glass storefronts could achieve their ultimate uninterrupted transparency that can only be achieved with a large sheet of glazing.

Another innovation in glass that changed both the way glass storefronts looked and functioned was the introduction of patterned glass (see fig-

ure 40). Patterned glass was manufactured with an obscured surface that admitted diffused light without permitting vision through it. From the exterior a patterned glass transom has much the same grid look that modern glass block possesses. It can also approach the visual appearance of leaded glass. From the interior of the building the light diffusing quality of the glass allowed natural light to penetrate deeper into the store while reducing glare. Various types of patterned glass were developed and manufactured from the 1890s on through the 1930s. Their use decreased with the increased use of electric lighting (Jakubovich and Vollmert 1995).

Most of the glass that exists to date in Adel seems to be from the twentieth century. All the storefronts

that had been originally constructed with smaller panes of crown or cylinder glass have been filled in with newer plate glass storefronts or filled in with less appropriate materials like brick and plywood.

### **Materials Conclusion**

All of these technological advances in production of materials, combined with the decreased cost of shipping across newly developed rail lines, allowed for the changes that occurred to commercial facades over the years. Materials that were previously unavailable to pioneers became less expensive and readily available. This allowed for a wider range of material choices the owner could choose from. In some cases new materials helped to change the way buildings were config-

ured. Other materials found brief periods of favor in themselves or as substitutes for other more expensive materials that eventually waned with the dictates of fashion. Others gained an increasing presence as transportation and manufacturing innovations made them readily available. Adel's courthouse square is predominantly marked by the use of brick. Stone does make a visual impression because of its use in the Dallas County Courthouse. It plays a more minor role in the facades around the square. Glass, which was historically more prominent in all the storefronts, has in many cases been removed from the storefronts where its reuse would do a lot to restore the character of the pedestrian street front. Steel and iron still support facades, but their visual impact has been reduced in

many of the storefronts. In all cases, through out the time period between Adel's initial settlement to the early twentieth century, the innovations in materials and methods of construction enhanced the same basic commercial form.

## Styles

*"The commonest axiom of history is that every generation revolts against its fathers and makes friends with its grandfathers"* (Mumford 1931).

So seems to have been the nature of styles throughout the nineteenth century. Architects typically don't like to be linked to a style. A common notion is that *"serious architecture has nothing to do with style"* (Rybczynski 2001). As a practical matter in under-

standing the arms length detail of a building, as well as the overall form and composition, the understanding of stylistic tendencies is invaluable. Building facades, for the most part, maintained a steady progression towards a common commercial building/ façade type throughout the later half of the nineteenth century. The way those common elements were detailed rode the tides of building design fashion from simple classical reference, to complicated Victorian (or Romantic) era picturesque complexity, back to simplified ornament having either academic historical references or no historical references at the turn of the century. For the most part the opposing forces of material nature and style were controlled, and still are, by the existing standards of propriety and

taste (Elliot 1992). While pure examples of style are rare, the understanding of common details within a style type can help to establish the missing link in a historic building (or determine which parts of a façade are not original) and thus become valuable sources for placing a building within the context of its contemporaries.

## Greek Revival

*“In a young country, the Greek revival symbolized a past that was missing; more significantly, in an ambitious country, the Greek revival held the promise of a great future”* (Rifkind 1980). The sawmills made stylistic choice possible in the rapidly growing farming communities of the west. Iowa’s population in the span of 40 years, between 1830 and 1870, soared

from 43,000 to approximately 1.2 million (Stanek 1976). The new light frame wood construction also meant fast construction necessary to rapidly expanding towns. The white Greek Revival clapboarded frame structures seemed ideal symbols of the straightforward democratic ideals of the new pioneers. As with many of the romanticized revival styles that were established during this period, the form and detailing were more important from their practical visual standpoint, adapted to readily available materials, rather than historic accuracy (Elliot 1992). Stylistically the Greek Revival is an adaptation of the classical Greek temple front (Bluemenson 1981). The traditional columned orders and triangular pediment or flat entablature, which give the style its obvious link

back to ancient Greek architecture, was often omitted from vernacular shopfronts (Rifkind 1980). Although the style was adapted to both wood and stone construction, the wood clapboard frame structures seem to be more abundant in the newly formed western towns (see Figure 41). Proportions were broad and the overall detailing was sparse and boldly executed across



**Figure 41:** The south side of the courthouse square in Adel, IA contained a number of wooden Greek revival structures in the 1870s (Photo courtesy of the Adel Historical Society). None of the structures pictured here exist today.

the monochromatic white exterior. Buildings began to elongate back into deep narrow lot frontages. The narrow side faced the street. Structures could be either one story with the owner living at the back of the shop or one and one-half to two stories with the owners living above the shop. Window placement was regular and symmetrically balanced. Glass manufacturing techniques and difficult shipping logistics made glass panes small. Large storefront windows were necessarily constructed of many panes of glass separated by wood mullions. Broad and simply detailed wooden piers separated storefront windows and the storefront entrance. Entrances could be set flush with the front façade or recessed as the latter pattern developed. Flat lintels might head upper windows (Rifkind

1980). The first evolution of the form was to integrate the large storefront windows into a gable ended frame structure. Individual structures were grouped increasingly close together along the street front. The differentiation from domestic buildings was further enhanced by the addition of the false front (or *boomtown* front), which would be capped by a simple cornice with or without the addition of dentil moldings (Rifkind 1980). The builders of the time felt that the false front gave buildings a more urbane appearance by making the structure appear larger from the street (Long 1981). From this point onward, the commercial front would increasingly become the most distinguishing feature of the developing commercial building form. While the Greek Revival style characterized

the majority of the courthouse square including the third Dallas County Courthouse (see Figure 56) in the nineteenth century, the present composition of the square does not contain any intact Greek Revival facades. The only façade that might contain some features from this style exists on the west side of the square (see Figure 89) and has been covered with a Tudor inspired slipcover.

### **Italianate**

Prosperity and rapid growth made the Italian mercantile prince a more fitting image than the Greek temple reference (Rifkind 1980). The Italianate style appeared as early as 1840 and continued to be employed through approximately 1880 and beyond (Bluemenson 1981). The shift at first

was not overly radical in that the “*clarity, balance, rational proportions, and measured rhythms*” were carried through from the Greek Revival into the Italianate style (Rifkind 1980). The ornamentation of the façade on the other hand became increasingly complex. Storefronts were increasingly multi-storied. They typically ranged between two and three stories up through the 1850s (Rifkind 1977). Upper story windows were generally tall and narrow with heavily detailed window hoods (Bluemenson 1981). Also typical of Italianate expression is the use of deep and richly detailed cornices supported by heavy brackets (Rifkind 1980). Moldings and detailing became more pronounced and heavily detailed (Bluemenson 1981). Flat roofs behind the façade became the norm

over the pitched roofs built behind the boomtown fronts. This worked better with the increased density of settlements that prospered into towns and small cities across the Iowa prairie. The height of the Italianate style was concurrent with the period of rapid western expansion that filled in across Iowa during the second half of the nineteenth century.

As Italianate commercial buildings were usually constructed out of brick and stone masonry, many more examples of this style have lasted to the present day in Adel. Some examples of the style can be seen in Figures 42, 77, 78, 79, 82, and 85. Of the twenty-six surviving structures around the courthouse square in Adel twelve of them can be classified as predominantly Italianate in character.



**Figure 42:** This façade, located on the south side of the courthouse square in Adel, has Italianate styling (Image by Author in 2002)

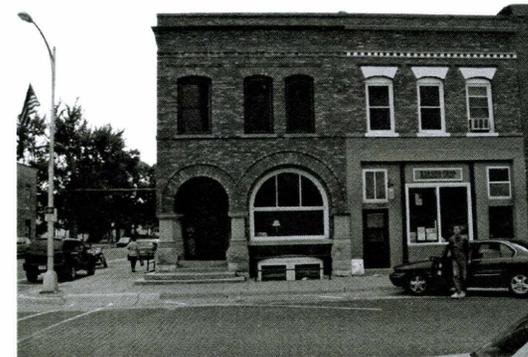
## Romanesque

The Romanesque Revival developed in a way that was distinctly different from the Italianate form on Main Street (see Figure 43). Early examples of the form, employing the familiar Roman semi-circular arch over windows and doors, appeared as early as the 1840s but became more common after the Civil War through the

turn of the century. The basic revival style was characterized by the use of monochromatic brick and stone (Bluemenson 1981). The Victorian influence on the style is evident in examples constructed after the Civil War. Here the use of contrasting colors was employed over window and door trim, arches, quoins, and belt courses. In addition the use of simple heavy round columns is introduced along the façade in support of the masonry arches (Bluemenson 1981). Richly detailed cornices became prevalent (Rifkind 1980). Terra cotta, which could be cast in any many different shapes with rich detail, was often blended together with stone or brick masonry. The development of this style is perhaps most closely associated with the Architect Henry Hobson Richardson (1838-

1886). The Richardsonian variation on the Romanesque Revival was characterized by the “*heaviness, solidity, and ruggedness of brick and stone masonry, massive low arches, and imaginative towers, turrets, and dormers*” (Rifkind 1980). The monumental and stately nature of the building was dependent upon the overall mass, volume, and scale as opposed to decorative embellishment prevalent in the more ornate styles of the Victorian era (Bluemenson 1981). Richardson Romanesque structures were not completely devoid of ornament, however. There was the occasional use of ornamental forms on column capitals and belt courses. The use of transomed windows was prevalent. These windows were usually set deep into the exterior wall and arranged in horizon-

tal groups. The large arched entryway, a distinguishing characteristic of Richardson’s work, is most often constructed without columns or piers for support. Overall detailing, fenestration, and massing is designed in a way that does not distract from the solid massive form of the building (Bluemenson 1981). While the Romanesque style was not as prevalent as the Italianate style, there is one example on the cor-



**Figure 43:** This building in Adel, IA displays some definite Romanesque detailing (Image by Author in 2002).

ner southwest of the square in Adel.

## Victorian Era Styles

Perhaps more in step with their Italianate predecessors are the High Victorian **Second Empire**, **Eastlake**, **Queen Anne**, and **Victorian Gothic**

styles. All of these styles feature a profusion of ornament on the exterior façade.

The mansard roofs that cap the buildings most often identify the **Second Empire** building. This roof is often comprised of multi-colored shin-

gles and regularly punctured by dormer windows. Facades are typically symmetrical, often containing a projecting pavilion that extends above the rest of the structure. Upper story windows are often arched with pediments, similar to the classical details of the Italianate

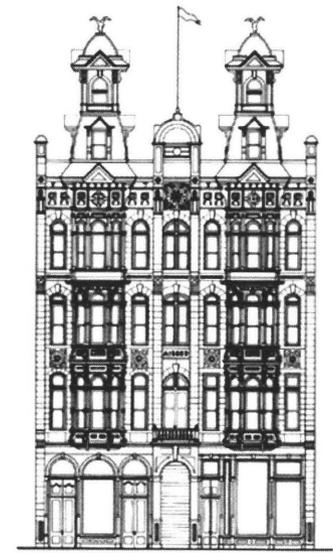
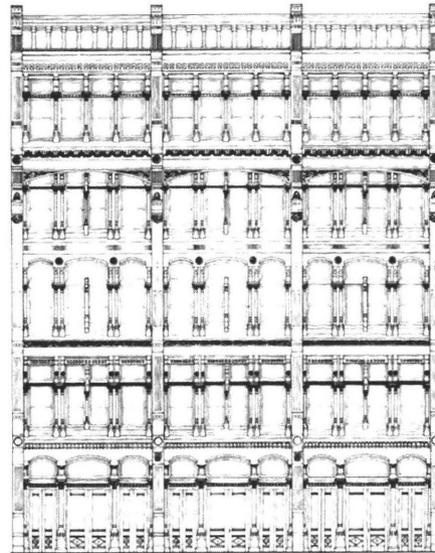


Figure 44: (From left to right) This commercial structure, pictured in 1870, in Boone, IA displays characteristics of both the Second Empire style, with its mansard roofs, and the Victorian Gothic, in its windows (Boone 1995). This drawing of a cast iron façade in Louisville, KY is considered an excellent example of Eastlake ornament. The building was constructed in 1884 (Rifkind 1980). This commercial façade from San Diego, CA dates from 1888. The building is a good example of Queen Anne styling (Rifkind 1980). Although the style was primarily a residential style, many Queen Anne features, such as the bay windows and exuberant ornament can be found attached to many main street buildings.

style (Bluemenson 1981).

Eastlake, Queen Anne, and Victorian Gothic were more often associated with residential buildings, but their influence did carry through in the way some commercial structures were decorated (see Figure 44).

**Eastlake** (1870-1890) can be considered more a style of decoration than a building style of its own. Detailing is characteristically “*massive and robust*” (Bluemenson 1981). Stylized detail is applied to “*every corner, turn or projection along the façade*” (Bluemenson 1981).

The **Victorian Gothic** (1860-1890) is characterized by a dynamic juxtaposition of varying colors and textures. Windows could be either straight headed or arched, using the classic Gothic arch form. Trim was character-

istically massive, in contrast to the curvilinear gingerbread trim of the earlier Gothic Revival (1830-1860) that was employed to residential buildings (Bluemenson 1981). This style is more prevalent in institutional and ecclesiastic buildings rather than commercial structures.

The **Queen Anne** style (1880-1900) distinguishes itself by its asymmetrical compositions that are covered in ornamental detailing. Elements and forms are derived from a variety of sources, or style precedents, and integrated into what are probably the most varied stylistic compositions ever executed (Bluemenson 1981). The style lent itself more towards domestic architecture rather than commercial applications. The style can be witnessed on main streets where it has a more

symmetrical appearance dictated by the restraints of the commercial façade.

The majority of the High Victorian Era styles seem, for the most part, not to have established themselves in Iowa small towns as commercial structures. The styles seem more adapted to freestanding residential or institutional buildings in Iowa. None of these styles appear to have been adapted in the styling of the facades around the courthouse square in Adel.

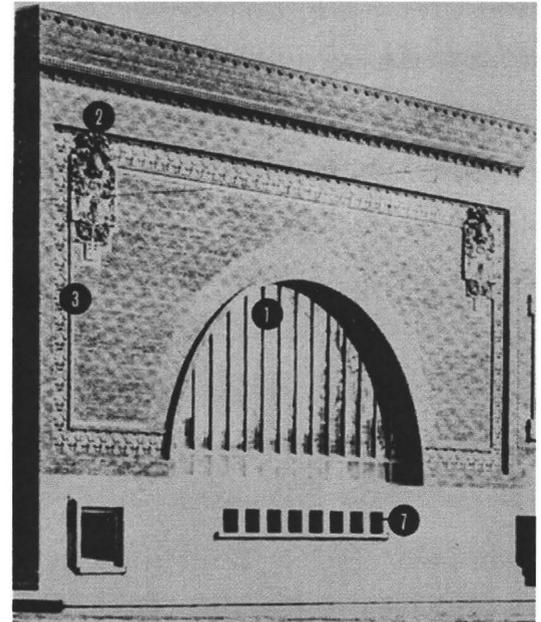
### **Sullivan-esque (or Chicago) Style**

Another style seen on main street commercial architecture from the late 1800s to the second decade of the twentieth century is the Sullivan-esque style (1890-1920) (Bluemenson 1981). This style, named after Louis Sullivan

(1856-1924), was as much a negative reaction to the ornamental excesses of the Victorian group of styles as it was influenced by the work of H. H. Richardson's Romanesque. It shares in Richardson's work the characteristic of overall geometric form, over ornament, as the main generator of building composition. Buildings of this type are often called Chicago Style (1875-1910) after the city where the style was first established (Zagers 1997). Although the buildings designed by Sullivan and his contemporaries are boldly geometric in nature, they are not without ornamental embellishment (see figure 45). Woven throughout the building's façade were symmetrical patterns of stylized foliage and abstract geometric ornamental relief (Rifkind 1980). Window openings could be either arched or

flat topped. Roofs were flat with deep projecting eaves. The three zones of the building could be considered as an abstraction of the construction of a classical column (Curtis 1987). Sullivanesque buildings related to the classical column in that they always had a base (with horizontal character), a vertical shaft (the middle stories that emphasize the vertical), and a cap (which often included the attic story along with the flat roof). This is not different from the traditional commercial building façade prototype discussed earlier in this document. Of major importance to the Sullivanesque style is that it broke from the romantic periods, with their references to older styles, without sacrificing the scale and massing of the components of main street commercial buildings. There are no commercial

buildings in Adel that can be described as Sullivanesque. The influence of Sullivan and the Chicago school is evident to a certain extent in the simplified and abstracted detailing of some of the post 1900 buildings around the square.



**Figure 45:** Another famous building designed by Louis Sullivan was this bank located in Owatonna, MN (Bluemenson 1981).

## Classical Resurgences

At the same time that Louis Sullivan and his contemporaries were trying hard to invent an architectural style that divorced itself from history, another event happened that further entrenched historic references into the American architectural vocabulary for years to come. In 1893 Chicago hosted the Columbian Exposition. This was an international fair that featured a temporary “city” of gleaming white structures, with obvious Greco-Roman inspiration, as a symbol of America’s new international presence. It was an exposition of European classical culture to signal the coming destiny towards which America was progressing (Tyler 2000). “...*For this new imperial age nothing less would do than the*

*style of Imperial Rome...*” (Rifkind 1980). For those visiting the fair in the Midwest, many of whom had never seen a large city, this classical image stuck in their minds as the urban ideal (Tyler 2000). This aesthetic was brought back to America by the first generation of American architects trained in the Ecole des Beaux-Arts (School of Fine Arts) located in Paris, France. This architectural school is credited with spreading the virtues of Beaux Arts Classicism across the ocean to America and the rest of the western world. This style is often termed “*Academic Classicism*” due to its ties to the French school of architecture and its rationalization of architectural composition.

## Beaux Arts Classicism

Beaux Arts buildings (1890-1920) are characterized by their large and grandiose formal compositions (see Figure 46). Elaborate classical details are constructed in stone across the façade. Often rough and smooth stone surfaces were used in combinations across the façade. Projecting facades, or pavilions, containing huge columns



**Figure 46:** This bank in Rock Valley, IA has some Beaux Arts classical detailing. It is a little odd that the building’s main entrance is not centered on the original façade as classical styling tended towards symmetrical compositions (Image by Author in 2003).

that spanned multiple stories, set off the symmetrical compositions. These columns were often grouped in pairs framing the main central entrance to the building. Freestanding statuary was also a common part of this style. Windows could be either square or semi-circular in form with heavy detailed surrounds. Often they were enframed by a balustraded sill, a pedimented entablature on top, and freestanding columns alongside. Pronounced cornices and enriched entablatures were executed in the Greek tradition. Either a tall attic story or a stone balustrade capped the building (Bluemenson 1981). Although stone was the main exterior material of the building, they were more often than not framed with steel (Tyler 2000). Beaux Arts Classicism did not influence any of the com-

mercial facades around the Adel courthouse square.

### Neo-Classical

A simplified variant of the classical theme was the Neo-Classical Style (1900-1920). This style was also based on the Greek and Roman orders. Although sharing the monumental proportions and symmetry of Beaux Arts Classicism, Neo-Classical detailing was much more restrained (see Figure 47). The arch was not often employed in Neo-Classical facades. Enriched moldings were also rare. Stone was usually finished smooth in the facades. Windows were large in scale and simple in detailing. Front entrances were set off by the use of colossal pedimented porticos supported by classic columns. Attic stories or parapets capped the

buildings without the added embellishment of statuary (Bluemenson 1981). Just like the Beaux Arts buildings, those in the Neo-Classical vein were constructed in an era when steel became the dominant structural element in buildings. While not ideally suited for the evolving needs of retail trade on Main Street, both Beaux Arts and Neo-Classical buildings gained a foothold on main streets as banks and libraries



**Figure 47:** This building located on the south side of the courthouse square in Adel displays some neo classical detailing (Image by Author in 2002).

(and other civic structures). The Greek and Roman temple image seemed an ideal fit for banks who wanted to exude images of strength, honor, and democracy to the public patrons on Main Street (Long 1981). There is a neo classical styling in one of the buildings on the south side of the courthouse square in Adel as seen in figure 47.

### Modern Styles

Classic and Romantic Revival styles stayed as the norm on Main Street well into the twentieth century when technology began to take hold and change patterns of life and construction. The initial influence of styles divorced from historic reference was a benign change on Main Street. The anti-historical styles that developed in the twentieth century appear to have

little impact at first. It is hard to come by a good example of the **International** (1920-1945), **Art Deco** (1925-1940), or **Art Moderne** (1930-1945) styles on most main streets. Where these styles did have impact was in buildings that housed new types of technology (Long 1981). New styles blossomed in buildings devoted to the new factories and the developing automobile culture. The push towards simplification of details and chastisement of the use of ornament in the ensuing decades did have effects on the appearance of main streets. Things that were traditionally handcrafted and intricately designed were becoming simplified products of manufacture. The new vogue that was inherent in these new design aesthetics was the streamlining of buildings to match the machine age



**Figure 48:** This series of commercial structures in Story City, IA feature flattened geometric ornament typical to commercial developments in the early twentieth century. (Image by Author in 2003).



**Figure 49:** Although not a small town, Ames does have a small town feel to its Main Street Central Business District. Among the many architectural styles present in this district is this façade featuring Art Deco styling (Image by Author in 2003).

in which America was entering. Cornice lines, which had traditionally been well defined and pronounced, began to flatten out. The façade itself flattened out overall. Gone were the intricate textures of past buildings. Ornament, if given any place on the building at all, became flattened geometric elements. Buildings became more squat and streamlined in appearance. Where the traditional pattern had been vertical with horizontal divisions, the newly styled buildings became horizontal

with little or no divisions.

As commercial architecture was created and refined while the prairies of Iowa were tamed, the trend was towards a similar pattern of structures differentiated by their materials and stylistic detailing. Technology was eagerly embraced as a contributor towards the evolution of the pedestrian street front commercial façade form. This pattern became that of the long box that shared its sides with neighboring structures and addressed the street

with its relatively narrow façade. The front yard was the street. The public image of the building was contained in this façade which had detailing dictated by style and technology unified under the formal pattern of development. The commercial facades that surround the square are predominately Italianate in styling with a scattering of Modern, Neo Classical, Romanesque, and Contemporary Modern styled structures filling in the voids. It is only in the structures built or modified in



**Figures 50: (From left to right) This commercial building in Denison, IA appears to be a simplified version of the Art Deco style (Photo by Author in 2003). This Standard Oil station in Ogden, IA features typical Art Moderne Streamlined styling (Photo by Author in 2003). The appearance of this car dealership is a result of the visual preferences of the International Modern style. The shunning of ornament and historic references has standardized the appearance of small town commercial buildings from coast to coast (Photo by Author in 2002).**

the latter half of the twentieth century that the pedestrian scale and balanced compositions are lacking.



**Figure 51:** These facades all possess similar elements that changed in subtle ways through the dictates of style and technology (Boone 1995). Although the image is that of a street in Boone, IA, this illustrates the typical progressions of styles and scale that occurred in many other towns like Adel during the latter half of the nineteenth century.

## History of Adel

*“The history of a nation, a state or a city is a record of individuals, of their strivings, their hopes, their ambitions, their achievements, and yes their failures”* (Terry 1975).

The history of a town may be a collection of acts by individuals, yet oftentimes their written record exists in the fabric of buildings that have lasted beyond them. What is left can tell a story about the people that preceded us and maintain a tangible connection to our past. The question of historic context must begin with a brief history of the small town of Adel, IA, home to 3,435 residents (Geographic Comparison Table 2000) and the Dallas County Courthouse. Adel stands as one of

ninety-nine county seats in Iowa. As in many of the county seat towns that follow the courthouse square plan; the courthouse stands as the symbolic and visual center of the town.

The square, centered in the “*grid iron*” street pattern, seems wholly appropriate in a land subdivided according to the Land Ordinance of 1785. The ordinance was created as a means of dealing with the rapid expansion of land under control of the United States due to the Western Territory not under jurisdiction of the original states in the union. In order to make mapping and documentation of ownership easy to understand and manage, the land of the west was divided into a series of superimposed grids. Ignoring topographic obstacles, the land was divided by a north/south

by east/west coordinate system of six square-mile townships. These townships were further divided into thirty-six one-mile square sections and then into quarter sections of one hundred sixty acres. The quarter mile section was the basic farm unit established on the Iowa prairie and was considered the minimum needed to survive and prosper (Long 1981).

The predictability of the grid provided a convenient means of establishing road systems along the section right of ways. This same grid system, on a smaller scale, became the road network defining the plats within the new towns of the west. Where the grid-iron ran into an obstacle, whether a body of water or steep slope, the grid was simply cut short. As the square lent itself to orderly and equitable sub-

division of land, it can be seen as a natural aspect of the American Democratic ideal (Whitaker 1996). “*The symbol of a grid, paradoxically, is its very lack of symbolism*” (Whitaker 1996). Every one of the pioneer settlers got an equal lot in the town and with that came equal access to a local representative government. This stands in stark contrast to the hierarchical situation many of the immigrant pioneers had left behind in terms of both town layouts and access to government (Whitaker 1996). A town center was easily carved out, as well as other public spaces, by setting aside a piece of the grid bounded by the streets of the town. The Dallas County courthouse square stands to this day as the symbolic and physical center of Adel and Dallas County, Iowa.



**Figure 52: Adel, IA is located in Central Iowa, less than twenty miles from the expanding Des Moines Urban Complex. (Illustration by Author in 2003. Aerial photo provided by Dallas County and modified with permission)**

## Early History

*“... Many of the things that we regard today as necessities were considered by the pioneers as luxuries” (Woods 1907).*

Adel serves Dallas County, which is located near the center of Iowa (see Figure 52). Adel is twenty-two miles west of Des Moines along the intersection of Highway 6 (east-west) and Highway 169 (north-south). It is approximately five miles north of Interstate 80 exit 110. The County was named in honor of George Mifflin Dallas, a Senator from Pennsylvania and a vice president of the United States under James K. Polk in 1844 (Woods 1907).

In 1847 the Iowa State Legisla-

ture passed an act requiring the establishment of a seat of government for Dallas County. As a first means of establishing a location for the county seat, surveyors Martin W. Miller and Albert D. Jones were sent out. On May 22, 1847 the site that would become Adel was marked out. For the first two years of its existence Adel was not named Adel, but rather *“Penoach, from an Indian word meaning far away”* (Woods 1907). J. C. Corbell built the first house in 1847 and it served as the first Penoach post office. In the case of Penoach-Adel the courthouse was not housed in the first structure built. Buel Lathrop built a cabin in 1848, the second building within the city limits, which served as the first Dallas County Courthouse (Woods 1907). Humble beginnings pre-

ceded present day Adel (see Figure 53).

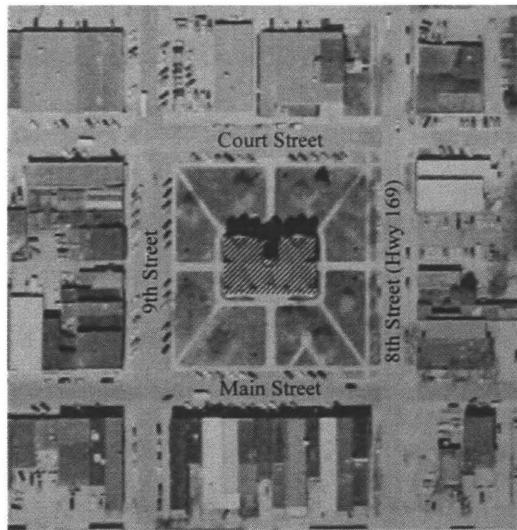
Adel rests in the heart of a fertile agricultural area. This gave Adel distinct possibilities early on to establish itself not just as a county seat but also as a prosperous agricultural trading community. The location of the town itself is on a fairly level plane



**Figure 53:** This picture of surveyors on the Iowa prairie may closely resemble the humble and isolated beginnings of Adel in 1847. The location of this image is unknown. If the site for Adel looked anything like this it can easily be understood why it was first called Penoach, meaning far away. (Bennett 1990).

next to the Raccoon River, which bounds it on the east and north. Rolling hills and bluffs enclose the plain to the west and south. The river early on gave Adel the advantage of an abundant water supply for manufacturing purposes (Woods 1907). Today the river provides prime recreational value to the town. Before Adel became much of a town it still served as a transportation hub of sorts. It served as a way station along the stagecoach route from Des Moines to Council Bluffs. A rail line was built in 1878 from Waukee to Adel to help compete with the Rock Island line, 1868, running straight through the south part of the county and the Fort Dodge line, 1869-70, running diagonally from the southeast through the northwest corner of the county. This rail line through Adel was

later extended on towards Panora and became integrated into the Milwaukee rail system (Woods 1907). Although the railroad through Adel did not prescribe the plat of the town, as the other respective rail lines did in Dallas Center and Perry, it did prompt future industry located along the rail line. The



**Figure 54:** The Dallas County Courthouse is located at the heart of Adel. (Image modified with permission by Author from aerial photo provided by Dallas County).

rail line saved Adel's status as county seat, which was being seriously challenged at the time by the other expanding railroad towns in the county (Woods 1907). The line that ran east west through town was two blocks south of the Courthouse Square. Today the rail line right of way has been converted to a popular bike trail that runs through Adel from Waukee and onward to Jefferson, IA (Welcome to Main Street Adel 2000).

### The Four Courthouses

The original plat for the city of Adel included a space, on a square of land roughly centered in the town, for the future courthouse (see Figures 54 and 59 ). The square sat vacant until the third Dallas County Courthouse was built.

### The First Courthouse

The first courthouse, built in 1848, was quite a humble affair (see Figure 55). Not uncommon to the times, and early pioneer beginnings of many Iowa county seats, the structure was crudely crafted of local cottonwood logs. There were two separate rooms separated by a covered breezeway. The floors were merely logs that were flattened on one side to form a



Figure 55: This is an image of the very first courthouse used by Dallas County (Wood 1907).

somewhat level floor surface. There were chimneys at each end that were constructed of sod and stick daubed with mud. The coverings were crafted of local wood. This was not an ideal choice as the wood was prone to warping. This compromised the contents on the inside of the cabin courthouse. The rooms were day lit by a single window and the open door on occasion. Although the structure was “*designed more for utility than beauty*” (Woods 1907) it served the needs of Dallas County until a larger frame structure was built in 1853.

### The Second Courthouse

The second courthouse was described as a one-story frame structure measuring forty feet long by twenty feet wide. Little is documented con-

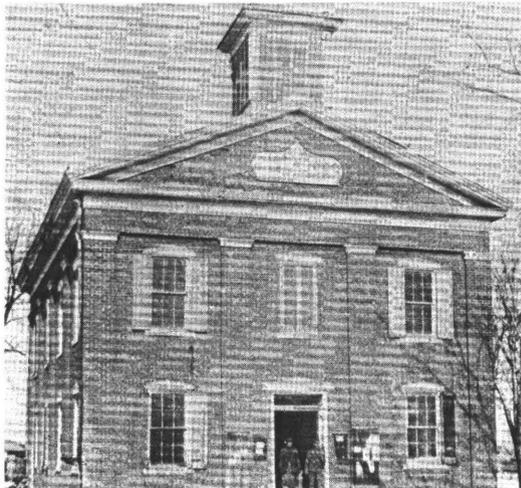
cerning this structure. All that seems to be left concerning this structure is a few lines in the history books and no known photos of it were uncovered as part of this thesis investigation. What the local histories make clear is that although this structure was a “*great improvement over the first one*”, this structure was by no means extravagant (Woods 1907). This courthouse lasted only five years while funds were raised for a more permanent structure.

### The Third Courthouse

It took two public votes between 1855 and 1857 to secure public funds to replace the second wood courthouse with a more permanent brick courthouse. The third courthouse, the first one to be located on the square, was completed in 1858 (see

Figure 56). The contract to build the structure was let to C. Rodenbach in 1857 for \$20,000. This would translate to \$408,163.27 in more current 2002 dollars (CJR 2003). This structure was two stories tall and measured approximately sixty-four feet long by forty-two feet wide. The lower story served as county office space while the courtroom was located on the second floor. Only sixteen years later in 1874 the county outgrew the courthouse and was forced to erect a second detached brick structure on the square. “[I]n later years when they [the courthouse buildings] began to wear an old dilapidated appearance, they were nicknamed the county stables” (Wood 1907). This courthouse was kept over utilized and under maintained by voter spite for another quarter century. The

other towns of Dallas County had apparently given up the fight to relocate the county seat, yet held the grudge with their pocketbooks. It took twenty years of voting between 1880 and 1900 before a successful vote was cast in favor of funding a new courthouse (Wood 1907).



**Figure 56: The third Dallas County Courthouse was the first built on the square and served the county from 1858 until the current courthouse completed in 1902 supplanted it. The date of this picture is unknown (Adel Quasquicentennial 1997).**

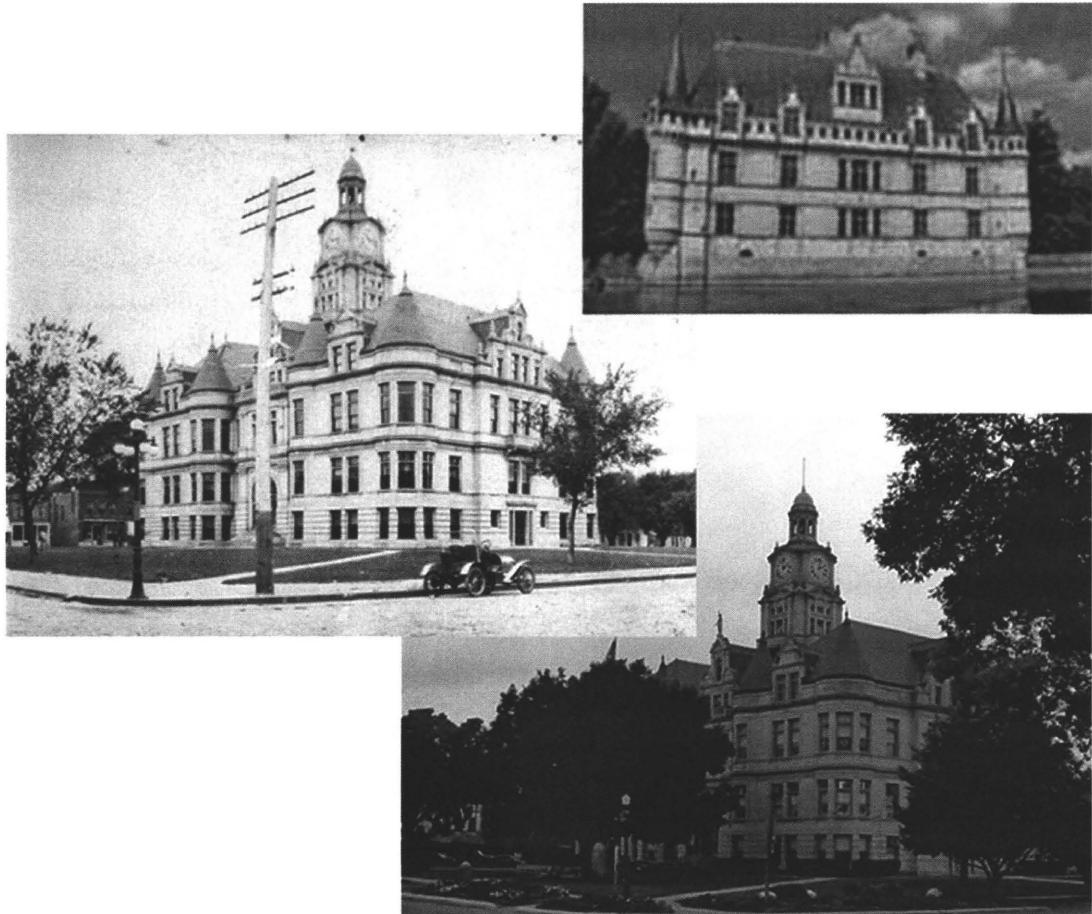
## The Fourth Courthouse

A contract was let to James Rawson and Son of Iowa City, Iowa to build the fourth and current courthouse (Wood 1907) designed by the architect George Bird of Proudfoot and Bird (presently known as Brooks Borg Skiles) of Des Moines, Iowa (National Register of Historic Places – Online). At \$109,243, as completed in 1902, this landmark structure was a good buy. Consider that the cost equivalent, in 2002 dollars, is \$2,184,860 (CJR 2003). In 1973 the courthouse was recognized for both its civic and architectural significance with a listing on the National Register of Historic Places (National Register of Historic Places – Online). The courthouse embodies elements of the late nineteenth and early

twentieth century revival period. Of note is the resemblance to French Chateau architecture is clearly present in this structure (see Figure 57). Architect Bill Wagner stated it this way in an interview:

*“Back in the early 1900’s, many architects traveled in Europe, made sketches, bought or took pictures of well-known buildings. They came back to the States and developed a renaissance in the classical style. Their recreations were presented in a beautiful manner and the ‘Beaux Arts’ became associated with this classical style”* (Reynolds and Six 1981).

Beaux Arts details include grand compositions that are highly detailed in



**Figure 57: From top to bottom: 1- A photograph of Azay-Le-Rideau, the French chateau that is credited with inspiring the architect George Bird of Proudfoot and Bird in designing the Dallas County Courthouse (Azay-Le-Rideau 2000) 2- The courthouse, as it was early in its history, shares similar detailing to the chateau (Photograph cropped from image acquired from the Adel Historical Society) & 3- The same view of the courthouse today (Image by Author in 2002). Not much has changed appearance wise on the exterior of the courthouse from the time it was completed in 1902.**

stone (Blumenson 1981). Facades contain “*dynamic shifts in scale and form*” (Rifkind 1980). “...*Normally architects do not copy exactly, but many times a resemblance to other designs is apparent*” (Reynolds and Six 1981). Here in Adel’s Dallas County Courthouse a striking resemblance is shared with *Azay Le Rideau* at Indre-et-Loire near Tours, France. Although the courthouse has a simpler rectangular plan, versus the ‘L’ shaped plan of the chateau the overall type of detailing is reminiscent of the French inspiration. They both share corner towers capped by a conical roof, although the French version stops the base of the corner turrets before they hit the ground. Of note is the use of elaborately carved dormers centered on each façade of the courthouse, similar yet

not an exact copy of the one seen on the chateau. To date the Dallas County Courthouse still graces the square in Adel much the same way it did when completed in 1902.

To date the Dallas County Courthouse still graces the square in Adel much the same way it did when completed in 1902.

### **Significant Courthouse Square Buildings that no Longer Exist**

Probably the most significantly altered street frontage is the intersection of Court Street and Ninth Street on the northwest edge of the square. Two imposing landmarks were located on opposite sides of Ninth Street along the north side of the square (see Figures 96 and 98). The Adel Opera House

(remembered by many still living as the Rialto Theatre) and The Arlington Hotel were both significant buildings lost to the pages of history.

The Adel Opera House was built on the northwest corner of Court Street and Ninth Street in 1903 for a cost of \$14,500 (Wood 1907). This would equate to \$290,000 in 2002 dollars (CJR 2003). That would be a pretty cheap theater for the money today. It served as both a stage for lectures, plays, and public exercises. Later in its history it was converted to a movie house and renamed the Rialto Theatre. It maintained its function as a prominent community-gathering place until its untimely death by fire in 1956 (Pictorial 2001). The site was subsequently occupied by a one story brick structure housing first a Ben Franklin

store and currently office space for Dallas County.

The Arlington Hotel is perhaps an even more significant structure that has been lost. It was constructed in 1888 (Pictorial 2001) in an effort to save the town from competition for county seat honors. Around the time of the hotels creation the possibility of losing the county seat honors was a real possibility. A common complaint of the day was that Adel had no first class accommodations for those that had to stay overnight on county business. The local private sector saw the threat and gathered \$10,500 to build a hotel on the northeast corner of Court Street and Ninth Street. The 2002 equivalent would be \$198,113 (CJR 2003). The new hotel was well received during its early history. But as

the building aged the public appreciation of the Arlington waned. A long way from its roots as a first class hotel, the Arlington had become a low rent apartment complex. It is amazing what changes in opinion can occur from one generation to the next. In 1907 R. F. Wood wrote: "*The Arlington at once became extremely popular and has kept its well deserved reputation*" (Wood 1907). Seventy four years later Angie Reynolds and Cathy Six wrote: "*It was not a fancy hotel ... there were also people who lived there as in an apartment. As it got older, it got to be a place for only pensioners who had no family to live with or home to live in*" (Reynolds and Six 1981). The second statement was written nine years after the hotel was raised to make way for a car service center in 1972.

Today the site is occupied by a car dealership. Neither of the businesses housed in the current building on the Arlington site compare to the history and character of the old Arlington Hotel. Ironically this demolition of the structure that saved Adel's county seat honors was one year prior to the current Dallas County Courthouse being recognized on the National Register of Historic Places in 1973. The Courthouse is Adel's only recognized structure on the National Register (National Register Of Historic Places – Online). The year 1972 was also the year of Adel's 125<sup>th</sup> birthday.

Many other historic structures have been lost, and subsequently replaced by structures that are historic in their own right, due to fires around the square. Basically any building con-

structed with flammable materials was at risk and the streetscape suffered for it multiple times in Adel's history. Historian R. F. Wood in *Past and Present of Dallas County* (1907) writes an account of two major fires. The first account tells of the fire that consumed the *McLaughlin Block* (the area just west of the square on the south side of Main Street between Ninth and Tenth Streets). Wood labels this fire "*the most serious fire of its past history.*" His second account is of a 1905 fire that consumed the south side of the Courthouse Square, which at the time was constructed of wood. The same *McLaughlin Block* reclaimed the rank-

ing of "Adel's Most Disastrous Fire" in the 1920s when another blaze leveled a large portion of it (Reynolds and Six 1981).

### **Current Status of the Historic Context**

History and small town character are still a large part of Adel. From its founding in 1847, Adel has served as the county seat and heart of Dallas County, Iowa. The Dallas County Courthouse anchors the Courthouse Square Central Business District comprised of turn of the century commercial architecture and original brick paving. The Raccoon River maintains a

distinct edge to the north and east sides of Adel while the original grid of streets spreads slowly into the western and southern hills. "*The community, built with a pioneer spirit, has experienced steady growth: not a boom/bust town, but one that has sustained itself and maintained its identity*" (Tromblay 2002). Founded upon government, built by industry, and maintained with a tangible sense of history Adel has a challenge ahead in maintaining its small town charm in the face of urban expansion from the Des Moines urban complex growing rapidly into Dallas County.

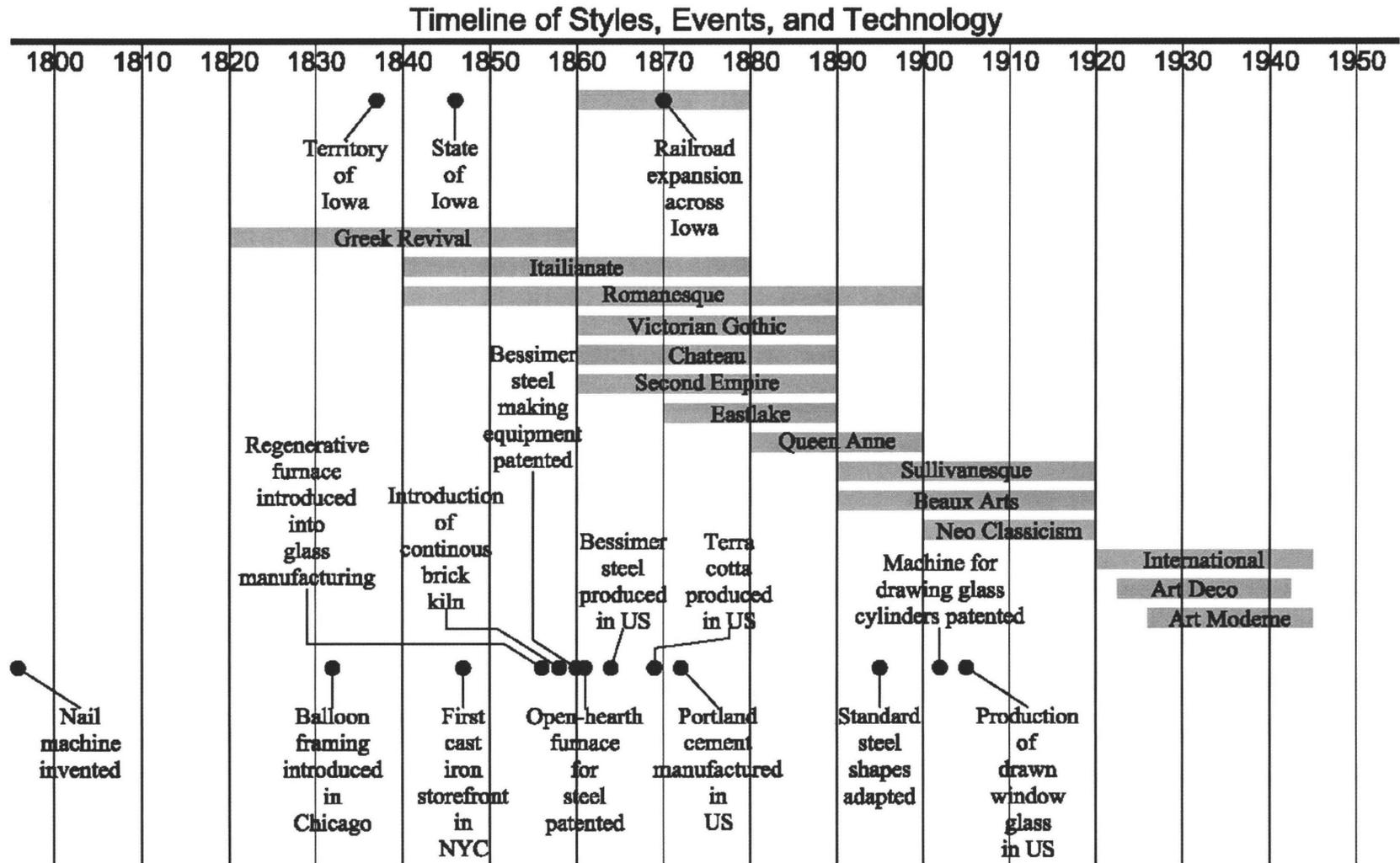


Figure 58: Timeline of Styles, Events, and Technologies. This timeline illustrates that the period of greatest stylistic variation and technological innovation occurred in unison with the period of greatest settlement in Iowa. Event data was extracted from *Hometown Architecture: Changes in Iowa Towns and Farms* and *Past and Present of Dallas County, Iowa*. The architectural style data was taken from *Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600 - 1945*. The technology events were documented from *Technics and Architecture*.

## Chapter: 3

### Methods

*“A means or manner of procedure, especially a regular and systematic way of accomplishing something (DeVenne 1991).”*

This thesis was developed as a case study. The main premise is that many traditional small-town commercial districts are currently lacking in visual continuity and underutilizing their historic commercial building facades to rectify this situation. The small town of Adel, Iowa, containing a wide variety of commercial facades surrounding the historic Dallas County Courthouse, provided an excellent opportunity to both document visual problems and provide design solutions within a specific historic context.

Adel has many qualities that make it a good case study in maintaining the visual and historic integrity of a small-town commercial district. The town thrives as the county seat in an area with an expanding population and economic base. The favorable economic conditions mean that money is not an impediment to maintaining the historic integrity of the buildings that surround the courthouse square. There is an excellent precedent in the ongoing preservation of the Dallas County Courthouse. The citizens of Adel, and

greater Dallas County, have shown their interest in preservation by preserving the exterior of their courthouse building while sensitively restoring and rehabilitating its interior. Whereas many similar towns might have abandoned their historic courthouse when an expanding county government no longer could be comfortably housed in the historic structure, Adel has not done so. County functions that could not be housed in the courthouse structure have been accommodated nearby without compromising the integrity of

the courthouse and the private commercial enterprises that surround the courthouse square. In addition to an intact courthouse centered on the Adel courthouse square central business district, the square possesses many intact historic facades from its early history up to the present.

There are two other organized entities beyond that of the county government in Adel that are actively tackling preservation issues in Adel. The Adel city government, housed in a historic structure which is within walking distance of the courthouse square, is a Certified Local Government. Being certified requires a commitment to preservation. Preservation issues are promoted in the private sector by Adel Partners, the local chamber of commerce, which is administrating the

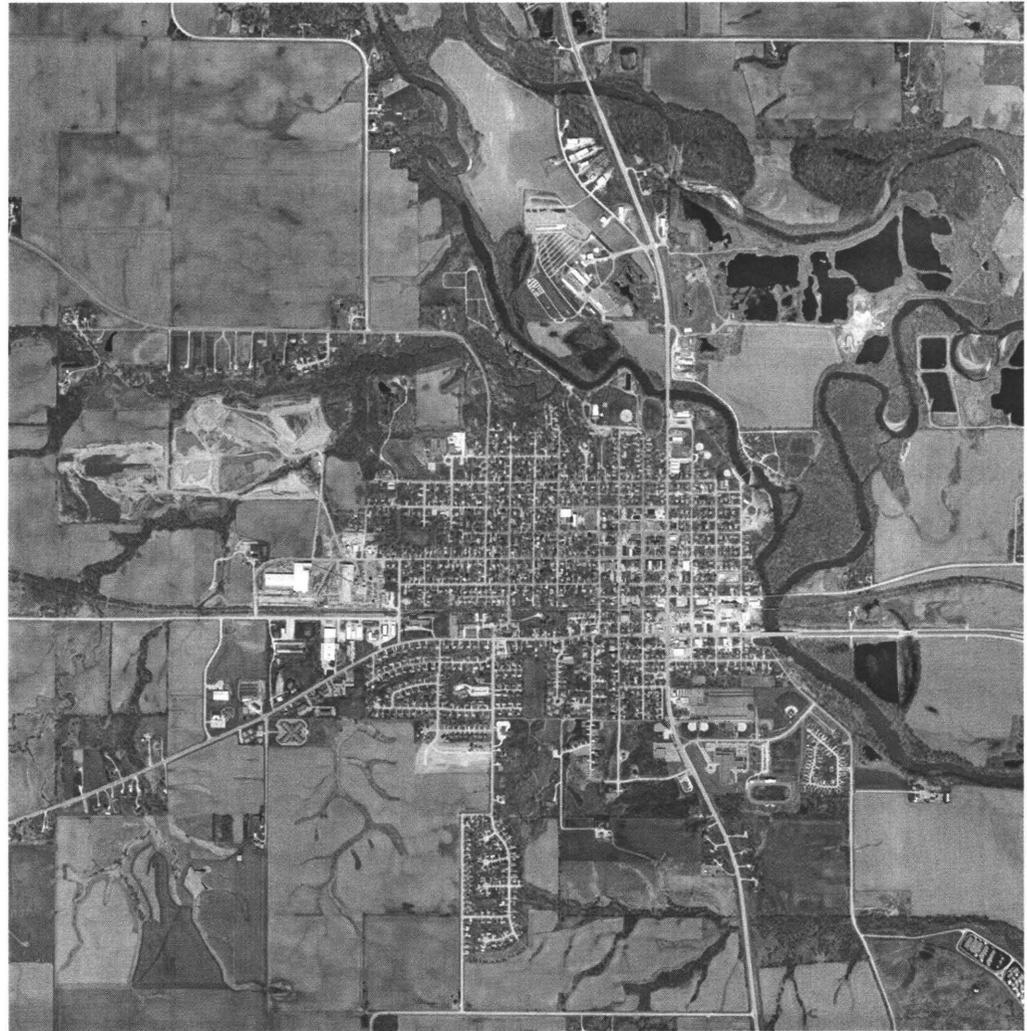
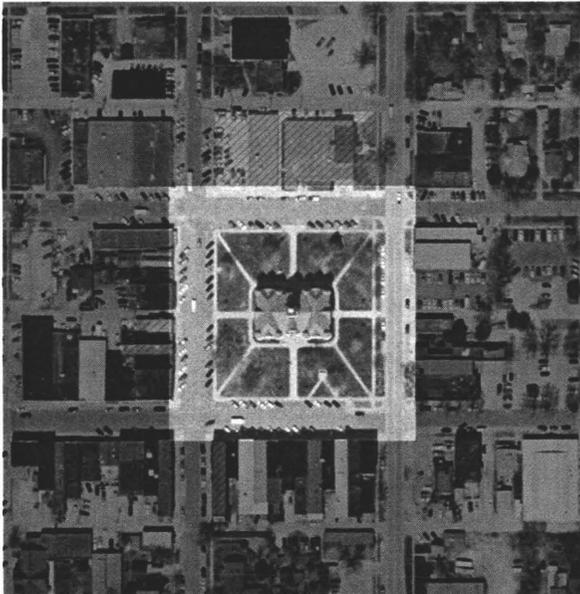
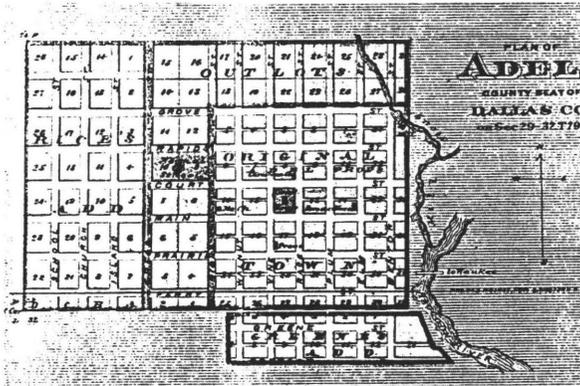
Main Street program. The Main Street program which was developed by the National Trust for Historic Preservation, and supported in Iowa by the Department of Economic Development in Des Moines, actively seeks to maintain the economic and historic health of America's aging central business districts. The remaining historic context combined with the economic health and active interest in preservation in Adel makes it a place where visual continuity and historic integrity is a real possibility.

The case study area was restricted to the building facades that exist in the immediate vicinity of the courthouse square in Adel. It is acknowledged that the central business district of Adel extends beyond the square. However, due to the constraints

of time and considering the area of the most immediate impact, for the purposes of this study, the facades analyzed and incorporated into the design recommendations were limited to the following (see also Figure 59):

1. The north side of Court Street between 8<sup>th</sup> Street and 9<sup>th</sup> Street
2. The east side of 8<sup>th</sup> Street between Court Street and Main Street
3. The south side of Main Street between 8<sup>th</sup> Street and 9<sup>th</sup> Street
4. And the west side of 9<sup>th</sup> Street between Court Street and Main Street

The process of developing this case study involved support from many sources. This thesis could not have proceeded without the friendly support and guidance of the many individuals



**Figure 59:**(Upper Left Image) This 1875 map of Adel shows the Courthouse Square at the center of the town (Image courtesy of the Adel Historical Society), (Lower Left Image) The physical boundaries of the design study (Image modified with permission by Author from aerial photo provided by Dallas County), and (Right Image) the overall aerial view of Adel in 2001 (Aerial photo provided by Dallas County).

in the Iowa Main Street Program, the Dallas County Government, the City of Adel, Adel Partners, and the many supportive business owners who graciously allowed the documentation of the existing and historic conditions around the courthouse square.

Comparative documentation of the courthouse square, as it exists presently and historically, was achieved by multiple means. The present conditions were mapped by both digital photo documentation and town

plats provided by McClure Engineering Company of Fort Dodge, Iowa. Dallas County provided digital aerial images of the city of Adel. Historic conditions around the courthouse square were documented through a combination of historic photographs, historic maps, and written historic descriptions. The people who helped to track down this documentary evidence were also good sources of information concerning the changes that had occurred within their own lifetimes (and

their individual visions of Adel's future).

The design recommendations concerning the facades of the courthouse square are based upon the *Secretary of the Interior's Standards for the Treatment of Historic Properties* as well as generalized guidelines developed for infill and new construction that are based upon the precedents of historic commercial façade forms. These guidelines are presented in detail in Chapter 4.

## Chapter 4:

### Guidelines for the Treatment of Historic Properties and Compatible New Construction

*“When historians make errors in fact or interpretation, the record of ideas may be corrected at a later time. Historic preservation--history manifested in tangible materials--does not permit that luxury (Weeks 1996).”*

Guidelines for the treatment of historic properties and designing compatible new construction along the courthouse square in Adel, IA are based first upon the understanding of what is historic and to what extent. Chapter 2 outlined the development of commercial façade architecture as it evolved as a specific **type**, influenced by **materials** and **stylistic preferences**. Along with the written and pictorial evidence left by the historians, it should be straightforward to assess that which is original, modified, or lost.

What an understanding of the development of commercial architecture throughout the nineteenth and twentieth centuries does not tell is how to respect this historic context for the sake of Visual Continuity and Historic Integrity Within the Historic Courthouse Square in Adel, IA. Towards that end there are a number of treatment options for historic structures that have been developed in the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. These standards are based upon both

the understanding of the differences between the four accepted treatment procedures, **preservation**, **rehabilitation**, **restoration** and **reconstruction** respectively, and the understanding of a common definition of what is historic. In addition to finding appropriate levels of intervention within the fabric of existing buildings, there is the issue of designing new buildings that are visually sympathetic to the remaining historic structures facing the Courthouse Square in Adel. The standards give hints about how to design new

fabric; yet do not resolve the controversy of whether new construction should fit by copying architectural elements that surround the square or stand apart as something new and differentiated from the old structures.

## Historic Significance

Whether to retain and maintain a structure intact or not is largely dependent upon whether or not it is considered significant. A good baseline for establishing objective significance is the *National Register of Historic Places Criteria for Evaluation*. Significance can be established based upon one of two general categories. The National Register lists four criteria for establishing *historic significance*. They are lettered from A to D. If the property is substantially intact, generally

over fifty years old, and meets one or more of the criteria it can be considered *significant*. A property might have either social significance, physical significance, or both. Social significance is tied to criteria A and B. Social significance might mean that the property in question is associated with a particular individual or event in history. Physical significance is tied to criteria C. If the structure is an intact and good example of a particular historic building style or construction form, it might merit significance apart from other cultural attachments (General Washington does not need to have lived here if it is a good piece of period architecture). Criteria D involves archeological significance. This is primarily focused on physical elements that might help establish cultural context in history or

prehistory. Often a property is significant under multiple criteria.

A case in point is the Dallas county courthouse in Adel, IA. This structure is listed on the National Register of Historic Places based upon its cultural significance (criteria A) as a county seat of government and its architectural significance (criteria C) as a good example of late 19<sup>th</sup> century revival style architecture (particularly the Beaux Arts and French Chateau Style).

Significance can also be tied to a district of properties that as a whole, but not necessarily as individuals, provide a significant historic context. Once significance, or lack thereof, is established, treatment options can be addressed. In the Courthouse Square in Adel most of the structures, aside from the courthouse, would not merit listing

on their own. But as a whole the district, anchored by the courthouse, merits consideration based upon its remaining historic commercial structures that enframe the square on two sides. Concurrent with the writing of this thesis, a study is being initiated, with the aid of a Certified Local Government grant from the State of Iowa, to document the historical significance of both the individual buildings that surround the Dallas County Courthouse as well as their potential significance collectively as the Courthouse District. For the purpose of this design study, the assumption has been made that this study will provide the documentary evidence supporting the historic significance of the Courthouse Square in total. At the same time, it is assumed that some of the individual buildings

merit listing on the National Register of Historic Places independent of their neighboring structures.

## Definitions

### Preservation, Rehabilitation, Restoration, and Reconstruction

The following definitions are listed in the order of *least invasive and best at maintaining historic fabric to most invasive and destructive towards historic building fabric*. Each of these terms is linked to a set of treatment standards for historic buildings. Understanding their meanings and differences is the first step in establishing an appropriate level of respect for the historic material and context.

### Preservation

Preservation is probably the least understood and most misused term. This stems first of all from its common usage outside of the language for the treatment of historic properties. After all, it's called the *Historic Preservation Movement*. People who engage in "*curatorial management of the built world*," to borrow the subtitle from James Marston Fitch's influential book *Historic Preservation*, are often called *preservationists*. If that is the case, then why does not every treatment become classified as preservation? Are not the only other options destruction and neglect? Or should that be termed *Historic Destruction* and *Historic Neglect*? In terms of labeling the players and the general movement towards saving our built heritage from

destruction and neglect, *preservationists* and the *preservation movement* are considered acceptable. However, when it comes to how one specifically treats a historic structure, *preservation* takes on a distinct meaning for a distinct treatment option. The *Preservation Yellow Pages*, Revised Edition, may add more confusion than understanding as it defines preservation in the following way:

*“Preservation Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects, and providing for their continued use by means of maintenance, restoration, rehabilitation, or adaptive use. Specifically, ‘the act or process of applying measures to sustain*

*the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials’* (Zagers 1997).”

The reader is forced to start paying attention only after the word *specifically*.

The first part of their definition gets more to the general side of things that leads to confusion and over use and misuse of the term. A more succinct and better definition is written by Kay D. Weeks, who serves as technical writer and editor for Heritage Preservation Services Program (a division of the National Park Service that deals with curatorial management of our

built environment). Her definition boils it down as follows:

*“Preservation places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a property’s continuum over time, through successive occupancies, and the respectful changes and alterations that are made* (Weeks 1996).”

Note the key words, which are retention of **all** historic fabric. This treatment is considered at the same time the least invasive and most stringent of all the treatment options for historic structures. It is the least invasive because it leaves things intact. This includes alterations, which often over the years take on significance in their own right,

to the original building. It is the most stringent approach in that alterations, often necessary for continued or altered use of a structure, are not allowed. Although new materials often need to be integrated into the structure to stabilize it, the original materials are left in place. The details and partitioning of a structure are not changed. Neither new non-historic alterations nor the peeling away of later additions are to be undertaken in the treatment of preservation.

### **Rehabilitation**

Rehabilitation is the treatment option most often taken on historic structures that need to be updated for continued use. Oftentimes this treatment option is referred to as either adaptive use or adaptive reuse. More

latitude for changes is allowed when rehabilitating a historic structure to accommodate changing uses and needs. The emphasis is still in maintaining the essential *character-defining* elements of the building intact. The *Preservation Yellow Pages*, Revised Edition, offers a more concise definition of rehabilitation as follows:

*“Rehabilitation The act or process of returning a property to a state of utility through repair or alteration that makes possible an efficient contemporary use while preserving those portions or features of the property significant to its historical, architectural, and cultural values (Zagers 1997).”*

The main presumption that necessitates this treatment option, over that of the

others, is that the given structure is no longer useful in its original or current form. This may be a result of changing needs within a building still serving its original function, or the need to find a new use to keep the structure viable. The condition of materials might be less stable or intact than in a preservation candidate. The second presumption, although equally important, is that the building’s original character is still intact and worthy of maintaining. Although rehabilitation allows latitude for changes necessary to make a building functional. This does not grant the destruction of *character-defining* features of the building. As Kay D. Weeks puts it:

*“Rehabilitation ...emphasizes the retention and repair of historic materials, but more lati-*

*tude is provided for replacement because it is assumed the property is more deteriorated prior to work (Weeks 1996)."*

Modification that destroys character-defining elements degrades into **Renovation**, which is the remodeling of a historic structure that places no value, nor takes any effort, in preserving the important features and details that give a building its unique historic character (Zagers 1997, 54). One should not confuse these two terms. Rehabilitation has a place in the maintenance of historic structures as useful artifacts for future generations. Renovation has no inherent link to maintaining our past. Particularly destructive renovations are often referred to as **Remuddlings**. Remuddling is a slang word that refers to misguided alterations that are insensi-

tive to the character of a historic structure. This word has been used in a monthly feature of the magazine *Old House Journal* since 1981. As the editors of the magazine state, "*remuddling is presented as a negative education, but it is also meant to be a bit of fun (Remuddling 2003).*"

### **Restoration**

Restoration is often appropriate when a structure, which is significant to a certain time period, has been altered by later additions or modifications. The *Preservation Yellow Pages*, Revised Edition, offers the following:

*"The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means*

*of the removal of later work or by the replacement of missing earlier work (Zagers 1997)."*

The key phrase here is *accuracy*. Every effort should be made to document the historic appearance before proceeding with a restoration. Conjecture is not encouraged, as this could lead to a *false sense of history*. Although a period detail added to a building that matches the style of the structure might look historic and heal the context of the building, it would not convey the true historic character and form of a building. Again Kay D. Weeks offers the following:

*"Restoration ...focuses on the retention of materials from the most significant time in a property's history, while permitting*

*the removal of other time periods (Weeks 1996)."*

This treatment hinges upon establishing that time period that has the most significance to a property, removing that which has been added and restoring that which has been damaged or lost. Restoration becomes more invasive, versus preservation or rehabilitation, in that building fabric is removed to restore that one significant period of a building's history. In the former two treatment options, retention is the main focus of the game. Preservation and Rehabilitation allow, and actively encourage, the whole of a building's significant history to be maintained. Value is placed on the continuum of history and admits that later changes to a building might be equally significant to a property. Restoration is applied

correctly when the historic value of one time in the properties evolution is most important to its overall significance and where maintaining later modifications would hurt the integrity of this period in the building's life. One important thing to remember when applying restoration is that changes made prior to the restoration should be documented before they are removed from the building.

### **Reconstruction**

Reconstruction *"establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials (Weeks 1996)."* Some properties, and/or elements of them, which have been lost over time, are significant to the local or national culture.

Sometimes text and/or photographic documentation cannot fully convey the historic importance of a property. In order to maintain our links to our heritage, some structures are necessarily recreated. In technical terms, reconstruction is:

*"The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or part thereof, as it appeared at a specific period of time (Zagers 1997)."*

It is important to distinguish that a reconstruction is not the old structure but a modern depiction of that which existed historically. Again, as in restoration, importance is placed on accuracy. The structure is built with new materials to look as close as possible to the

historic property, or portion thereof, that has been lost. Another important consideration is the accurate representation of history and the honest expression of that which is not historic. Reconstructions are most often applied to structures that were significant because of their association with a significant person or event in history (Criteria A or B under the *National Register of Historic Places Criteria for Evaluation*). As commercial structures rarely fit into these categories of significance, they rarely merit a reconstruction.

Each of the four treatment options are linked to a specific set of standards that help to maintain the historic integrity of certified, or eligible, historic structures. While each treatment contains its own set of requirements that in theory give a rigid struc-

ture for defining appropriate actions in maintaining a historic structure, in reality the ongoing maintenance of a historic structure may incorporate multiple treatment options. For example; a historic commercial building façade might be largely intact, suggesting preservation, while a certain amount of missing elements (i.e. a canopy or piece of the building's cornice) require reconstruction to maintain the integrity of the building's historic character. A fairly intact exterior might contain an interior that is much less intact. This would necessitate rehabilitation or restoration of the interior while the exterior is preserved. In practice the four treatment options of preservation, rehabilitation, restoration, and reconstruction often overlap within the confines of a single historic structure. This does

not diminish the usefulness of establishing the four accepted treatment options to guide the ongoing maintenance of historic structures and their related districts. "*If historians, architects, administrators, and practitioners agree on treatment philosophy and methodology prior to work, the long term consequences of treatment can be better predicted and managed* (Weeks 1996)."

### **Other Definitions Relating to Compatible New Design**

Understanding the basic definitions of *scale*, *human scale*, *massing*, *texture*, *proportions*, and *infill construction* clarifies some of the ways architectural character and context can be defined.

The following definitions are also important in understanding visual

integrity and historic accuracy. Whereas the previous terms and definitions relate to existing or lost historic building fabric, the following definitions help to clarify the issues pertaining to sympathetic new construction:

**Scale** is the extent or relative size of something as it relates to other parts within itself or in its immediate surroundings. For example, **human scale** is “*a combination of qualities in architecture or the landscape that provides an appropriate relationship to human size, enhancing rather than diminishing the importance of people* (Zagers 1997).”

**Massing** refers to the “*composition of a building’s volumes and surfaces that contribute to its appearance; for example, many classically styled buildings have a central*

*mass or pavilion, flanked by subordinate masses or wings* (Zagers 1997).”

**Texture** refers to the feel of a surface material both visually and by touch. This is “*the representation of the structure of a surface as distinct from color or form* (DeVenne 1991).”

**Proportions** are “the relative size of two or more dimensions of a building; many architectural styles use highly developed mathematical proportions to determine the composition of facades and volumes of interior spaces (Zagers 1997, 53).”

**Infill Construction** refers to structures that are built between existing structures. The space between the structures is usually a result of the accidental loss or demolition of an existing structure. For the purposes of this document infill construction will infer

that the structures flanking, or near, a new building are historic in nature and deserve to be respected with regards to the aspects of scale, texture, proportions and massing. This does not necessarily refer to architectural copying detail for detail. Note that often on Main Street many buildings of varying styles coexist while blending together in a cohesive manner. When buildings are designed to fit the existing patterns of the streetscape, the design is said to be **contextual**.

This is the heart of **compatible new design**. When the scale, massing, texture, and proportions of the existing streetscape are understood then it becomes easier to design buildings that fit in with the existing historic context.

## The Secretary of the Interior's Standards for the Treatment of Historic Properties

The importance of proper definitions becomes more evident when focusing on how to treat a historic structure. The Secretary of the Interior's Standards for the Treatment of Historic Properties were developed to help bring consistency to the way maintenance and alterations were carried out on historic properties. Each treatment option, **Preservation**, **Rehabilitation**, **Restoration**, and **Reconstruction** has its own set of issues and priorities. The Standards are set up to address those issues and prioritize treatment options and procedures.

*“It should be understood that the Standards are a series of concepts about maintaining, repairing and replacing historic materials, as well as designing new additions or making alterations; as such, they cannot, in and of themselves, be used to make essential decisions about which features of a historic property should be saved and which might be changed. But once an appropriate treatment is selected, the Standards provide philosophical consistency to the work (Secretary 1995).”*

The standards in themselves are guidelines, not requirements, and apply to the general philosophy surrounding the treatment of historic properties. They

should not be taken as specific solutions to every single situation. They are, however, used in assessing whether a historic structure (as certified and defined by the IRS Code of 1986) qualifies for Preservation Tax Incentives. Under Federal tax code the owner of a historic property is eligible for an income tax credit equal to twenty (20) percent of expenditures to preserve, rehabilitate, restore, or reconstruct the property (Zagers 1997). The standards also apply in assessing preservation grant money distribution (when available). Aside from the obvious economic advantages of complying with the standards for credits and grants, the standards for each and every treatment option focus on the retention of physical materials and physical character to the maximum ex-

tent feasible.

The following discussion includes the standards that accompany each of the four treatment options defined earlier in this chapter. Each standard is accompanied by the author's commentary.

## Preservation

**Preservation** assumes that a structure's historic significance is largely intact and that any modifications or additions have not detracted from a property's character, but rather, have taken on a significance of its own. This treatment precludes the removal of materials and/or the addition of significant spaces or alterations to accommodate extended use of the property. *The Secretary of the Interior's Standards for Preservation* are

as follows:

1. *A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken* (Secretary of the Interior's Standards 1995).

For example, if the property was initially constructed as a bank, then the most appropriate use of the building is as such. If that use is no longer viable, a similar use should be found which will not require extensive modifications to the property. It is understood

that some modifications to accommodate current and future technical, thermal, and accessibility needs are often and repeatedly required in addition to the routine maintenance of a structure.

2. *The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided* (Secretary of the Interior's Standards 1995).

The repair of historic materials maintains a more accurate picture of the property's history. The assumption is that materials are economically repairable. If this is not the case, another treatment option is more applicable.

Alterations can also degrade the true historic presence of a building. This is true both in additive as well as subtractive remodeling. Subtractive modifications remove historic features whereas additive modifications obscure the features that define a property. Again, when the configuration of spaces and detailing do not lend themselves to extended use or a new use, then preservation is not an option.

3. *Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research*

(Secretary of the Interior's Standards 1995).

The materials and workmanship that are embodied in the historic building are the tangible record of history cast in place. In place, modifications are a part of the property's historic evolution. Many modifications to historic are considered significant to their relevant historic period. Modifications that are significant and/or compatible with the overall historic character should be respected. One philosophical idea is that by making our necessary changes both compatible and distinguishable, we maintain the historic integrity of a property. One is both keenly aware of what is original fabric and what has been added. This standard is often misapplied from both extremes. When new work is undocumented and indis-

tinguishable from original fabric, a *false sense of history* pervades. When new work is not visually compatible (in terms of scale, texture, and color) then, although glaringly differentiated, the work detracts from the property by contextual competition. Is the mark of the present generation so important that it must stick out as a monument to its essence of being different? Visual compatibility is of equal importance to distinguishable alterations.

4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved* (Secretary of the Interior's Standards 1995).

Sometimes substantial alterations or additions are very important to the significance of a property. It might or

might not be disharmonious to the visual integrity of a property, but this was the way it was when Governor Clark (or whomever's historic presence lends significance to a property) lived in Adel. Removing the marks of the historically significant event would be detrimental to a property's overall cultural significance. In the same vein, removing architectural fabric that is significant as a good example of its type, even if different from the original styling, would deprive the property of the continuum of architectural style modifications that are the tangible fabric of history. History is often the story of changes over the years. Good examples of a particular time period are relevant to the overall historic presence of a structure.

5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved* (Secretary of the Interior's Standards 1995).

It is the distinctive features of a property that contribute to its unique character and historical presence. Destroying them is destructive to the property's significance as a whole.

6. *The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition,*

*design, color, and texture* (Secretary of the Interior's Standards 1995).

The first statement here seems logical, almost to the point of being too obvious. After all, the proper maintenance of a property cannot be undertaken without evaluating whether it can be maintained and repaired. The second part of this requirement would seem to contradict the third recommendation to differentiate *new* from *old*. Perhaps one should not emphasize getting an *exact* match, but rather a close but distinguishable match.

7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used*

(Secretary of the Interior's Standards 1995).

This recommendation is also one of such incredible simple logic that it is too obvious not to mention. Sometimes well-intentioned efforts to *clean up* a property do more to hasten its decay. A classic case in point that has been learned and relearned the hard way is the use of abrasive cleaners (a.k.a. sandblasting) to remove grime from a building's surface. This process damages the physical integrity of that surface, causing it to weather and accumulate grime faster than if it were left alone. The key is to carefully consider the long-term effects of any action. It is better to live with a little dirt than a lot of decay.

8. *Archeological resources will be protected and preserved in*

*place. If such resources must be disturbed, mitigation measures will be undertaken* (Secretary of the Interior's Standards 1995).

Although it is not always possible to maintain a portion of a property in place, careful extraction and reinstallation of materials can prevent further damage to a property. This in turn might require less replacement of historic materials.

### **Rehabilitation**

Sometimes more radical modifications are required for continued use of a property. **Rehabilitation** then becomes the most viable treatment option. *The Secretary of the Interior's Standards for Rehabilitation* add two additional guidelines to those applied

to preservation:

9. *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment* (Secretary of the Interior's Standards 1995).

This is probably the most contentious and misapplied guideline. Of primary concern is the protection of the historic structure from damage as additive structures are applied. If it is necessary to destroy the historic integrity of a

building's exterior or interior to accommodate new or continued use, then a property is not being **rehabilitated** but rather is being **remodeled** or **remuddled**. Often new additions that attempt to follow this guideline get caught up in the suggestion of differentiation from the old fabric and forget the importance of contextual blending of new with old. The argument goes that if you are going to protect the historic integrity of the old building, it must be glaringly obvious what has been modified and added. A modification, however, that fails to relate contextually to the old structure does not protect the historic integrity. It clashes with it. The new addition may use the same type of materials, maintain similar proportions and massing, yet still fail to blend in with the original struc-

ture.

*10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired* (Secretary of the Interior's Standards 1995).

This guideline adds a point of emphasis to guideline Number Nine. It could easily be wrapped into the previous guideline. The idea of retaining the structural and visual integrity of the original historic structure is a good idea that should be so obvious that it need not be mentioned. It is not very realistic to expect an addition or new infill construction to be removed in the near future. It is, therefore, probably

equally important to maintain the "essential form and integrity of the historic property" while the addition is still in place.

## Restoration

Sometimes a particular time period embodies the significance of a property, and retention of other historic fabric would detract from the overall significance. Assuming substantial physical and documentary evidence exists, the property may be carefully **restored** to its significant time period appearance. This treatment also assumes that **restoration** to a specific configuration will accommodate a new or continued use without substantial contemporary additions. *The Secretary of the Interior's Standards for Restoration* are as follows:

1. *A property will be used as it was historically or be given a new use which reflects the property's restoration period* (Secretary of the Interior's Standards 1995).

In other words, if restoration is the goal, do not plan on using the structure for something that cannot be accommodated within the form of the restored property. This statement is similar to the first priority under **preservation** and **rehabilitation**, except that the property's usefulness must be assessed, not under current conditions, but rather upon the constraints of the **restored** form.

2. *Materials and features from the restoration period will be retained and preserved. The removal of materials or altera-*

*tion of features, spaces, and spatial relationships that characterize the period will not be undertaken* (Secretary of the Interior's Standards 1995).

This requirement is similar to **preservation** and **rehabilitation** priorities as well, except that the prohibition towards removal of materials and features is targeted to the specific time frame of the **restoration**.

3. *Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future*

*research* (Secretary of the Interior's Standards 1995).

Once again the guidelines for preservation and **rehabilitation** have been altered to respect the **restoration** period over all other time periods. The same dilemma of differentiation of new materials (presumably added to replicate missing features) and old pervades this guideline.

4. *Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal* (Secretary of the Interior's Standards 1995).

This is necessary to retain the continuum of history. If materials from other time periods are not documented, with both text and graphics, then the effects of time on the property are lost and the

casual visitor might never know that the property ever changed. Even though **restoration** is in essence frozen time, respect for other time periods should be accomplished through documentation.

5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved* (Secretary of the Interior's Standards 1995).

As stated earlier in this document, it is the distinctive features of a property that contribute to its unique character and historical presence. Destroying them is destructive to the property's significance as a whole.

6. *Deteriorated features from the restoration period will be re-*

*paired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials* (Secretary of the Interior's Standards 1995).

This guideline adjusts the **preservation** and **rehabilitation** priorities to fit the requirements of the **restoration** period. Again this statement is somewhat at odds with guideline Number Three which requires differentiation of new modifications from old materials.

7. *Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history*

*will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically* (Secretary of the Interior's Standards 1995).

After all, if designs are conjecture and not historic, then the work is not **restoration** but merely modification. The success or failure of a **restoration** is based upon its historical accuracy.

8. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used* (Secretary of the Interior's Standards 1995).

This statement corresponds to guide-

line number seven under **preservation** and **rehabilitation** and warns of the obvious need to consider the long-term implications of chemicals and physical treatments used to clean and protect historic materials. Something that in the short term makes something look new, but in the long term accelerates weathering of the building, is not a wise investment.

*9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken* (Secretary of the Interior's Standards 1995).

See Guideline Eight under **preservation** and **rehabilitation** priorities.

*10. Designs that were never executed historically will not be constructed* (Secretary of the Interior's Standards 1995).

This guideline is an extension and emphasis of guideline Number Seven.

### **Reconstruction**

Sometimes a “*contemporary depiction is required to understand and interpret a property's historic value.*” (Secretary 1995) **Reconstruction** requires both the accurate documentation of a vanished historic property and the honest documentation of the new structure as a contemporary re-creation. *The Secretary of the Interior's Standards for Reconstruction* are as follows:

*1. Reconstruction will be used to depict vanished or non-*

*surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property* (Secretary of the Interior's Standards 1995).

This guideline places a heavy burden of both historic accuracy and a real need for a physical record of a significant property for “*public understanding.*” This could easily be taken as a caution against beginning a reconstruction as much as a guideline for successful completion of a contemporary reconstruction.

*2. Reconstruction of a landscape, building, structure, or object in its historic location will be pre-*

*ceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken* (Secretary of the Interior's Standards 1995).

To put it in simpler language, don't destroy the evidence while searching for it.

3. *Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships* (Secretary of the Interior's Standards 1995).

This assumes that there is some fragment of the historic structure still in

existence on site. When a fragment of the structure exists, it would add to the authenticity of the property to retain and maintain it as part of the contemporary **reconstruction**.

4. *Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture* (Secretary of the Interior's Standards 1995).

This guideline is an elaboration of the

first guideline that requires accuracy (to the maximum extent possible). Conjecture is unfortunately a necessary evil oftentimes to fill in small gaps between "*documentary and physical evidence*." On the other hand, a **reconstruction** that is based on more conjecture than evidence hardly lives up to its name.

5. *A reconstruction will be clearly identified as a contemporary re-creation* (Secretary of the Interior's Standards 1995).

This guideline assures that the public knows the real history of a property that was lost and then **reconstructed**. If the new property is not identified as a re-creation, then people may assume that the significant property was never changed or lost.

6. *Designs that were never executed historically will not be constructed* (Secretary of the Interior's Standards 1995).

How can one **reconstruct** something that never was?

The goals of the *Secretary of the Interior's Standards for the Treatment of Historic Properties* contain four major concerns. They are as follows:

1. **Wherever possible maintain historic fabric.** The historic commercial buildings are tangible links to a common past of the residents of Adel. That tangible link is in the materials and the hand-crafted details that were skillfully built into the street facades of the buildings that surround the Dallas

County Courthouse. The building materials that have lasted for generations can be viewed in a way as a physical connection to the local history of a place. It is with this appreciation for time and place that repair and maintenance of building materials is preferred where feasible.

2. **Maintain and preserve the building's character.** Buildings must change over time to maintain their usefulness to society. Economic viability is especially a concern in a district conceived and built to facilitate commerce. Museums are fine, but in a commercial district that is the heart of a small town the practical needs of modern retail

needs may outweigh the desires of maintaining the stores as museum pieces that can be looked at but not touched. Retail demands spaces that can be lived in and used. Iowans are generally a practical lot. If something does not have a use it is viewed as a liability that will not be missed when it is removed for the sake of viability and progress. **Rehabilitation** takes these practical needs into consideration, yet cautions against changes that destroy the essential character of a building. Changes that hide the humanly scaled features of a traditional commercial façade affect not only the way that building is seen, but how the

entire district is perceived as a whole.

3. **Accuracy is of primary importance.** Where materials must be **reconstructed**, it is strongly recommended that all efforts be made to document their original appearance. Records might be kept in writing or in pictures. Either way, when depicting the way things were with new materials, it makes sense to first find out what one is depicting. The major concern is that when something is built just to look old it creates what preservationists refer to as a *false sense of history* - that is to say that people will look at something that looks old and assume it is, never realizing

that things were different.

4. Finally **differentiate new changes from old fabric.** This again strikes at the heart of creating a *true* sense of history on a building. This is also the most hotly contested issue, as maintaining historic character is often at odds with differentiation. Differentiation is also the excuse used by many designers to tack on a contemporary addition or infill into a traditional storefront or commercial district. Things do not need to be as obvious as having the contractor sign and date all work done for everyone to see (although there is something quite clear in the old buildings that proudly display their birth

date on their façade). A subtle differentiation in color or materials, while still maintaining the overall qualities of scale and texture, can go a long way in making a differentiation that does not distract from overall character.

The Courthouse Square in Adel contains many buildings worthy of having the Secretary of the Interior's Standards for the Treatment of Historic Properties. The scope of this thesis study does not carry through to the interior of the existing structures. With the premise of *visual continuity* and *historic integrity* being applied to the exterior of the existing structures, there are still many existing historic buildings to choose from as examples of the treatment options. The old Adel Bank

building located at 107 North Ninth Street along the west side of the Courthouse Square is a good case in point for preservation as a treatment standard. The Boak Building, located on the corner of Main Street and Ninth Street with the street address of 823 Main St, is a good example of a building that with some rehabilitation could be a visually compatible street façade. The only remaining wood street façade exists at 111 North Ninth Street. As this structure is the sole surviving historic example from the initial wood era of storefront design in Adel, it would merit the treatment of restoration to its significant original era of construction. While there is no example of a storefront on the Courthouse Square that merits reconstruction from a standpoint of National Register criteria A or B,

the treatment philosophy should be applied to any part of an existing façade that is recreated with new materials. It should also be noted that the one time application of the Secretary of the Interior's Standards is no substitute for ongoing maintenance and preservation of the historic street facades.

## **Design Guidelines for Infill and New Construction**

*“...preservationists have come to accept one truth in particular: Change is inevitable. We know, for example, that there will be new construction in older neighborhoods and historic districts, that new buildings will be built next to old ones, that old structures need*

*to be modified from time to time. How to assure that change is orderly and how to define what relationship new architecture should bear to old are now some of the most complex and controversial issues confronting the design profession and preservationists (Biddle 1980).”*

More than two decades after this statement was written the complexity and controversy of the issue still exists. The dilemma is how to balance the preservationists' need for distinguishing new from old (so as not to create a *false sense of history*) without the new overpowering and diminishing the old. Designing architecture that is sympathetic to that which preceded it has been a concern since long before

there were any preservationists or standards per se. Much of that which was built in cities and small towns alike, prior to the *modernist* design movement, was subtly differentiated from its predecessors while still being visually compatible. The time of extreme growth in small towns like Adel was in the same era where a huge variance in stylistic detailing and technological changes (see figure 58: Timeline of Styles, Events, and Technology and the related discussions in Chapter 2) occurred. In spite of these rapid changes, the visual integrity of the streetscape during this era seemed to be maintained through each successive change. This cannot be said for the era that followed in the twentieth century. Just as the nineteenth century was marked by radical eclecticism in design, the twen-

tieth century has been marked by radical indifference to the patterns and related context of the past.

## Generalized Guidelines

In order to establish guidelines for infill and new construction that encourage visual compatibility and historic integrity, it is necessary to revisit the essential patterns and elements that make up traditional commercial facades. Sensitive additions to a traditional commercial district must take into account the overall proportions of the existing facades, the composition of façade parts, the overall patterns of solid to void that exist in the street facades, the level and scale of detailing present, the material composition of the buildings, the general color schemes prevalent in the district, and

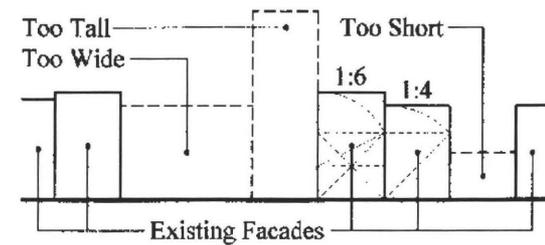


Figure 60: Facades that are overly wide, tall, or short tend to look out of place (Illustration by Author in 2003).

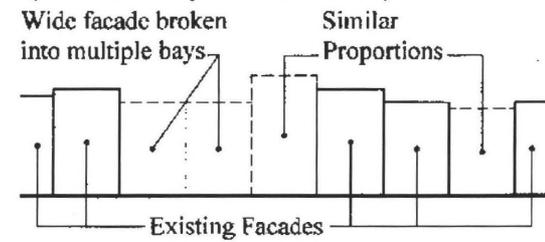


Figure 61: Facades that maintain heights and widths similar to neighboring structures tend to fit in better with regard to overall proportions (Illustration by Author)

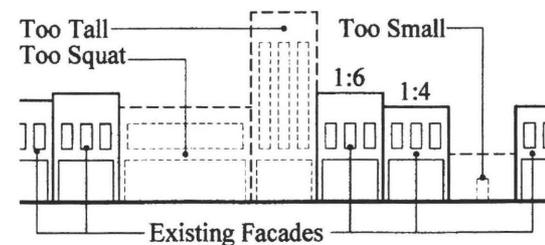


Figure 62: When the overall patterns of solid to void are not followed in new facades, the overall rhythm of the streetscape is interrupted (Illustration by Author in 2003).

the general building setbacks (or the way each structure relates physically to the street and neighboring structures). No guideline can give concrete solutions for every conceivable problem, but if the overall patterns of the streetscape are taken into consideration and incorporated into new designs and modifications of existing facades, then the chances of maintaining visual continuity and the overall character of the historic context are more likely to be maintained.

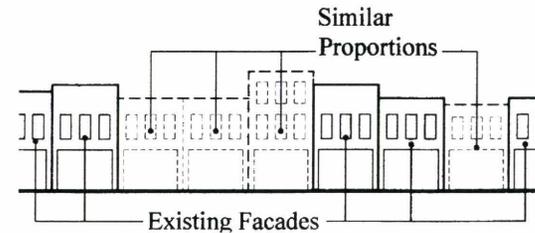
When designing infill construction, the new building should follow the established proportions of the remaining historic facades. Traditional storefronts are generally taller than they are wide. A common practice with wider facades was to break them into narrower bays (Schoettle 1983). A

general trend, although this was by no means a hard and fast rule, was to construct the front façade of a building so that the height to width approached the range of 1:4 and 1:6 (Ching 1979). In any event, infill construction that is much shorter, or much taller, than the existing street fronts will look out of place.

When designing new infill structures, remember the composition of parts in the traditional commercial façade. Most facades in historic commercial districts follow the two-part commercial block pattern as described in Chapter 2 (See Figures 7 and 8 in Chapter 2). This is a good pattern to keep in mind when designing in a traditional commercial district. Furthermore, new facades should incorporate the elements that make up the divisions

of the traditional façade (See Figure 31 in Chapter 2).

Traditional commercial façades have very similar rhythms of solid to void, which is established by the placement of windows along the upper fa-



**Figure 63:** Following the existing patterns of solid to void across all facades in the street front helps the new facades to blend in with the old rhythms (Illustration by Author in 2003).



**Figure 64:** The first two buildings use a similar palate of materials and level of detailing without copying each other. The third structure does not (Images by Author in 2003).

cade. The storefront was traditionally constructed to be as transparent as possible.

Details should not necessarily be copied from neighboring structures, but the level and scale of detail present in the existing facades should be maintained in the new ones.

Where the facades in a commercial district have similar materials throughout, using like ones helps the new construction to blend in instead of sticking out as the *odd man out*.

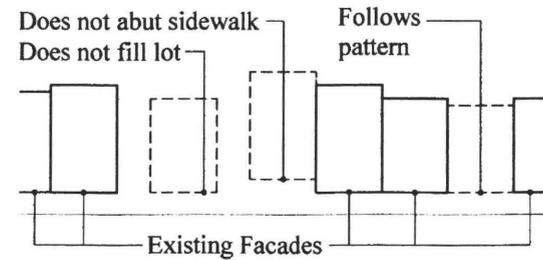
Another way to make new construction blend into the existing streetscape is to use a similar palate of colors with respect to those on the historic facades. It is beyond the scope of this thesis to elaborate on color theory and the appropriate blending of colors, but suffice it to say that similar equals fit-

ting in versus stark contrast equals not.

As stated in Chapter 2 the traditional commercial street pattern of building was that of a “*lot-filling mass* (Longstreth 1987).” Where the buildings establish the pattern of filling in the entire lot and abutting the sidewalk, it helps new construction to blend in when this pattern is maintained.

## Case Studies in Visually Compatible Design

One of the most hotly contested debates is how to design new structures in historic districts. The *Secretary of the Interior's Standards for the Treatment of Historic Properties* warn against copying traditional styles too closely. They even go so far as to say that new should be sufficiently contrasted with old that it is obvious to the



**Figure 65: Plan View.** New structures should follow the established patterns of lot coverage. Traditional commercial streets were planned to have the buildings fill up their respective lots and front the street at the consistent line of the sidewalk (Illustration by Author in 2003).

casual observer what is historic and what is not. At the same time, when dealing with historic structures or districts, the National Park Service’s *Preservation Brief # 14: New Exterior Additions to Historic Buildings: Preservation Concerns* requests that additions be “*compatible with the size, scale, color, material, and character of the building to which it is attached or its particular neighborhood or district*

(Jandle 1986).” It in this respect it seems that the standards are set up to not allow for contextual design while at the same time requiring it. The dilemma is that if one details too close to the existing styles they are accused of copying. The modernist design philosophy still pervades in that architects are often “taught to ‘contrast’ new with old rather than to make them visually compatible (Brolin 1980).” Warnings abound about not copying historic styles, but as can be observed from the example of the Dallas County Court-

house and how it relates to the French chateau Azay-Le-Rideau, it is improbable that one could not distinguish the differences between the chateau and the courthouse and place each in their proper historic context. The general prevailing wisdom tends to ignore the importance of ornament in relating new buildings to old. It is further inferred that by using “*similar heights, similar materials, and similar massing*” good contextual relationships can be established between new and old buildings (Brolin 1980, 37). The fol-

lowing case studies will show how this is not necessarily the case. They are presented to show the complexities and problems faced by designers who actively tried to fit in without *copying* the old.

### **Jehovah’s Witness Building, Brooklyn Heights, New York**

The Jehovah’s Witness Building, designed by Ulrich Franzen and Associates in 1970, has caused considerable contextual controversy and highlights the fact that design guidelines, and the additional application of



**Figure 66: The Jehovah’s Witness Building went through a series of rejected preliminary designs before the New York City Landmarks Commission approved the final design (Ferebee 1980).**

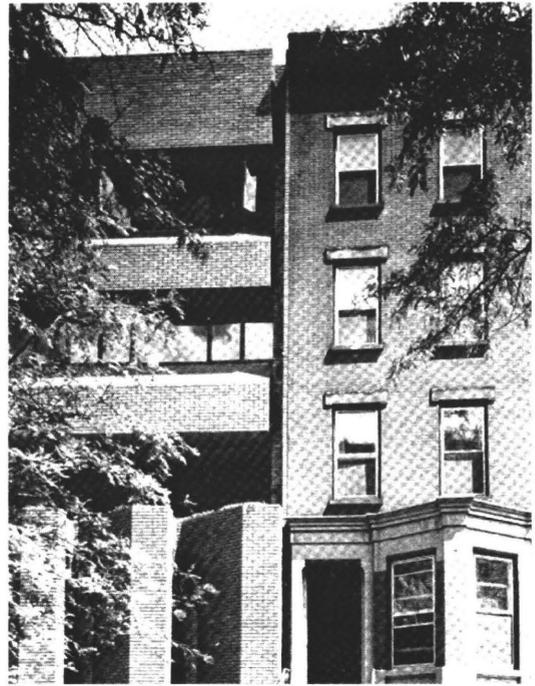
design review by comities, do not necessarily create good design. This building was a result of a series of rejected preliminary designs (see Figure 66) that led to the New York City Landmarks Commission to hire Ulrich Franzen as a design consultant. His design (see Figures 67 and 68) was the ultimate one selected. The design is a tour de force in superficial relationships to the neighboring structures. On



**Figure 67: The Jehovah's Witness Building in New York City (Ferebe 1980).**

one level the design followed the cornice height of its neighbor. It also maintained the same floor to ceiling height present in the neighboring structure. Brick was chosen to be similar to the existing brick streetscape. The projecting brick elements even emphasize the lower level much as the stairs, stoops, and bay windows of the old structures do (Brolin 1980). Unfortunately, this is as far as the similarities go. The façade of the new building does not separate itself into distinct zones as the old ones do. It reads as one composition, void of humanly scaled ornament. The existing streetscape, however, is composed of facades that have clear divisions reminiscent of the two-part commercial block (minus the storefront as they are residential structures). There is a clear

lower level, a midsection, and cornice line in the older facades. The pattern of windows in the newer structure is deeply recessed horizontal ribbons, whereas the traditional facades are composed of a relatively flat horizontal



**Figure 68: A close up view of the Jehovah's Witness Building showing how it meets up with the neighboring structure (Brolin 1980).**

pattern of vertically oriented windows. These windows point up to the terminus of the old building in a pronounced cornice. The new building merely stops dead. The corner tower on this structure also lacks any horizontal or ornamental relief. It does more to set the new structure apart as an asymmetrical balanced composition versus the traditional balanced kit of parts its neighbors possess. “*The designer’s*

[rigid] *formula-happy efforts to build a correspondence here are just not enough to convince the unconscious wisdom of the eye* (Brolin 1980).” One has to break it apart into abstracted terms separate from the visual first impression of the casual observer to justify this building as a contextual success. This is what the New York City Landmarks Commission did, however.

### Townhouse, West 11<sup>th</sup> Street, New York

The second example of attempting Contextualism started off with a blast. In 1970 an explosion ripped apart a row house along a street of relatively intact, if not perfectly preserved, nineteenth century brick Greek Revival row houses. Architect Hugh Hardy consciously designed the new infill, built to replace the old bombed out shell, in 1979, to blend in and at



Figure 69: From left to right: the original townhouse as it appeared in 1968, the vacancy left in 1970 by the explosion, and the new infill design that currently fills the lot (Brand 1994).

the same time contrast with the nineteenth century context (See figure 69). Just as in the case study of the Jehovah's Witness Building, this structure tried to blend in by using similar materials (brick) and following the floor-to-floor heights and cornice height of its neighbors. The bottom-most and top-most stories of this structure are a remarkable imitation of the scale, massing, and detail of its neighbors (arguably more so than the bombed out original). The middle two stories, on the other hand, are another story altogether. A large portion of the middle section was rotated at a forty-five degree angle and, therefore, projects out and projects in approximately four feet. It was suggested that this was a conscious, and fitting, reminder of the event that brought an untimely death to

the preceding structure (Goldberger 1980). Its modern detailing, or lack detail altogether, combined with its violent juxtaposition outside the plane of the existing street facades is more a reminder to those, with no conscious recognition of the event that occurred here, that an architect designed this than it is a historic memorial (Brolin 1980). The modern windows are also a jarring contrast to the ones that exist on the other structures of the streetscape. The overall height and width of the openings was maintained, but the detailing was inconsistent. The old structure's windows contain horizontal divisions, as they are of double hung type, and were grouped as individual units regularly, and rhythmically, placed across the front facades of the buildings. The new building façade used

single pane windows that were arranged in multiples to have an asymmetrical rhythm across the juxtaposed portion of the façade. The new building seems to copy more from its neighbors where the old one did not and contrast where the old one fit in. Even though there were slight height differences between the older structures, the old façade respected the plane of the street façade. It followed the rhythms of solid to void and the level of detail expressed in its neighbors, thus blending into the larger composition of the overall streetscape. The new structure ignored this, and therefore, breaks the rhythm of the street by calling attention to itself over its neighbors.



**Figure 70:** This unassuming structure on a corner lot along Main Street in Ogden, IA does more to fit into its context by using modern materials in traditional patterns (Image by Author in 2003).

### **Ogden Telephone Company, Ogden, IA**

This relatively understated structure does more to blend into its context than its more famous predecessors. Whereas the Jehovah's Witness Building foreswore all historic references and the Townhouse juxtaposed its modern insertion into its partially traditional composition, the modest structure has none of this pretentiousness built into the façade (see figures 70, 71, and 72). The building in Ogden

shares some similar materials with the overall ones in use along Main Street. Brick and glass are abundant in both. Although it is built as a freestanding structure, its one deviation from the one-part commercial block pattern, it maintains the traditional elements of the commercial façade. The differentiation is in materials and the type of detailing instead of form, which separates the other examples. Where traditionally stone or brick would form the base of the older structures on Main



**Figure 71:** Front view of the Ogden Telephone Company in Ogden, IA. (Image by Author in 2003).



**Figure 72:** A close-up view of the Ogden Telephone Company from the opposite street corner (Image by Author in 2003).

Street, the building employs split face concrete masonry units. This is a definite modern material that has the overall feel and texture of traditional stone without directly imitating it. The façade does employ the use of forty-five degree clipped corners, but this is not unprecedented on corner lots. The proportion of solid to void in the storefront windows is consistent with the rest of the traditional streetscape patterns that remain intact. The use of a synthetic stucco cornice is definitely

not old character, but it does the job of terminating the roofline of the building much as its much more elaborate Italianate predecessors.

The lesson in the Ogden Telephone Company versus the Jehovah's Witness Building and the Townhouse is that more successful blending in with the existing context is dependent more on the level of details and texture of materials than the copying of colors and materials precisely in incompatible compositions. Through analysis of

these structures based upon the objective patterns of traditional street front compositions, the relative success or failure of the structures is based not on how well they identify their individuality, although this is traditionally done in subtle detail variation, but how well they visually integrate with the existing patterns established by the remaining historic fabric on their respective streets.

## Chapter 5:

### Analysis of Existing Conditions

*“New extensions to the existing fabric of a settlement must make sense not only with regard to the street pattern, the typical scale of buildings, and the prevailing land uses, but they also must be inserted sensitively into the terrain and the pattern of woodlands and fields defining the communities special place in the world” (Arendt 1999).*

Preservationists are generally concerned with two basic goals. The first is the retention of historic materials that make up historic buildings. The second is to preserve the character that distinguishes each building (or district) as a unique product of its time and place (Nelson 1988). Understanding the retention of historic materials is relatively objective and straightforward. Once it is established which elements of a building are significant as original content or historically significant alterations, the *Secretary of the*



**Figure 73: An aerial view of the Courthouse Square as seen from the southeast in 1997 (1997 Adel Quasquicentennial 1997).**

*Interior's Standards for the Treatment of Historic Properties* are clear in their insistence on retaining and maintaining these elements. Preserving character is a more subjective undertaking. Visual character is tied to building type, materials, and/or stylistic features (as discussed in Chapter 2). Understanding the buildings of the courthouse square (especially in regard to their current street facades) in terms of all three in combination with the historic record is an invaluable resource in maintaining the visual and historic integrity of this traditional commercial district. Some elements (or buildings) that contribute to the overall visual character are historically accurate and some are not. A facade either enhances or detracts from the overall visual context of the historic courthouse square commercial

district in Adel. On a smaller scale, the individual elements that make up a facade either enhance or detract from the overall facade composition. When considering the existing visual character of the building facades surrounding the courthouse in Adel in terms of their traditional configuration, the visual inspection should relate back to the historic record of each building and its context.

### **Overall Visual Character of the Buildings on the Courthouse Square**

The Dallas County Courthouse, which anchors the center of the square, establishes much of the overall character of the courthouse square central business district in Adel. The streets, which on three out of the four sides of

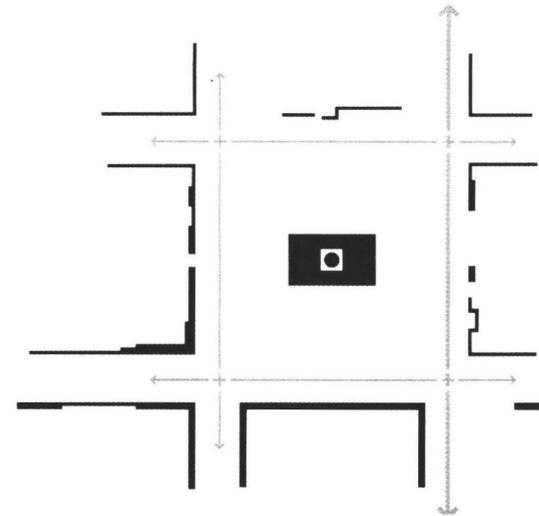
the square are still paved with their original brick pavers, visually tie this central business district to its nineteenth century origins. One visually prominent feature of the square is that the wall of buildings is complete on two sides of the square only (see figures 73 and 74). An important visual characteristic of traditional commercial districts is the fact that individual building facades were designed to be part of the larger collection of street facades. When these building facades are not maintained as part of “*the standard matrix of dense building anchored to the open public domain of the street* (Longstreth 1987)” they become freestanding objects that expose sides that were never meant to contribute to the visual integrity of the streetscape. The courthouse square pattern

of commercial development, established here in Adel around the Dallas County Courthouse, is especially dependent upon containment derived from the wall of buildings than would a traditional two-sided Main Street. In the longer straight commercial streets of larger cities, such as neighboring Des Moines, the occasional hole in a long block might be considered a welcome relief. Here the lack of dense building structure along the east and north sides distracts from the setting of the Courthouse Square. The west and south sides are densely packed with commercial structures that are for the most part intact with regard to their historic form. While the east and north sides of the square do not contain any historic structures, their proximity to the Dallas County Courthouse and the

other historic structures of the courthouse square means that they affect the visual integrity of the district as a whole. There is a sizable hole in the wall of building facades in the center of the block just north of the alley right-of-way on the east side. The buildings on the east side follow some of the traditional façade pattern of one and two-part commercial blocks. The buildings on the north side of the square follow none of the patterns of traditional pedestrian-scaled commercial development.

The remainder of this chapter focuses on the overall visual character of each side of the Adel Courthouse Square, as they relate to both current and historic conditions. The sides are ordered from the street with the most consistent historic content, patterns,

and visual integrity to the least. Overall façade characteristics were noted with regard to façade type, materials, and stylistic tendencies. Within this analysis structure, the existing façade shapes and proportions were noted. Patterns of solid to void were diagrammed and existing photographs were compared to



**Figure 74:** The courthouse is not contained on all sides by the street wall of buildings. There are various holes in the pedestrian wall. The thickness of the lines indicates the approximate height of the respective building facades (Illustration by Author in 2003).

available historic photos. A more detailed analysis of existing façade conditions is included for three of the visually significant historic facades that still exist around the courthouse square. The Boak building is considered in further detail at the end of the south side discussion. The old Adel Bank building and the façade of Patrick's restaurant are covered in detail at the end of the west side discussion. Each one of these three facades are given detailed analysis as a candidate for one of the treatment options presented in the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

### The South Side

The south side of the courthouse square is the most consistent

with regard to traditional façade patterns and the most historically intact side of the square (see figure 75). The buildings are all of late nineteenth century and early twentieth century vintage. Historically this side of the square was always densely packed with commercial buildings. Although none of the buildings from the early period of Adel's settlement survive (see Figures 76 and 77), the structures that were built in their place are, for the most part, intact in their original late nineteenth and early twentieth century form. The overall analysis is summarized in Figure 78.

### Building Façade Types

All the structures follow the two-part commercial block pattern. All of the buildings on the south side of

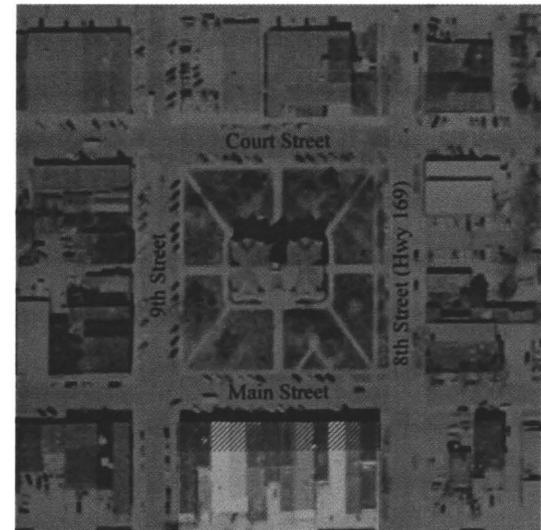
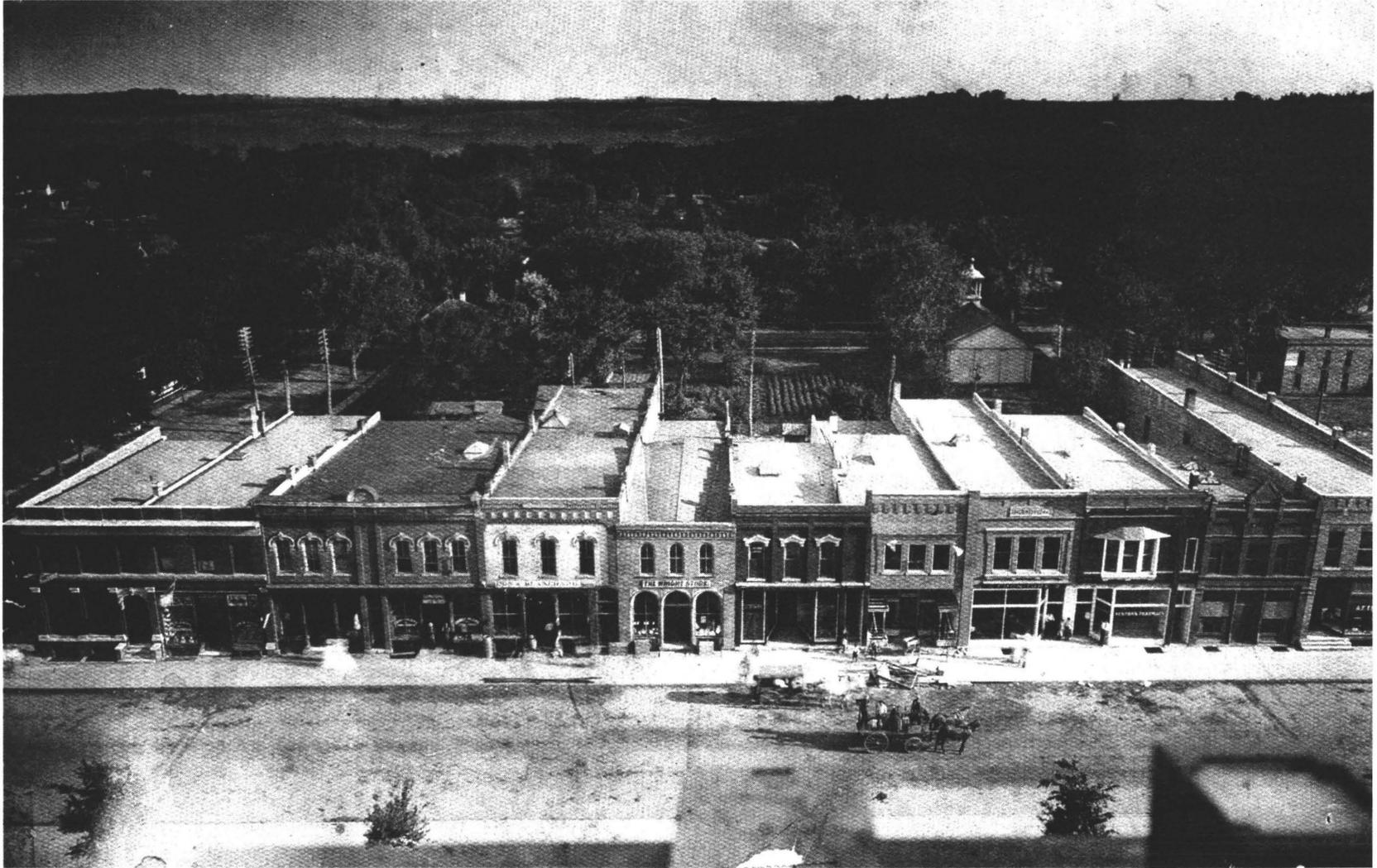


Figure 75: Aerial photo with the south side of the courthouse square highlighted (Image modified by Author in 2003 from aerial photo provided by Dallas County).



Figure 76: The south side in 1870 (Image courtesy of the Adel Historical Society).



**Figure 77: The south side of the Courthouse Square is pictured here as it looked in 1906 (Pictorial 2001).**

the square contain two stories. There is a clear horizontal separation between the street level storefronts and the upper story of each building. The overall shape and proportions of the facades along this side of the square are rectangular with their heights taller than their widths. The proportions range from 1:1.14 to 1:1.78. Where facades are wider, they are broken up into sections by means of brick pilasters. Many of the facades are missing their original cornices and have had their storefronts and upper façade windows altered. There still remains a consistent pattern of three windows per upper façade. The windows are also taller than they are wide in the upper facades. For the most part, the only projecting features of the facades are the brick pilasters that divide the various parts of the fa-

acades and the few remaining cornices. There is one notable exception where a bay window exists on one of the facades.

### **Materials and Craftsmanship**

The predominant material used on the south side façades is brick with substantial expanses of glazing in the more intact storefronts. Stone is found as an accent material on many of the facades on the south side. The majority of the masonry is unpainted, which appears to be consistent with the historic conditions along this side of the square as seen in Figure 77. The natural color and texture of the brick relates well to the brick pavers on Main Street. Some of the facades have their pilasters painted in contrast with the remaining

brick of their facades. While it is not possible to distinguish whether the facades were painted or left naturally historically, the use of contrasting colors is not evident in the vertical divisions. Color contrast was used in the horizontal divisions between stories and in the cornice lines. Window hoods and sills also contrasted in color with the main body of the facades. Cast iron columns are found in two of the storefronts. Historically more storefronts contained cast iron supports as shown in Figure 77. Other storefronts were built, or remodeled, without intermediate support columns by taking advantage of the additional spanning capacity of structural steel. This is evident where the vertical mullions of the storefront windows are very narrow. All of the multi-paned storefront win-

dows evident in Figure 77 have been replaced with single panes of glazing. Many of the storefronts have been filled in with brick or wood, disturbing the original openness of the storefronts. The presence of modern backlit plastic signage is present on a few of the facades where transom windows once were. The color, scale, and texture of the signs contrast with the other façade materials that are present. While the use of fabric awnings is not indicated on the historic photographs (see Figure 77) the one present on this side of the square does not detract from the street façade. While their usefulness as sunscreens on this side of the street is negated by the northern exposure here, they would still serve the practical function of shelter for store patrons from the rain or snow. Their use as

signage on the storefront, which could easily be changed without affecting the integrity of the façade structure as tenant or owners change with time, should not be underestimated either.

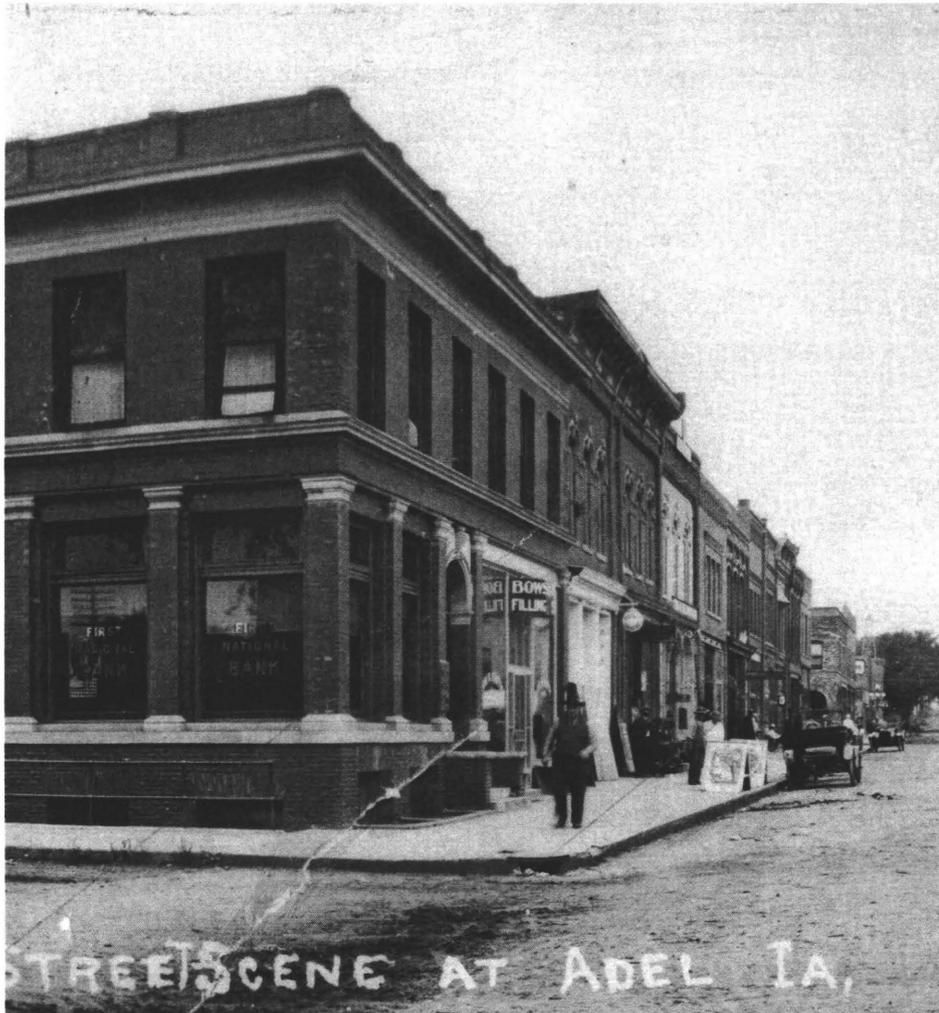
### **Building Façade Styles**

Italianate features dominate throughout the majority of facades (See Figure 78). This is evident in the prominent window hoods and substantial cornice lines of some of the buildings. Many of the distinguishing features of this style have been removed from the current building facades. There is one notable façade feature, in a bay window on one of the facades, which is more consistent with Queen Anne styling than the Italianate form of the remainder of the façade. A couple of the façades show features of

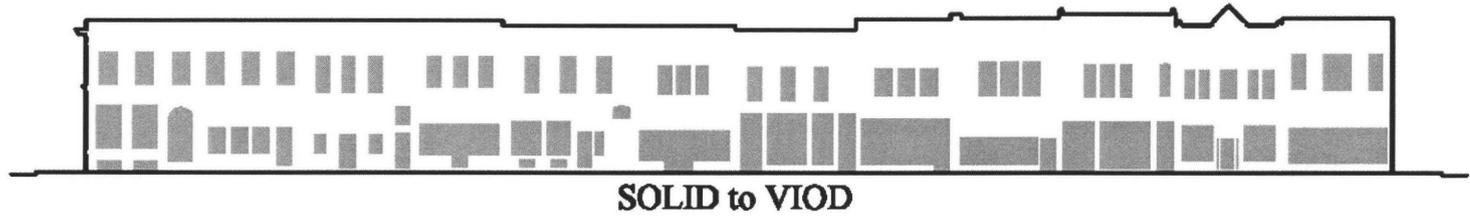
more simplified modern detailing that became popular at the turn of the twentieth century. While they still have the distinguishing elements of a storefront, upper façade, and cornice, they are detailed in a more basic rectangular geometric pattern than their Italianate neighbors. There is also one building, containing two different storefronts, which has neoclassical styling. There is another building that contains so little of its original details that stylistically it can only be termed *remuddled*, even though the original façade was decidedly Italianate.

### **Overall Visual Continuity and Historic Integrity**

The facades on the south side range from historically intact to partially or fully *remuddled*. Visually



**Figure 78: (Left) The south side of the square as it appeared in the 1900's (Pictorial 2001), (Lower right) as seen from the northeast today (Image by Author in 2003), and (Upper right) as seen from the northwest today (Image by Author in 2003).**



<b>Width to Height</b>	1:1.35	1:1.44	1:1.78	1:1.78	1:1.14	1:1.39	1:1.19	1:1.60	1:1.56	1:1.36	1:1.37	1:1.38
<b>Type</b>	2-Part	2-Part	2-Part	2-Part	2-Part	2-Part	2-Part	2-Part	2-Part	2-Part	2-Part	2-Part
<b>Style</b>	Modern	Italianate	Italianate	Italianate	Ital.	Ital.	Ital.	Ital.	Modern	Ital.	Ital.	Modern
<b>Materials</b>	Masonry Glass Steel	Masonry Glass Steel	Brick Glass Iron	Brick Glass Steel	Brick Glass Wood	Brick Glass Steel	Brick Glass Steel	Brick Glass Steel	Mas. Glass	Masonry Glass Iron	Brick Glass Steel	Brick Glass Steel

Figure 79: The overall visual characteristics for the buildings along the south side of the Courthouse Square in Adel, IA. (Image by Author in 2002).

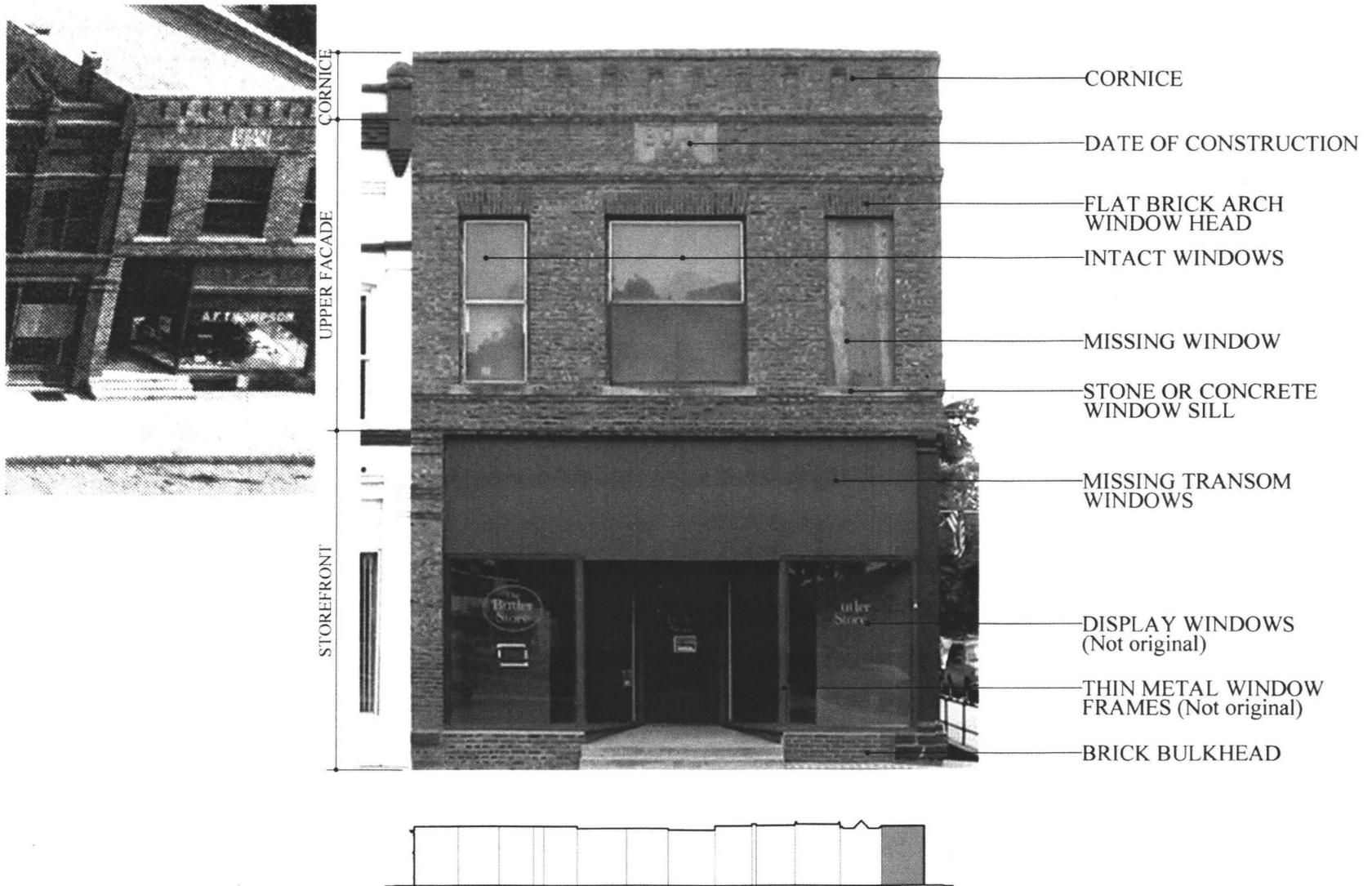
there is a marked consistency of building scale and form. The facades on this side of the square present a unified street front where distinctions between individual buildings are subtly achieved through variation of style and individual details within each style present. This side of the square requires only small-scale modifications to rehabilitate or restore the facades in accordance with their historic character.

### **Boak Building (1904)**

The Boak Building, located at 823 Main St, is a good candidate for rehabilitation. The façade is in good physical condition overall. The façade composition is consistent with that of the two-part commercial façade prototype. The lower zone of the storefront is visually open and separated from the

more solid upper façade. The arrangement of the upper façade and cornice are intact with regard to the building's original composition (see Figure 80). The cornice is very simply detailed and does not project very far from the plane of the building's façade. Other details are similarly simple and restrained, giving the building a more modern styling. One item of note on the upper façade is a missing window that has been patched with plywood. The storefront is not intact in its original materials and composition. The original entrance was located to the left side of the storefront while the current entrance is centered in the storefront. The overall storefront composition, while not original, does not detract from the overall character of the building, with the exception of wood infill

where transom windows were originally. While some original materials are missing and in need of repair, the overall character of the storefront is largely intact. Since rehabilitation makes allowances for remodeling of features that are not consistent with the original condition of the structure, while not requiring painstaking physical reproductions of original features, it is a more appropriate treatment option than preservation or restoration. Preservation would require the retention of features, such as the transom infill, that are not consistent with the predominant patterns of this building and the overall streetscape. Restoration would be more appropriate on a building that had a historic significance tied to one time period predating its current configuration. While being a good ex-



**Figure 80: (Upper Left) Image cropped from a photograph taken in 1906 (Pictorial 2001). (Center) Details of the Boak Building located on the south side of the courthouse square in Adel, Iowa (Image by Author in 2002).**

ample of the simplified styling of commercial buildings constructed in the early years of the twentieth century, the building does not have any historic attachment to significant people or events. The only documented event of significance in this building's history is its inclusion in one scene of a recent Hollywood film entitled *The Bridges of Madison County*. While detailing is considerably simplified compared to its Italianate neighbors, the overall massing and façade parts are consistent between this building and the rest of the street façades along the south side of the square.

### The West Side

The west side of the square is the most dynamic side of the square with regard to the mix of new and

older structures, all in various states of historic and visual integrity (see Figure 81). Figure 85 graphically documents the characteristics covered in this discussion.

### Building Façade Types

The façades range from three story two-part commercial block, to two story two-part commercial block, to one-part commercial block patterns. Even one example exists of the enframed window wall façade prototype. In the multiple story buildings, there is a distinct horizontal division between the storefronts and the upper façades. The façades are predominately rectangular with heights greater than widths. The proportions of the façades range from 1:0.52 to 1:1.52. In the one historic façade that is wider than it is tall,

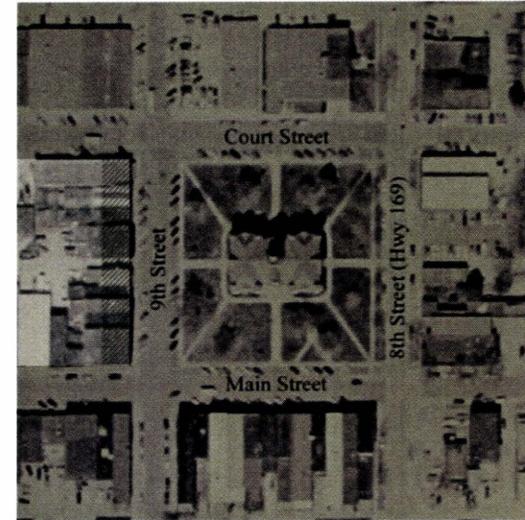


Figure 81: Aerial photo with the west side of the courthouse square highlighted (Image modified with permission to Author from aerial photo provided by Dallas County).

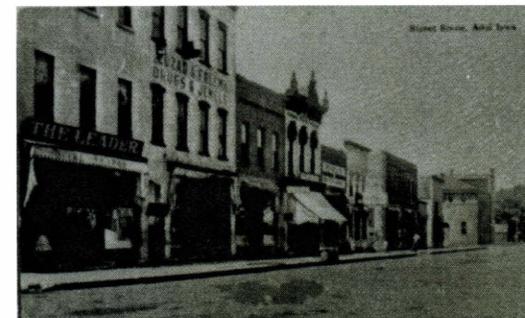


Figure 82: Ca. 1900's (Image Courtesy of the Adel Historical Society).

the façade is visually broken into narrower sections by the use of brick pilasters on the façade. The newer façades do not employ vertical divisions. Many of the façades are missing their cornices and have had their storefronts modified and/or covered up with modern materials and detailing. The upper stories are also varied in their levels of historic and visual integrity. The pattern of three upper façade windows per upper story maintains itself through the majority of the two-part façades along this side of the square. Windows are generally taller than wide in the upper façades. The one exception, outside of the one-part façades, is the one structure that appears to have the newer brick front attached to an older wood frame structure. Projections across the

street front are modest with the exception of various canopies and awnings.

### Materials and Craftsmanship

The west side has Adel's only two surviving wood commercial structures, although one appears to be hidden behind a newer masonry façade, while the other has had its Greek Revival details hidden behind a Tudor style slip cover. The majority of the façades are constructed of brick masonry. Stone and cast iron are used as detail and accent materials on some of the façades. Paint appears on much of the masonry of this side to accent both the horizontal and vertical divisions of the façades. Contrasting colors are also used on some of the façade details, such as window hoods and sills. Al-

though it is not possible to distinguish from the historic black and white photographs which colors were employed,



**Figure 83:** This image is of the southwest corner of the Courthouse Square as it appeared in the 1930's. Note the change in the façade on the south edge of the west side from the earlier 1900's image of Figure 82 (Image courtesy of the Adel Historical Society).



**Figure 84:** The west side as it looks today (Photo by Author in 2003).

the contrasting tones on the images do indicate the use of contrasting color historically. There is no surviving cast iron in the storefronts of this side of the square (as is the case on the south side). The few storefronts that have not been filled in with modern wood or masonry are supported by steel and have very narrow vertical mullions. Storefront glazing, where historic, seems to be twentieth century vintage, as storefront windows are comprised of single panes of glass and narrow metal frames. The use of patterned glass in two of the storefront transoms is also indicative of twentieth century technology. This glazing technology was not available during the original period of construction of the facades that contain these storefronts. The photographic evidence (see Figures 82, 83, and 84)

indicates that storefront modifications occurred sometime between the 1900s and the 1930s. The more recent constructions have aluminum framed windows and doors. The historic photographs of this side of the square show an abundance of retractable awnings. Most of these have been replaced with newer fixed awnings (or in one case a wood shingled Mansard style roof) or removed and not replaced as the storefronts were filled in. This side of the square has the most variety in material and craftsmanship that spans from the earliest periods of Adel's settlement to the present day, with plenty of modifications to those materials along the way.

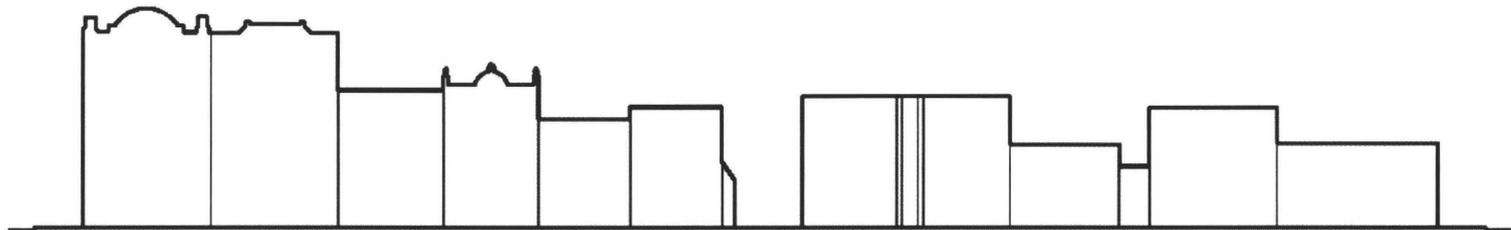
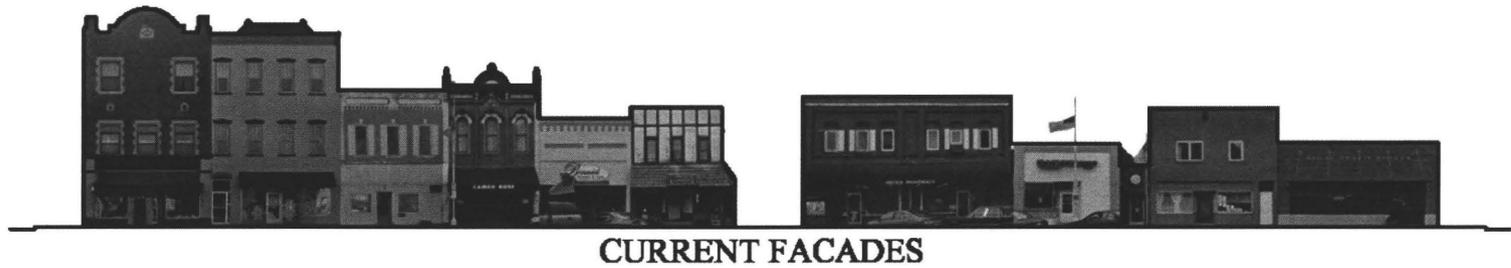
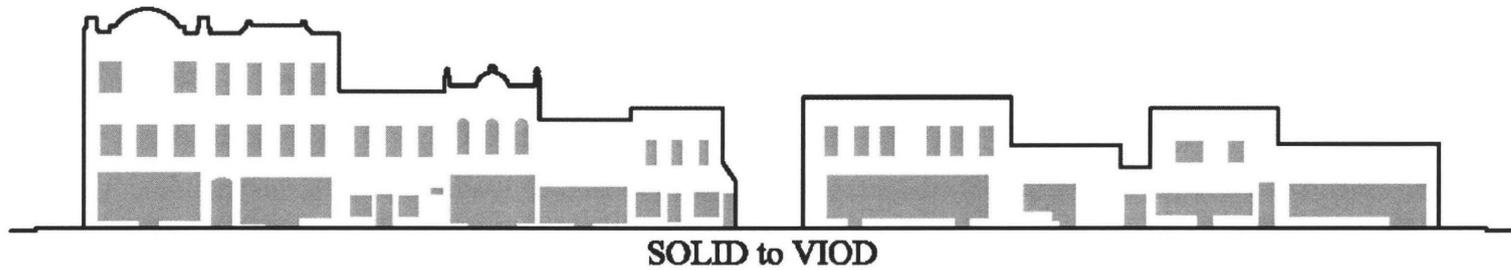
### **Building Façade Styles**

The predominant style along

the west side of the square is Italianate. The Italianate stylistic expression runs the gamut between simple window hoods, cornice lines, and pediments that were stylistically concurrent with the transition from the earlier Greek Revival style to the richly articulated detailing of the Victorian Era. There are a few facades that are more modern in their styling while a couple of structures have been altered to a point where their original styling is not evident. The historic photographic evidence indicates the coexistence of Italianate facades (constructed of masonry) with earlier Greek Revival facades (constructed of wood).

### **Overall Visual Continuity and Historic Integrity**

As this side of the square con-



Width to Height	1:1.54	1:1.51	1:1.31	1:1.51	1:1.17	1:1.32	1:1.43	1:1.43	1:0.76	1:0.93	1:0.52
Type	2-Part	2-Part	2-Part	2-Part	1-Part	2-Part	2-Part	Enframed	2-Part	1-Part	
Style	Modern	Italianate	Italianate	Ital.	Ital.	<i>remuddled</i>	Italianate	<i>remuddled</i>	Modern	Modern	
Materials	Masonry Glass Steel	Brick Glass Steel	Brick Glass	Brick Glass Steel	Brick Glass Steel	Wood Glass	Brick Glass Steel	Brick Glass	Brick Glass	Brick Glass	Mas. Glass Steel

Figure 85: The overall visual characteristics for the buildings along the west side of the Courthouse Square in Adel, IA (Illustration by Author in 2002).

tains the greatest range in building ages, it has the most potential with sensitive preservation, rehabilitation, and restoration of facades to show the full range of Adel's commercial development, from its earliest days to the modern era. The patterns of traditional street facades are maintained, to various degrees, in the historic building fronts along this side of the square. There are a few exceptions where the storefronts have been filled in where there was historically storefront glazing. Unfortunately, the rhythm and proportions that are characteristic of the older facades are not maintained in the newer building facades. This side of the square would require a combination of preservation (for those intact historic façades), sensitive rehabilitation (with the added constraints of res-

toration and reconstruction where the historic evidence indicates the original façade configurations), and remodeling of the newer facades (so that they conform with the traditional pattern of façade parts and become consistent with the overall rhythms of solid and void found elsewhere on the west side). The overall visual characteristics of the west side of the square are graphically indicated in Figure 85.

### **Adel Bank Building (1881)**

The old Adel Bank Building is an excellent candidate for preservation. The structure is located at 107 North Ninth Street on the west side of the square. It is a remarkably intact Italianate structure constructed primarily of brick. The façade composition is con-

sistent with the two-part commercial façade prototype. The lower zone of the storefront is visually open and separated from the more solid upper façade. The major material used in this



**Figure 86:** This view of the storefront shows the storefront as it appeared in the 1900s, prior to being replaced with the current one (Pictorial 2001).

building is brick masonry with some stone detailing. Glass is a substantial part of the façade filling the entire storefront. The details of the façade are intact, based upon comparisons with the historic photographs (See Figures 86 and 87). The only variations appear to be within the storefront that must have been modernized sometime in the early twentieth century. An image that dates from the early 1900s shows a different storefront where the current thin metal and plate glass one is now (see Figures 86 and 39). Although this is a change from the original storefront, the current storefront is a good example of early twentieth century innovations in storefront technology, which allowed for greater expanses of glass with less intermediate supports. Also incorporated into the storefront, although hid-

den by the current fixed awning, is a patterned glass transom (see Figure 87). The current storefront still maintains the pattern of the original and is part of the continuance of history on the building. The upper façade and cornice are intact with all the original materials and features. Even the upper façade windows appear to be original and in good repair. The current usage of the building, although not a bank, has allowed the structure's façade to remain intact. The only other major difference from the current condition compared to the older photographs is that the upper façade appeared to be painted whereas it is now bare brick. There are no design changes required on this façade to preserve its visual and historic integrity. The major prescription for this façade would be proper

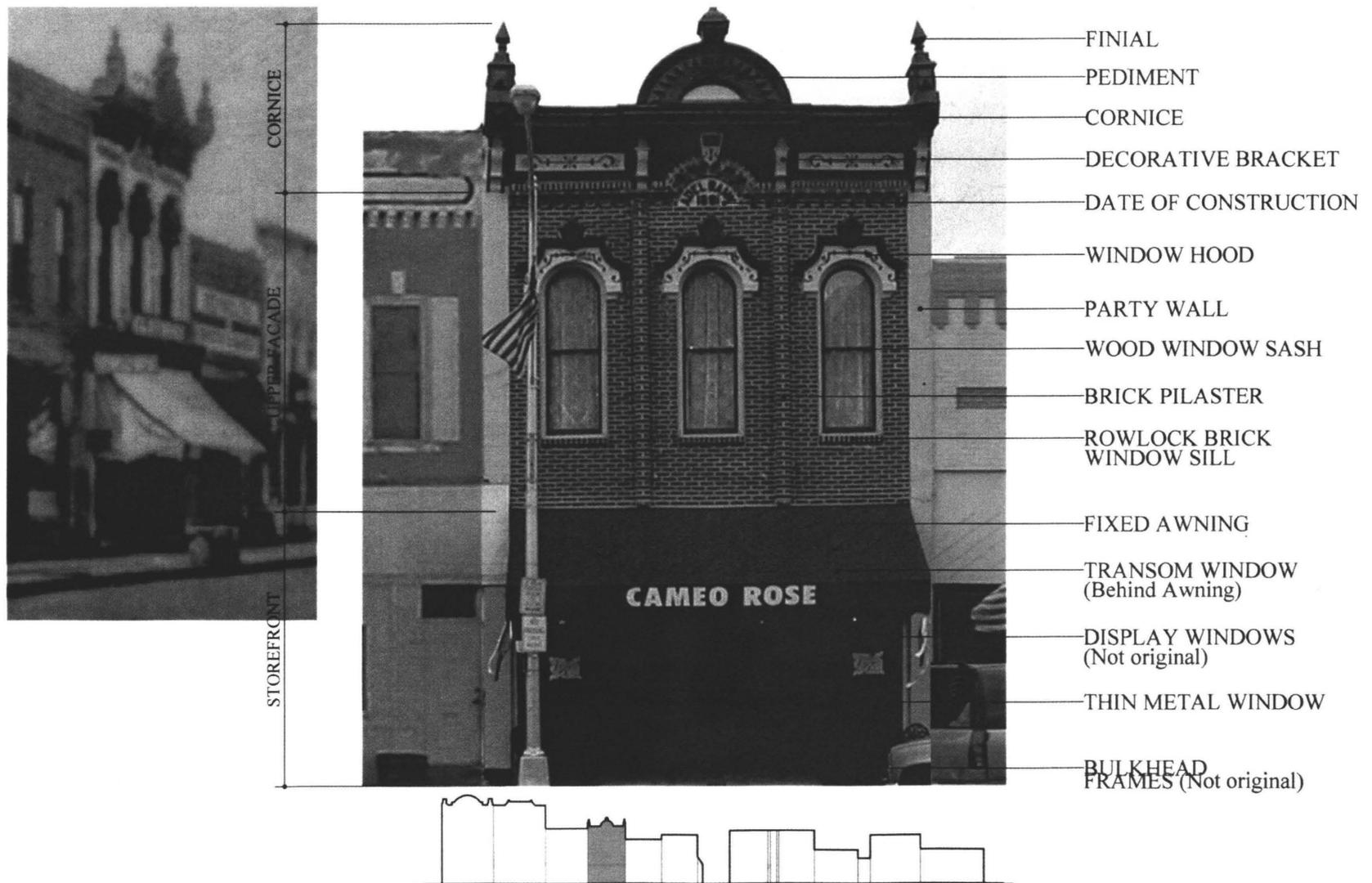
maintenance and retention of the intact historic building fabric. This prescription is consistent with the guidelines for preservation discussed in Chapter 4. The current physical characteristics are graphically documented in Figure 88.



**Figure 87: A patterned glass transom is hidden beneath a modern fixed awning (Image by Author in 2003).**

### **Patrick's Restaurant (Ca. Mid to late nineteenth century)**

This building, located at 111 North Ninth Street, is the last remaining wood structure with a wood façade

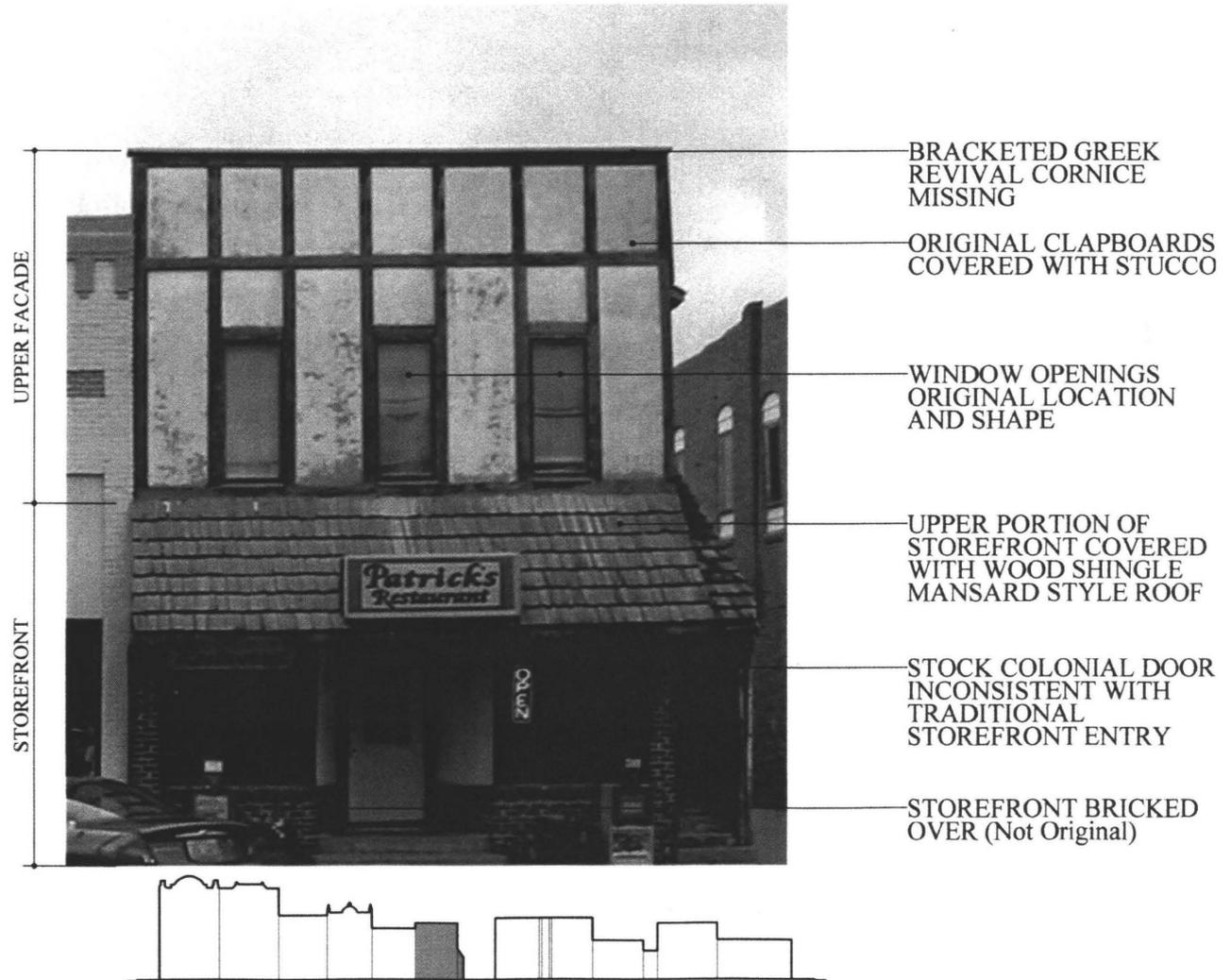


**Figure 88: (Upper Left) A historic photo from around the turn of the twentieth century (Courtesy of the Adel Historical Society). (Center) Details of the old Adel Bank Building located on the west side of the courthouse square in Adel, Iowa (Image by Author in 2002).**

along the square. At one time, the streets surrounding the courthouse were filled with similar one and two-part commercial facades constructed of wood. This façade, although *remuddled* almost beyond recognition of its historic appearance, is still consistent with the pattern of the two-part commercial prototype. There still remains a clear distinction between the lower zone of the storefront and the upper zone. While the storefront contains substantially less glazing than the original configuration, it is still more open than the upper façade windows. This is also consistent with the two-part façade prototype. A comparison of the historic photographs with the current condition reveals that the upper façade windows maintain their original position (see Figure 89). The original

façade was constructed wood in the Greek Revival mode. This stylistic expression was expressed in the detailing of the wooden false front on the gable end structure. While the obvious visual links to Greek architecture, traditional columned orders and triangular pediment or flat entablature (Rifkind 1980) are not used in the building's original façade composition, the more simplified detailing and balanced composition of the vernacular version of this style is evident in the earlier photos of this storefront. Even with the reduced spanning capacity of wood construction, versus iron or steel, on the storefront, glass covered a considerable portion of the storefront as seen in Figure 89. The rarity of this type of construction surviving into the present day (combined with the possibility of the

wood clapboard remaining intact under the current slip cover) makes it a good candidate for restoration. Currently the upper façade is covered in stucco and the storefront area has been covered with brick infill that is not characteristic of the building's original Greek Revival styling. A wood shingled roof structure has been built where the original structure's awning was located. With restoration as a controlling guideline, the significant period would have to be the turn of the century appearance that still existed on the building in the 1900s. The controlling requirement would be accuracy in recovering the appearance at this given time period. While some elements would have to be reconstructed, the overall framework would be that of a restoration, assuming there is enough left un-



**Figure 89: (Upper Left) The façade as it looked in the early 1900s (Pictorial 2001). (Center) Existing conditions for the Patrick's Restaurant façade on the west side of the courthouse square in Adel, Iowa (Image by Author in 2002).**

der the current façade to restore. While some might argue that rehabilitation might be a more appropriate treatment option, considering the current condition of the façade, this approach would ignore the historic value of this storefront in its original condition. There are no other commercial structures from this era in Adel that survive in any comparable way. A careful restoration, with obvious identification as such, would provide a visual link to an important era in the development of the courthouse square in Adel. The current visual analysis of the façade is graphically expressed in Figure 89.

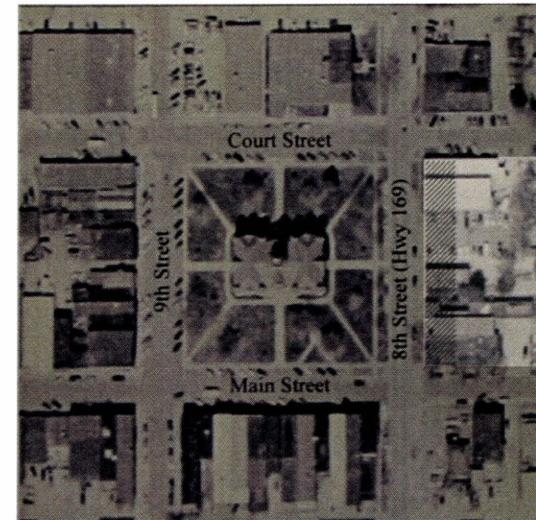
### The East Side

The east side of the square (see Figure 90) contains no historic buildings. There are considerable voids

along the street front here, where parking is provided, that are inconsistent with the traditional dense pattern of pedestrian oriented commercial streets. Figure 94 graphically documents the visual characteristics covered in this discussion.

### Building Façade Types

The few facades that exist on the east side of the square are loosely consistent with the one-part and two-part commercial façade prototypes. There is a lack of storefront glazing that would make them more visually compatible with their historic neighbors. This is also inconsistent with the physical characteristics of their respective prototypes. The facades are rectangular here, as established on the more historically intact



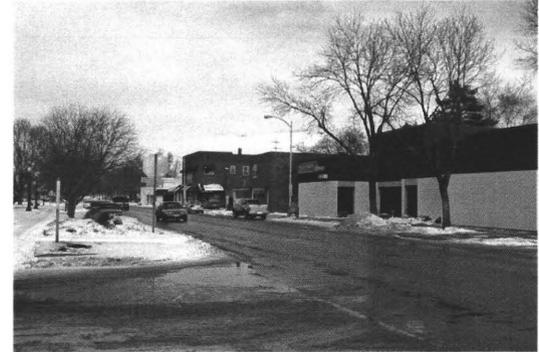
**Figure 90:** Aerial photo with the east side of the square highlighted (Image modified with permission to Author from aerial photo provided by Dallas County).



**Figure 91:** The southern edge of the east side as seen from the west in 1870 can be seen on the left side of this image (Image courtesy of the Adel Historical Society).

sides of the square, yet they are wider than they are tall. The proportions range from 1:0.67 to 1:0.97. Unlike the south and west side, these facades are not broken up visually into narrower units by means of pilasters. The one structure whose façade is broken up into narrower parts does so by means of stepping back entire sections of façade. This is inconsistent with the traditional street wall that was defined by the consistent placement of building façades on the edge of the sidewalk. The rest of the façades follow the traditional pattern of storefront at the edge of the sidewalk. Due to the modern styling of the structures along this side of the square, the cornice lines have been greatly simplified or left out altogether. There is no consistent rhythm of windows in the upper façades. Win-

dows in the upper façades are generally more square here than on the traditional sides of the square. Storefronts are visually more solid than void here. One structure features the majority of its façades as blank walls.



**Figure 92: The east side from the southwest in 2003 (Image by Author in 2003).**



**Figure 93: The east side of the Courthouse Square in 1913 (Pictorial 2001).**

### **Materials and Craftsmanship**

The current building facades on the east side of the square are varied in their use of materials. They range from the traditional brick masonry to more modern metal, wood, and stucco. There is no evidence of handcrafted materials as compared to the facades of the south and west sides of the square.

### **Building Façade Styles**

Historically, this side of the square contained wood framed Greek Revival structures (see Figures 91 and 93). All of these structures have been lost. The current structures and their respective facades are consistent in their lack of historic detailing.

### **Overall Visual Continuity and Historic Integrity**

As the structures here are not historical in nature, the *Secretary of the Interior's Standards for the Treatment of Historic Properties* does not apply here. What would go a long way towards establishing a visual link to the historic facades of the south and west sides of the square is the integration of the traditional storefront features into the existing facades and the addition of compatible new infill construction in the voids of the street front. This does not mean the recreation of historic styles and their details, but rather the inclusion of the same level of detail and pedestrian scale that is maintained in the more traditional historic structures.

### **The North Side**

The north side of the Courthouse Square (see Figure 95) is characterized by the total absence of any historic patterns in the buildings that line the square. Historically, there was not the consistent density of storefronts along this side of the square. There was a historic hotel, the Arlington, which occupied the western edge of this side of the square (see Figure 96). The old county jail and one of Adel's first gas stations occupied the eastern half of this side for many years also (see Figure 97). The current buildings along this side of the square, a car dealership and the newer county jail respectively, incorporate none of the character that is present on the other sides of the square (See Figure 99).



<b>Width to Height</b>	1:0.67	1:0.68		1:0.93	1:0.77	1:0.97	1:0.70	1:0.70
<b>Type</b>	1-Part	2-Part		2-Part			1-Part	
<b>Style</b>	Modern	Modern		Modern			Modern	
<b>Materials</b>	Steel Glass Aluminum	Brick Glass Aluminum		Brick Glass			Wood Stucco Glass	

Figure 94: The overall visual characteristics for the buildings along the east side of the courthouse square in Adel, Iowa (Illustration by Author in 2002).

This is understandable as these structures were built more recently and the functions are not those traditionally associated with a pedestrian-oriented central business district.

### Building Façade Types

The existing building facades display none of the patterns of traditional commercial facades. The patterns that do exist here differ in each building.

Although one could argue that the car dealership fits some of the patterns of the one-part commercial prototype, the inconsistencies with the prototype are more numerous than the similarities. The structure is one story tall as in the one-part prototype. The signboard, which could loosely be equated with the upper façade, is not

distinctly separated from the storefront (except in its contrast of solid over the void of the storefront glazing). The storefront lacks containment, which was traditionally achieved by the use of pilasters. The glazing covers the entire front façade and even wraps around the side. This makes the upper portion of the façade seem to float above the sidewalk, whereas the upper portions of traditional facades were both visually and physically supported by the sidewalls. The manner in which the structure is sited is also inconsistent with the traditional pattern of storefront design. The car dealership does not cover its respective lot, as the majority is set aside for the display of cars. The entrance to the structure is not on the front façade, but rather along the west side of the building off

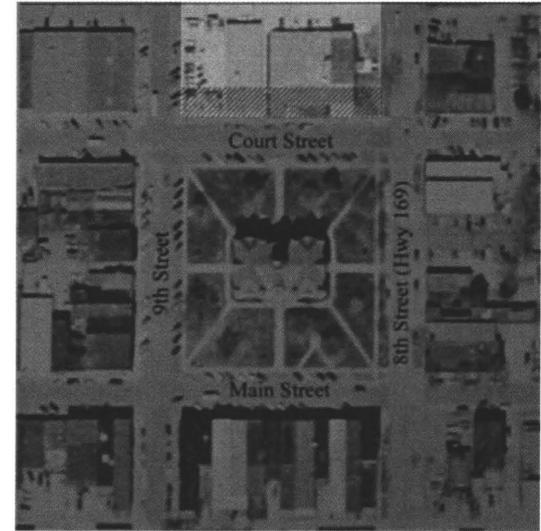


Figure 95: Aerial photo with the north side of the courthouse square highlighted (Image modified with permission to Author from aerial photo provided by Dallas County).



Figure 96: The western edge of the north side as it appeared in 1925 (Pictorial 2001).

the car lot.

The county jail does not address the street as the commercial structures do elsewhere because of its different function. Large panes of glass storefront would probably not be the most secure setting for a structure meant to hold people in instead of drawing them in. The jail is primarily a blank wall that has a pattern of short and wide windows that are located above eye level. A garage door that faces the street indicates this as a secondary service façade, instead of the front of the building. The front actually faces east.

Proportionately, both structures are wide and flat. The only relief is a setback on the major portion of the jail. Considering the jail as two distinct façades, due to the setback, the overall

façade proportions are 1:0.67 and 1:0.15. The car dealership has a width to height proportion of 1:0.33.

### **Materials and Craftsmanship**

The major compositional materials on the car dealership are stucco, glass, and anodized aluminum. The jail is primarily a brick building. There is no evidence of handcrafting in the materials of the façades here in contrast to those present along the south and west sides of the square.

### **Building Façade Styles**

The prevailing style here is the modern lack thereof. Neither structure contains any traditional details.

### **Overall Visual Continuity and Historic Integrity**

While it is understandable that the form of these buildings along the



**Figure 97:** The eastern edge of the north side of the square as it appeared in the 1930's (Pictorial 2001).



**Figure 98:** The demolition of the Arlington occurred in 1972 (Dallas County News 1972).

north side of the courthouse square follows their respective functions, it does not change the fact that they do not follow any of the visual patterns that exist elsewhere around the square. There is no historic significance to either of the structures on this side of the square so the *Secretary of the Interior's Standards for the Treatment of His-*

*toric Properties* do not apply here either. Their proximity to the historic structure and street front pattern of the other sides of the square do, however, make them visually incompatible with the rest of the square. The loss of the structures on this side of the square would not endanger either the visual continuity or historic integrity of

Adel's courthouse square. Their removal would present an opportunity to enhance the visual image of the square in a way that is more complimentary to the Dallas County Courthouse and the remaining historic façades around the square. The overall visual characteristics of the north side of the square are illustrated in Figure 100.



**Figure 99:** The north side of the square as it looks from the southwest today (Image by Author in 2003).

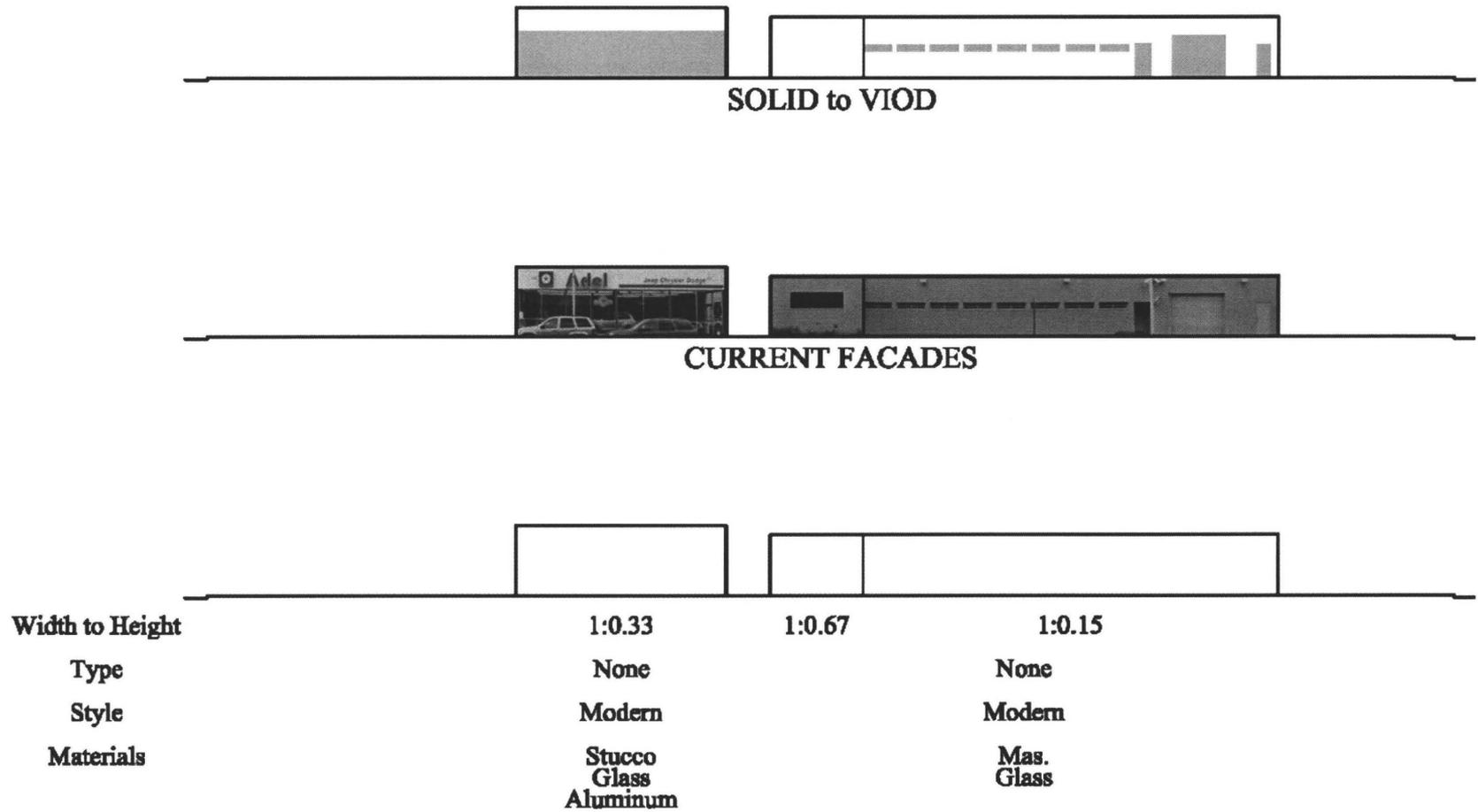


Figure 100: The overall visual characteristics for the buildings along the north side of the Courthouse Square in Adel, Iowa (Illustration by Author in 2002).

## Chapter 6:

### Design Recommendations

*“There was a time in our past when one could walk down any street and be surrounded by harmonious buildings. Such a street wasn’t perfect, it wasn’t necessarily even pretty, but it was alive. The old buildings smiled, while our new buildings are faceless. The old buildings sang, while the buildings of our age have no music in them (Hale 1994).”*

The design recommendations presented in this chapter were developed to illustrate the design guidelines developed in Chapter 4. The structures and sites were chosen in light of the general analysis of existing conditions presented in Chapter 5. The guidelines established five different design approaches to enhancing the visual continuity and historic integrity of the historic courthouse square in Adel. Structures and sites surrounding the square can be preserved, rehabilitated, re-

stored, reconstructed, or developed with non-historic contextually compatible designs. The appropriateness of one approach over the other is largely dependent upon what exists presently, and how it relates to the historic context (both remaining and lost) of the courthouse square. While there are many additional opportunities to explore the implications of designing under the constraints of maintaining or enhancing visual continuity and historic integrity, the following properties

were chosen as examples that might show how to apply the design methodology elsewhere. The Adel bank building is a perfect example of a significant building that should be preserved as is. The Boak building is an example of a building that would be visually enhanced without sacrificing historic integrity by following the principles of rehabilitation. The sole remaining wood façade of Patrick’s Restaurant could be an excellent example of how restoration could improve the visual

continuity of the streetscape and clarify the historic significance of this structure. Reconstruction is a treatment option that is most appropriately reserved for those structures whose loss has irrevocably disturbed the historic context and whose association with a certain historic figure or event requires their recreation to help tell that story. In light of the strict guidelines for reconstruction and the need to retain this option for special cases only, there was no historic building around the square chosen for reconstruction. The north side of the square offers an opportunity to positively affect the overall visual context of the square by replacing the non-historic structures with a visually compatible new structure.

### **Adel Bank Building (1881) – A Case Study for Preservation**

As described earlier during the analysis of this structure, preservation calls for no new design recommendations. As proper maintenance of historic building fabric is beyond the scope of this thesis, no detailed recommendations are presented in this document. It is important to note, however, that preservation, or any of the treatment options, is not a one-time event, but an ongoing process in maintaining historic material and context.

### **Boak Building (1904) – A Case Study for Rehabilitation**

The Boak building façade con-

tains modifications that are not historically significant and are inconsistent with its historic configuration. The changes are also inconsistent with the two-part commercial façade prototype discussed in Chapter 2. Preserving this structure as is would perpetuate these visual inconsistencies. Restoring the structure would not significantly enhance the historic context of the courthouse square. Rehabilitation of this façade would enhance both the appearance of this façade and the overall streetscape. Overall the façade is in good physical repair. The exceptions are the missing upper-story window and transom on the storefront.

If the missing windows are still available to be repaired, then it is recommended that they be repaired and put back in the opening that is covered

with plywood. This option would ensure the visual compatibility of this window with that of the others that still exist in the façade. If the missing window no longer exists, a new window should be installed that matches the visual appearance of the remaining upper façade windows. Attention should be paid to the shape, color, and texture of the remaining windows.

In order to properly assess the appropriate treatment of the transom window, a more thorough inspection should be conducted to determine if the transom glazing was merely covered up or removed before the wood covering was installed. If the transom glazing is intact under the wood covering, then the wood should be removed and the glazing repaired as necessary. If the transom windows no longer ex-

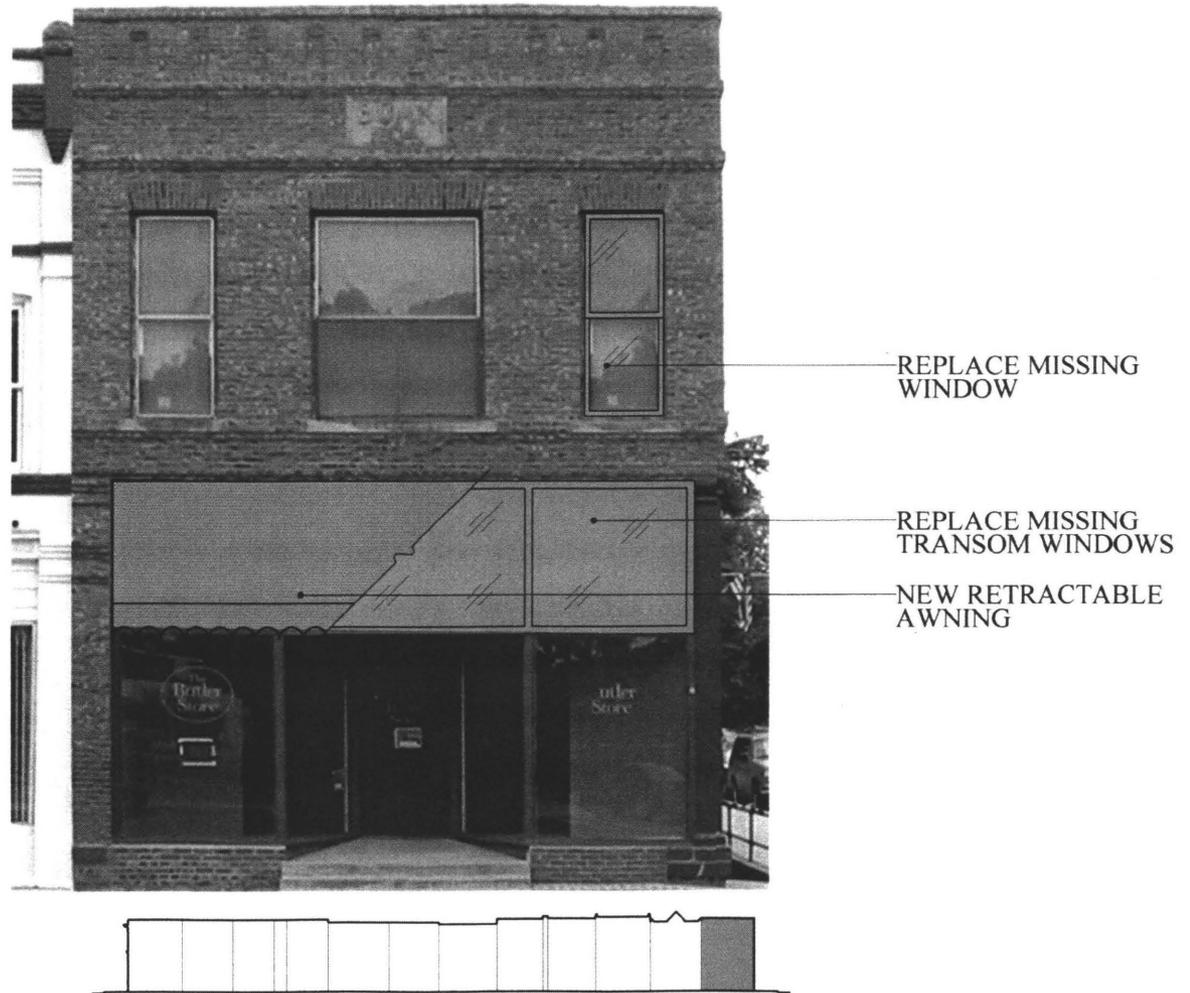
ist, then there are two approaches that could be taken to remedy the visual distraction of the wood covering. The least invasive option would be to add a fabric awing to the front façade to cover up the wood infill. This would improve the appearance of the façade from a distance and make this building more visually compatible with the other historic facades around the square. This approach would not fix the visual compatibility at close range, however. The covered transom space would still be apparent to the pedestrian entering the store. It is, therefore, recommended that if the transom glazing is not intact under the wood covering, a new transom window be constructed in a way that is visually compatible with the remaining storefront glazing. Just as with the upper story

windows, the new glazing should consider the materials, texture and color of the existing storefront.

Figure 101 illustrates the design recommendations for rehabilitating the façade of the Boak building.

### **Patrick's Restaurant (Ca. Mid to late nineteenth century) – A Case Study for Restoration**

The façade of the building currently occupied by Patrick's Restaurant is not visually compatible with the historic context of the courthouse square. As the last remaining wood *false fronted* structure on the courthouse square in Adel, this façade merits the additional constraints of restoration.



**Figure 101: Upper left: The Boak Building as it appeared in 1906 (Pictorial 2001) and Center: How the façade could look with a sensitive rehabilitation (Design and Illustration by Author in 2003).**

When properly restored and maintained, this building façade would represent the time period when the entire streetscape around the square in Adel consisted of wood Greek Revival commercial structures.

A proper restoration strategy for this building must be preceded by the removal of all changes made after this building's period of significance. Based upon the available historic photographs, the building maintained its historic configuration up through the early 1900s. A thorough investigation of this graphic evidence, as well as written records, would reveal its physical appearance during its period of significance.

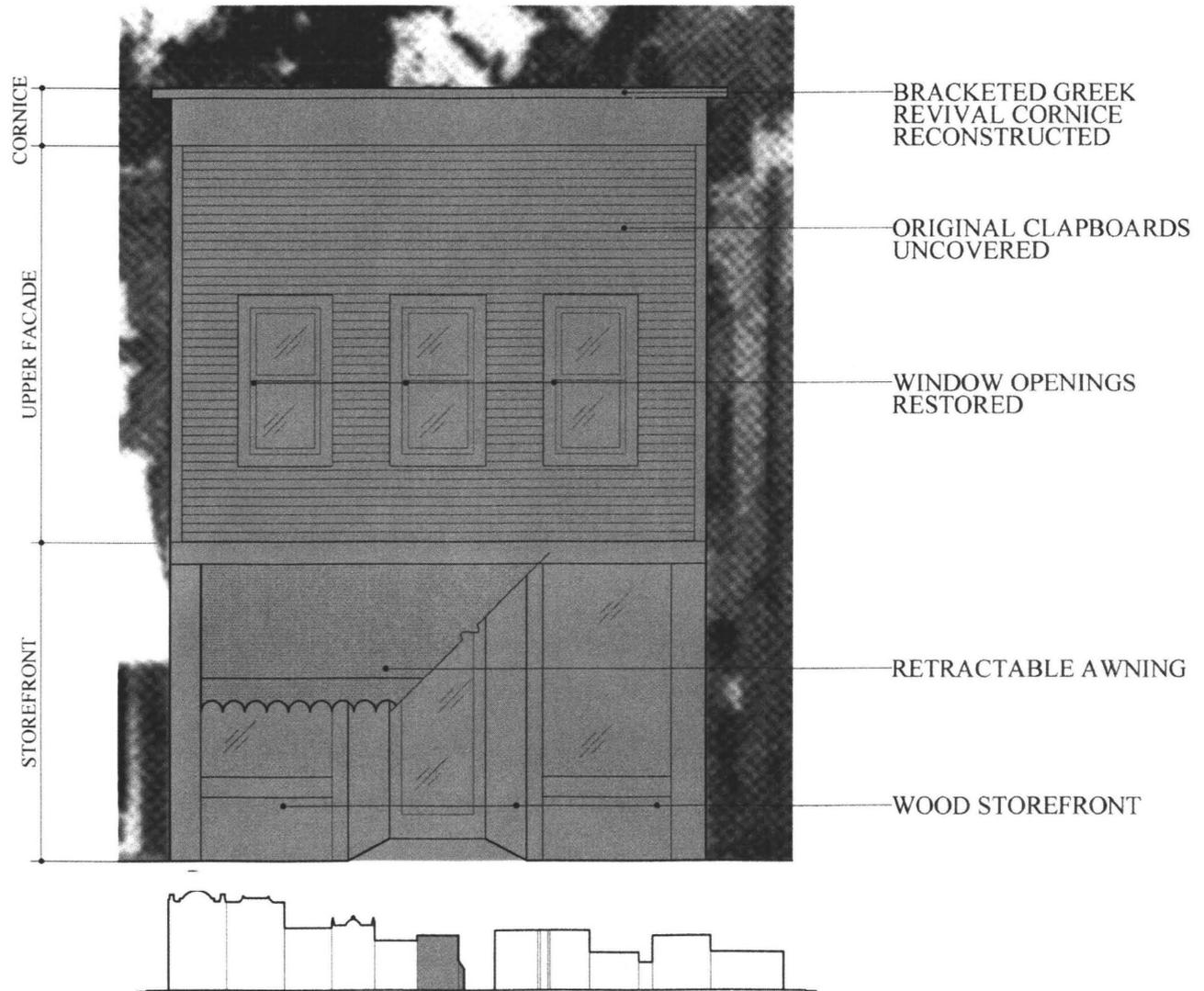
Once the current slipcover and shingled roof structure is removed from the façade, the remaining fabric

of the façade should be assessed by a person knowledgeable in maintenance and repair of nineteenth century wood facades. If the material under the slipcover is intact and is repairable, then it is recommended that the historic fabric be maintained as part of the current façade. Any removal of historic fabric should be documented and replaced with material that matches the old in terms of shape, texture, and color. It is not recommended that any new materials be distressed to match the old. This would allow the new fabric to be subtly distinguishable from the old fabric. In time, the new will weather to match the old.

Figure 102 illustrates the design recommendations discussed in this section.

## **North Side Redevelopment – A Case Study for Visually Compatible Non-Historic Design**

The north side of the square, as it exists today, possesses no historic significance. Neither of the two existing structures meets any of the standards established in the *National Register of Historic Places Criteria for Evaluation*. The structures are not over fifty years old. The structures have no documented significance connected with a historically significant event or person in Adel's history. The structures are not examples of a particular historic building style or construction method. While the archeological significance of the site is beyond the scope of this thesis, the structures here are not likely to yield artifacts that



**Figure 102: Upper left: The original wood façade as it appeared in the early 1900s (Pictorial 2001). Center: Design recommendations for restoring the façade of Patrick's Restaurant to its early 1900s appearance (Design and Illustration by Author in 2003).**

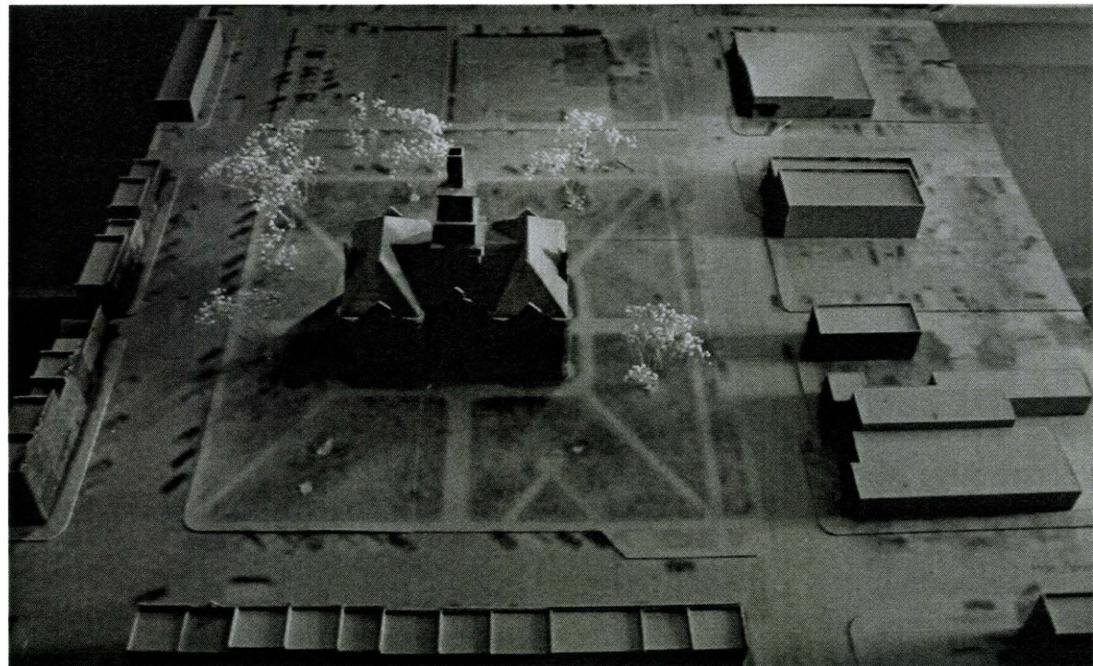
would help define the local history of Adel. While there may be economic or social reasons beyond the scope of this study for retaining the structures along this side of the square, there are no issues if historic significance that would require maintaining these buildings.

The structures that exist on this side of the courthouse square, as analyzed in Chapter 5, are visually incompatible with the remaining historic context. The other sides of the square possess, to varying degrees, the visual characteristics of traditional pedestrian-oriented street facades (as defined in Chapter 2). While maintaining visual continuity and historic integrity along the other three sides of the square require more modest interventions, this side needs to be completely redone. A redevelopment of this side

of the square incorporating the patterns found in the remaining historic structures would have the largest positive visual impact on the overall context of the courthouse square central business district in Adel.

## Design Program Requirements

With the goal in mind of improving the visual image of the square a design program was developed for a pedestrian oriented mixed-use commercial structure that would fill the



**Figure 103:** This model shows existing site conditions, minus the structures that exist on the north side of the square, along the Courthouse Square in Adel (Image and model by Author in 2003).

entire north side of the square. While the relationships of interior volumes and their respective uses is as important here as any building for the sake of this thesis, what is more important is how this structure relates to the remaining historic facades and the Dallas County Courthouse on the exterior. To this end, the structure of this building, although highly refined towards the special requirements of a large hotel and community center, was conceived to be easily adapted to a variety of uses and interior enclosure patterns.

The programmatic requirements for the north side redevelopment were influenced both by the historic existence of the Arlington Hotel (see Figures 96 and 98) and a series of informal interviews with public administrators at Adel's city hall and private

interests represented by the Adel Chamber of Commerce concerning both wants and needs in Adel's Central Business District. With the idea of mixed use structures being promoted along this side of the block, suggestions such as retail space, office space, community gathering space (i.e. restaurant, lounge, or community rooms), and apartment accommodations were discussed. During the course of these informal discussions, it was discovered that Adel had no overnight accommodations for travelers other than a small scale bed and breakfast. The current situation is eerily similar to that which existed in the late 1880s when "*the complaint was frequently made that there was no first-class hotel here*" (Woods 1907). That complaint led to the construction of the Arlington

Hotel, which was subsequently demolished to make way for a car service center (Reynolds and Six 1981). The fact that this historically significant structure existed on the same site that was being considered for this case study made the inclusion of first class hotel accommodations a very compelling use for this site. To this germ of an idea, of having first class accommodations become a feature of the core of the county seat, was added the community needs of a common gathering space for residents close to the central core of town. The need for additional and flexible retail space is a constant of commercial districts of any form, and therefore, was incorporated into the spatial planning of the building.

## Design Program Solution

The spatial arrangement for this mixed-use complex accommodates commercial needs at the corners of the block at street level. This commercial space, which is not specified in this thesis design study beyond raw square footage, enframes the hotel/community center function housed on the center of the block. Access to this central core is accommodated from both the north and south. This maintains the axis established by the north and south doors that are centered on the Dallas County Courthouse. Community functions, such as clubrooms, a playroom, and a lounge, are placed within this common core. A limited lower level contains an indoor pool that could serve as a draw both for the community user and as an

attraction for overnight guests. The more isolated second level is reserved for the guestrooms of the hotel. This allows for better views, from the guest rooms, of the Courthouse, its respective square, and a landscaped roof structure on the interior northern core of the building. The available square footage on the second level accommodates thirty-eight spacious guestrooms. Three of the units would be classified as suites that have been located strategically at the outside corners and center of the complex respectively. As a means of considering the adaptability and ultimate feasibility, if this were to be developed beyond the preliminary case study, the upstairs could be modified to contain fewer units with the remaining balance of space being reserved for office space or other com-

mercial ventures. These other options, along with the specifics, were not explored beyond the basic understanding that the building would be structured to accommodate this flexibility of use. The spatial arrangements are graphically illustrated in Figures 104 to 112.

## Façade Patterns

The primary objective of this design exercise was to relate the façade of this entire block to the patterns established in the historic precedents of the south and west side of the square (See Figures 79 and 85 along with the related discussions in Chapter 5). The façade patterns are graphically illustrated in Figure 108.

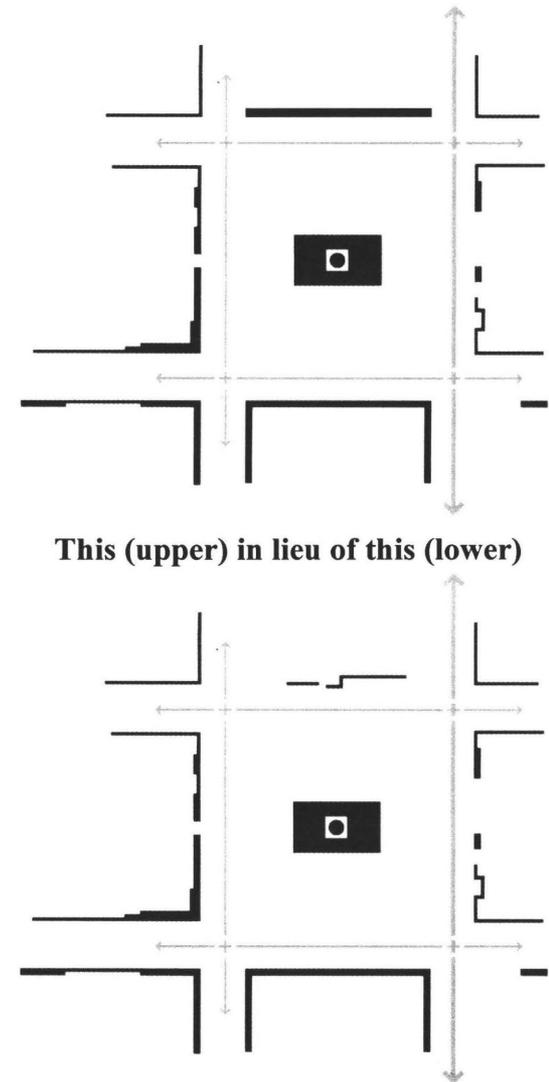
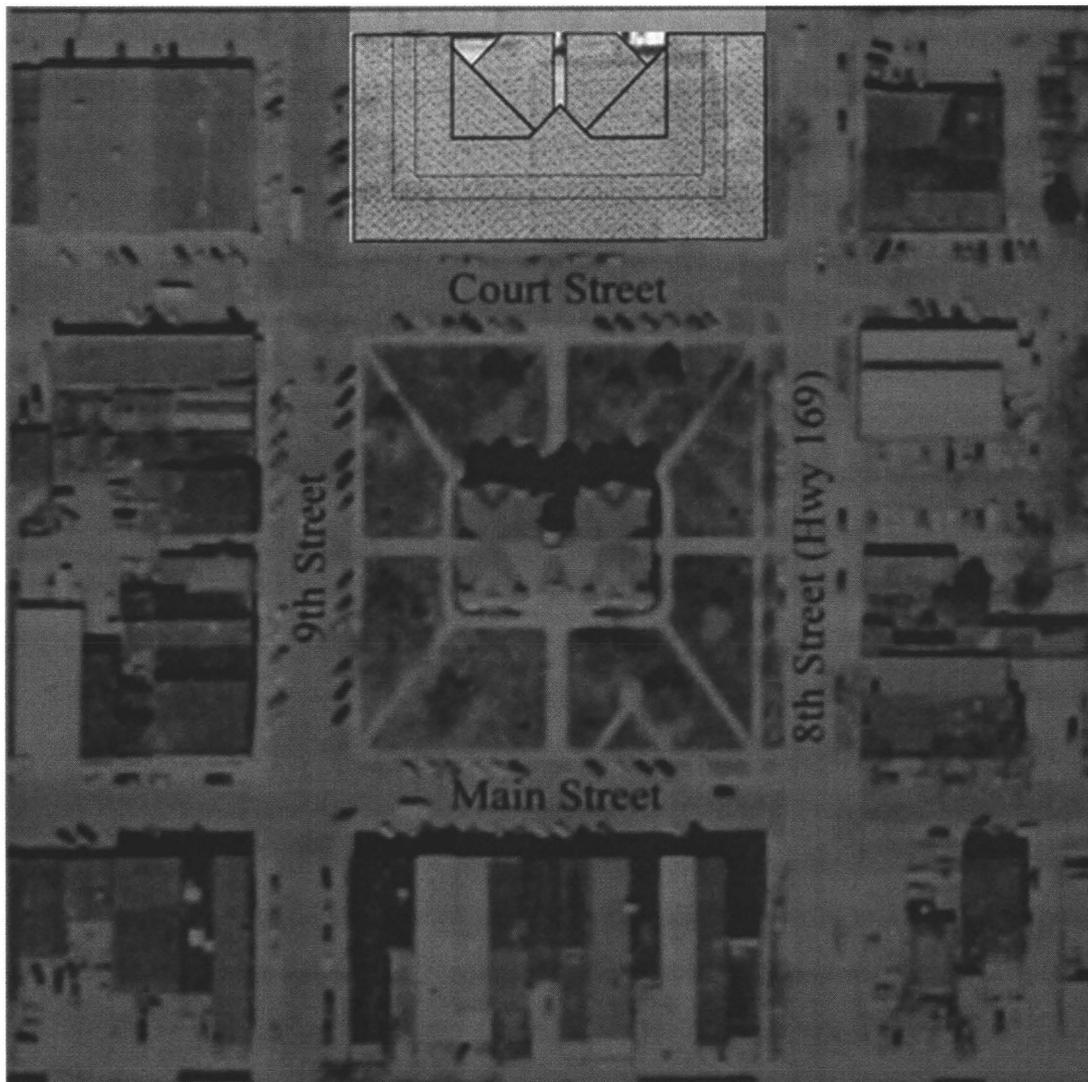


Figure 104: The proposed new building would complete the wall of buildings on three of the four sides of the courthouse square (design and illustration by Author in 2003).

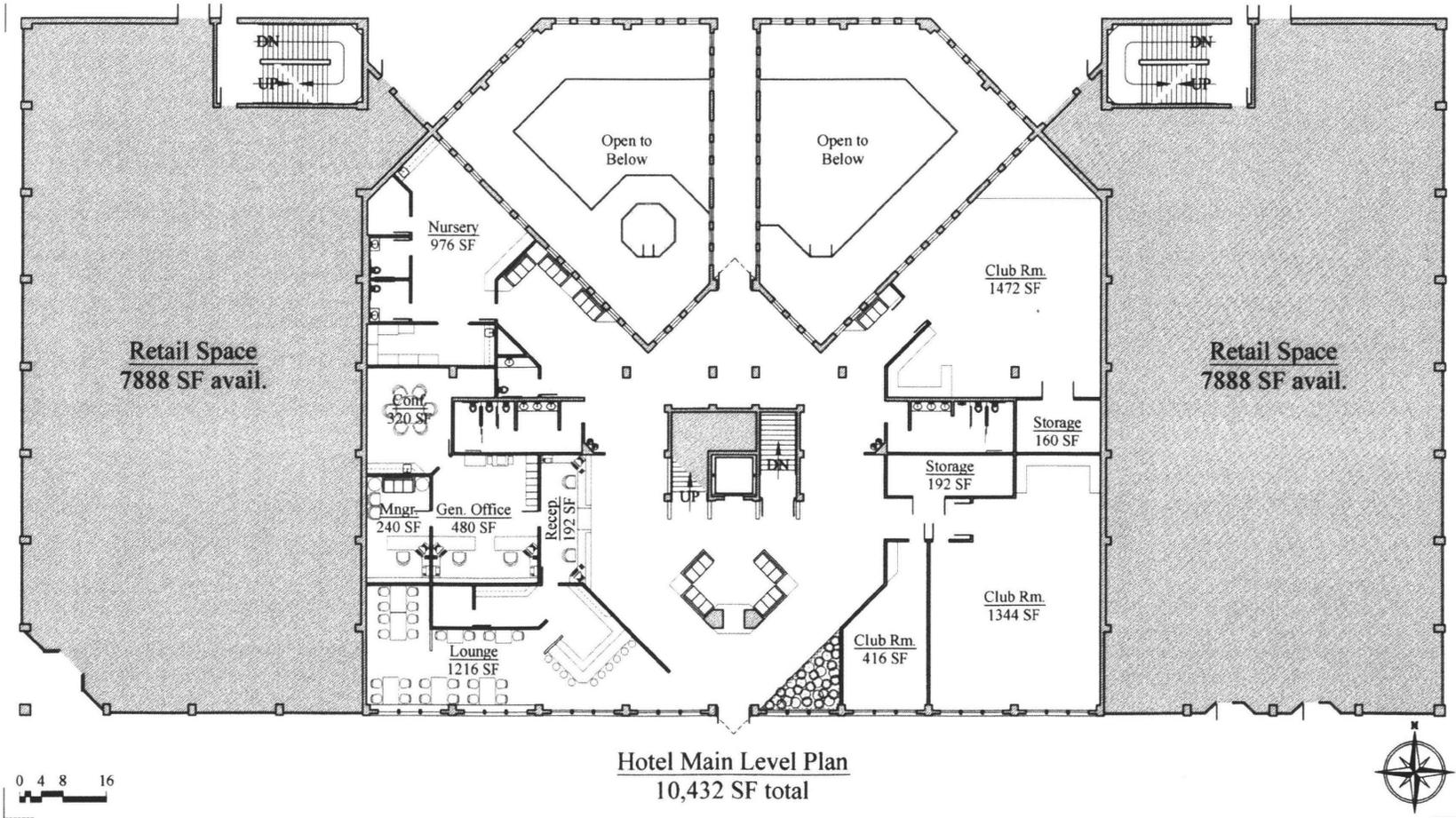
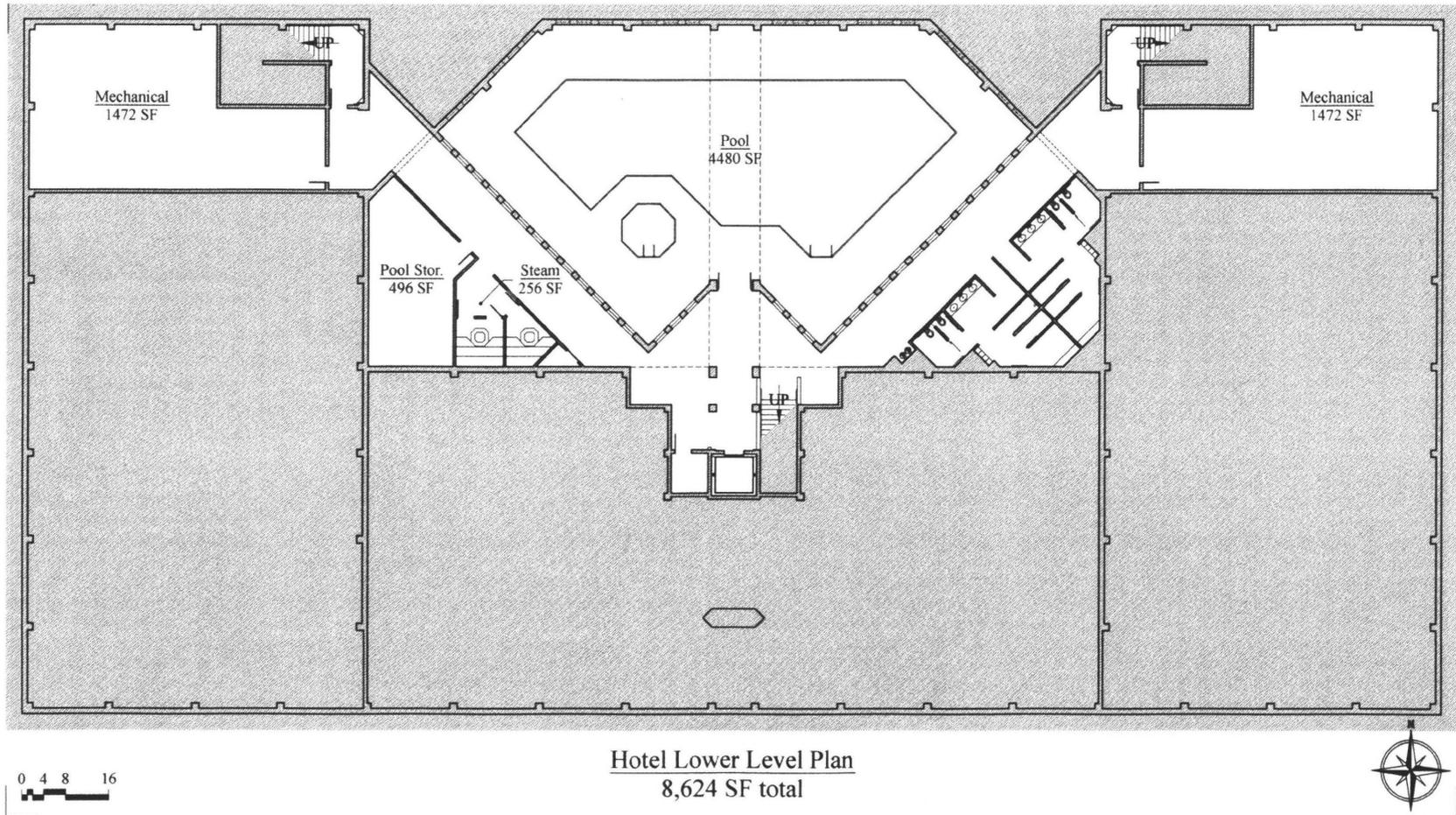
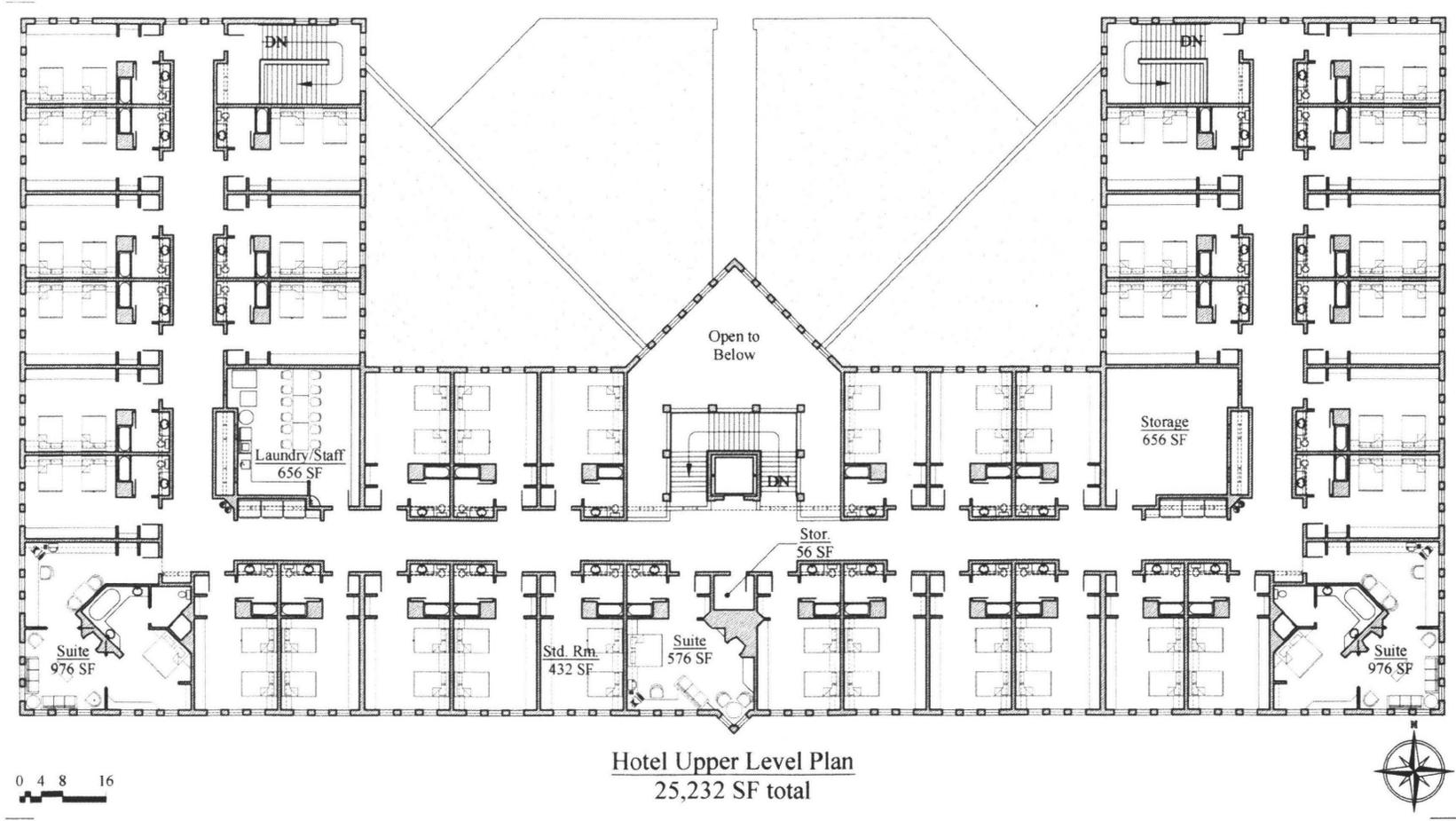


Figure 105: The proposed main level plan (Illustration and design by Author in 2003).

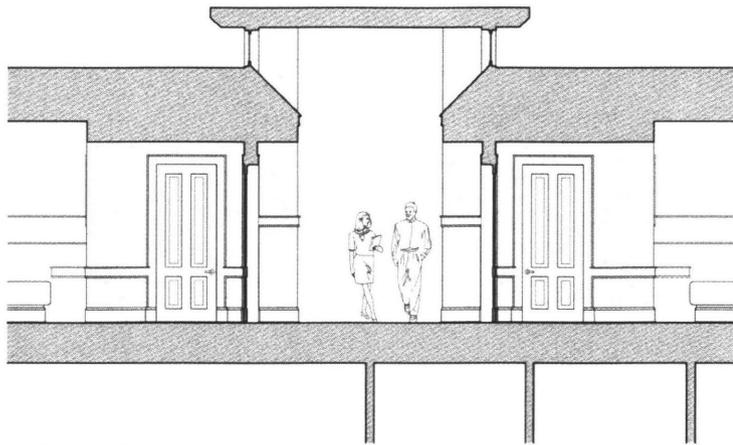


**Figure 106: The proposed lower level plan (Illustration and design by Author in 2003).**



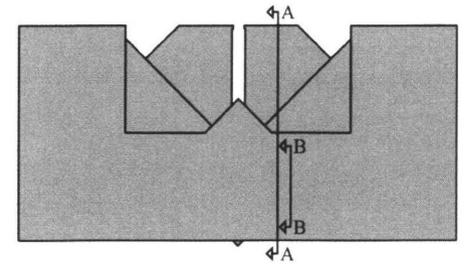
Hotel Upper Level Plan  
25,232 SF total

Figure 107: The proposed upper level plan (Illustration and design by Author in 2003).

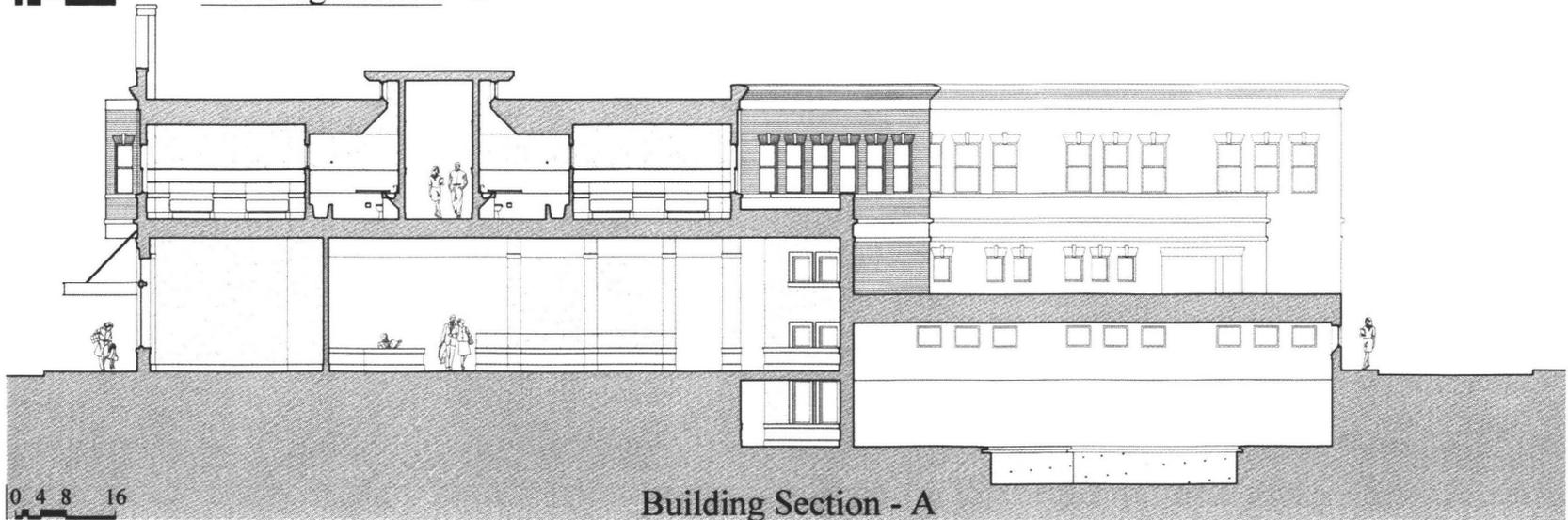


0 2 4 8

Building Section - B



Key Plan



0 4 8 16

Building Section - A

**Figure 108: The proposed building section (Illustration and design by Author in 2003).**

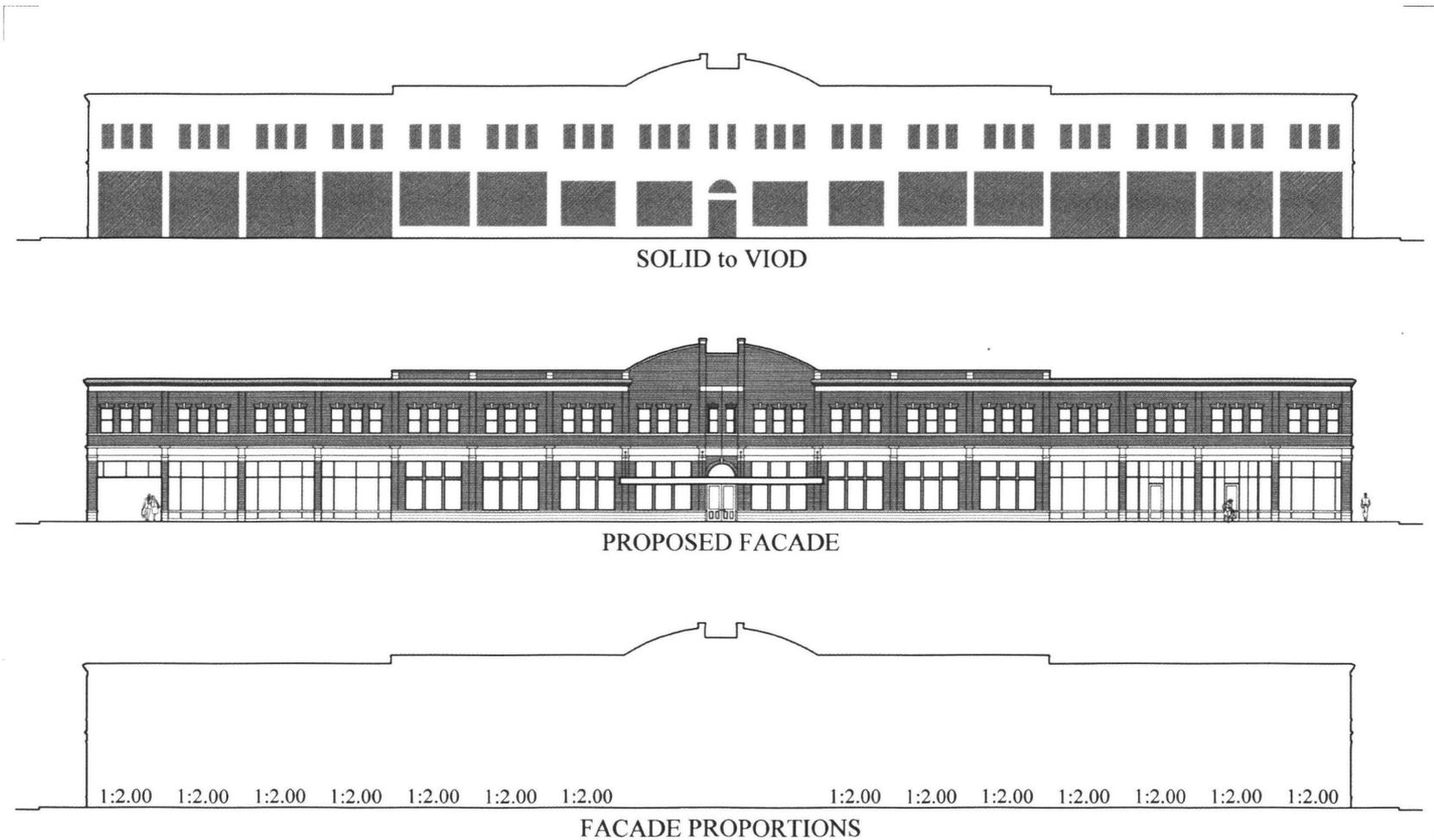
## Overall Façade Patterns

The overall pattern precedents as established in Chapter 2 were used as a baseline in establishing form and texture. The façade is limited to two stories in height, as established by the prevailing pattern of two-story, two-part commercial blocks dispersed throughout the square. The overall pattern used in the building's street façade was that of the central block with wings prototype (Longstreth 1987). The central portion of the building is taller than the flanking portions in order to relate the central significance of the hotel/community center function. This symmetrical balance also relates back to the symmetrical composition of the courthouse facades. As historically most commercial blocks that

were built all at once were treated in a uniform manner throughout their facades, it was decided that this would be the most appropriate way to treat the basic form of this street façade. This would also establish a visual clue that this building was conceived and built at once. Subtle variations could be established in the various storefronts established throughout the main street level of the façade, as required by individual tenants. Although the predominant pattern of main street development in small towns was the individual shop built separate from the neighboring structures, the modern dictates of commercial flexibility and diversity on main streets does not allow for this slow form of development. Subtle variations in signage color and awning design in each individual store-

front, which is beyond the scope of this design study, would accommodate the needs of individual expression at the storefront level.

The façade was also conceived as a rhythmic texture of receding planes and dividing pilasters to give both the traditional depth and texture to the facade as well as a vertical orientation to the overall façade composition as established by the historic storefronts along the square. The historic facades that surround the other sides of the square are generally taller than they are wide. In order to keep a similar proportion of height to width in this long two-story structure, the façade is broken into narrower sections by means of brick pilasters. The pilasters establish a width to height proportion of 1 to 2.



**Figure 109:** The façade composition follows the traditional patterns established in figures 79 and 85 (Illustration and design by Author in 2003).



**Figure 110: A layered model shows the depth of texture incorporated into the façade (Images and model by Author in 2003).**

### **Materials, Craftsmanship, and Styling**

Brick was chosen as the major facing material to merge with the most

dominant material, outside the monumental stone courthouse, in the square. (Having a brick factory close by makes it understandable why this was and still is the material of choice in Adel.) As a means of giving both modern differen-

tiation (contrasting in a subtle way the new from the old) and added texture to the façade of the building, a decision was made to use split-face concrete masonry units at the base of the building. Split-face concrete masonry units

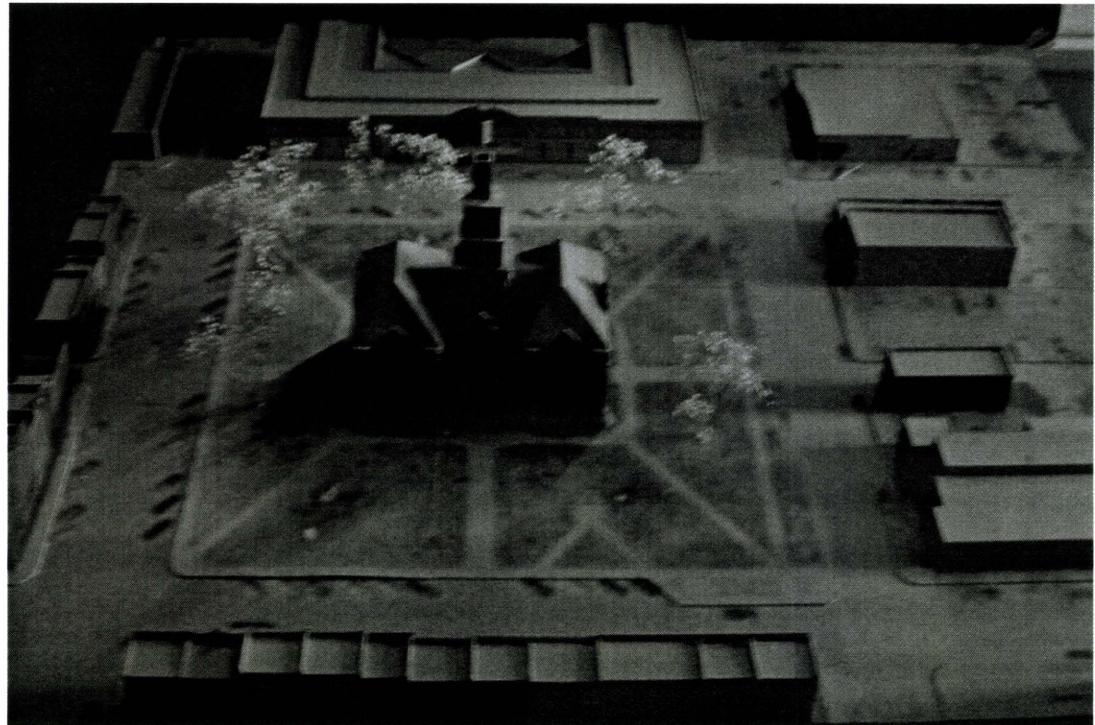
possess the scale and textures of more traditional materials such as stone, while being a more economical and convenient modern material choice (much in the same way terra cotta was in its day – see the Chapter 2 discussion on materials and technology).

Certain details were inspired from neighboring structures without directly copying them. For example, the circle headed window and arch that tops the central portion of the block was designed to relate to the curves of the Dallas County Courthouse (see figure 57). The heavy cornice line, established by means of corbelling the brickwork at the top of the wall face establishes the distinctly traditional termination of the façade. This is similar to the cornice lines established historically along the south side of the

square (see Figure 78). Steel is used as a means of both supporting the open expanse of storefront windows and providing a visual separation between the upper and lower stories.

The overall design intent was to

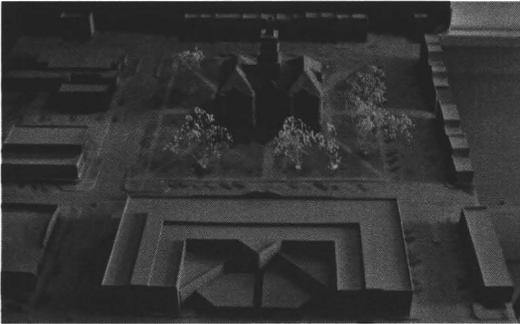
add to the visual integrity of the courthouse square while enhancing the historic characteristics of the remaining historic structures by copying the level of detail, without mimicking the content of the historic details that give the



**Figure 111: The addition of a commercial complex along the north side of the square helps to contain the square (Image and model by Author in 2003).**

Adel courthouse square a unique sense of time and place.

The following page contains the visual representations of the conceptual design for the north side of the square.



**Figure 112: Various views of the design model. Counterclockwise from upper left: Looking west down Court Street, an aerial view from the north, the square as viewed from the northeast, and the view of the courthouse over the proposed building from across the existing alley (Images and model by Author).**



## Conclusions

The ultimate measure of how successfully a building fits into its environment is public perception. On the surface this can be a quite subjective matter. However, repairing and maintaining visual continuity and historic integrity with the aid of preservation and infill construction guidelines make for more objective observations. Abstract guidelines alone cannot make for good design. The case studies offered in Chapter 4 were offered as cases in point. If one was left to study only the examples like the Jehovah's Witness Building and the Townhouse, one might be led to conclude that as a designer there can be visual continuity **or** historic integrity.

When designs are deeply rooted

in the objective measures of context (tied to building types, materials, stylistic features, proportions, scale, massing and texture) they have a much greater chance of blending in with the historic context of a place such as Adel. The admonition to not *copy* historic styles details has lead many designers to ignore the importance of maintaining the same level of detail in modifications to existing structures and design of new ones. In contextual new design and historic maintenance the mark of the present designer is subjugated to the overall historic character present in the historic facades.

Although the materials and techniques of building that are embedded in the fabric of traditional pedestrian oriented commercial facades are, by today's standards, antiquated, they

were in their own time innovative and state-of-the-art. While technology was enthusiastically embraced in the evolving commercial façade, their inherent forms did not become enslaved to it. New technology that helps to maintain historic facades and construct new ones should likewise be embraced while being tempered by the scale, texture, and form of the historic context.

The design recommendations offered in this thesis are not offered as the *final say* on how things should be designed and maintained around the courthouse square. There are an infinite number of possible design solutions to each individually defined design problem. They are offered as examples of how established design standards, such as those of the *Secretary of the Interior's Standards for the Treat-*

*ment of Historic Properties* and the guidelines for infill construction (developed by the author), can be used to create design solutions that do not harm the historic fabric or context of a place such as Adel's courthouse square. These standards could not have been successfully applied in each design recommendation without a greater understanding of how the courthouse square evolved historically and how the existing historic forms relate to similar commercial facades elsewhere. The designs should not be judged upon how they stand out, but rather upon how well they blend in with the historic and present physical context of the courthouse square. The objective of

each design recommendation was not to distinguish each design so that they might be noticed as individual design statements, but rather that when completed with like projects around the square they might not be noticed. Ideally they become humble contributors to the visual continuity and historic integrity of the courthouse square.

This thesis does not take into account the larger socioeconomic factors that have influenced the development and redevelopment of the courthouse square in Adel. There are many forces such as zoning, taxing and spending policy which have not been evaluated as part of this case study. Each and every one of these forces,

along with many others, has been and continues to play a role in the rise and decline of small-town central business district buildings. Neither does this thesis attempt to assert the economic viability of each design proposal. Visual image is not a self-contained problem solved merely by understanding the inherent patterns that make up the historic streetscape. The first step to repairing and maintaining the visual continuity and historic integrity of place like Adel's historic courthouse square central business district is becoming aware that these patterns do exist. Furthermore, they should be valued in all aspects of small-town planning and development.

## Bibliography

- “1997 Adel Quasquicentennial.” 1997. *The Dallas County News*. Adel, IA: The Dallas County News.
- Adel Quasquicentennial: 1847-1972. Adel, IA: The Souvenir Book Committee.
- Allen, Edward. 1999. *Fundamentals of Building Construction: Materials and Methods*. New York, NY: John Wiley and Sons Inc.
- Arendt, Randall. 1999. *Crossroads, Hamlet, Village, Town: Design Characteristics of Traditional Neighborhoods, Old and New*. Chicago, IL: American Planning Association.
- Azay-Le-Rideau. 2000. Paris, France: Editions Montparnasse [cited February 17, 2003] Available from World Wide Web: <<http://www.editionsmontparnasse.fr/france/english/heritage/azay.html>>
- Bennett, Mary. 1990. *An Iowa Album: A Photographic History, 1860 - 1920*. Iowa City, IA: University of Iowa Press.
- Biddle, James. 1980. “Preface.” *Old and New Architecture: Design Relationship*. Washington, D.C.: The Preservation Press, National Trust for Historic Preservation.
- Boone Today & the Boone County Historical Society. 1995. *A Pictorial History of Boone County, Iowa: 1865-1960's*. Marceline, MO: Heritage House Publishing.
- Boone Today & the Boone County Historical Society. 1999. *Boone County the 20<sup>th</sup> Century: A pictorial history of Boone County, Iowa*. Marceline, MO: Heritage House Publishing.

- Blumenson, John J. -G. 1981. *Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600 – 1945*. New York, NY: W. W. Norton & Company.
- Brand, Stewart. 1994. *How Buildings Learn: What Happens After They're Built*. New York, NY: Penguin Books USA Inc.
- Brolin, Brent C. 1980. *Architecture in Context: Fitting New Buildings with Old*. New York, NY: Van Nostrand Reinhold Company.
- “CJR Dollar Conversion Calculator.” *Columbia Journalism Review Online*. New York, NY: Columbia Graduate School of Journalism. [cited February 11, 2003] Available from World Wide Web: <<http://www.cjr.org/resources/inflater.asp>>
- Curtis, William J. R. 1987. *Modern Architecture: Since 1900*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- DeVinnie, Pamela B. (Project Editor). 1991. *The American Heritage Dictionary: Second College Edition*. New York, NY: Houghton Mifflin Company.
- The Elements of Good Storefront Design. 1999. *Main Street News* No. 150: 10-13.
- Elliot, Cecil D. 1992. *Technics and Architecture*. Cambridge, MA: The MIT Press.
- Ferebee, Ann. 1980. “Toward a Compatible Environment.” *Old and New Architecture: Design Relationship*. Washington, D.C.: The Preservation Press, National Trust for Historic Preservation.
- Gebhard, David and Gerald Mansheim. 1993. *Buildings of Iowa*. New York, NY: Oxford University Press.
- Geographic Comparison Table*. 2000. U.S. Census Bureau. GCT-PH1. Population, Housing Units, Area, and Density: 2000 Data Set: Census 2000 Summary File 1 (SF 1) 100-Percent Data Geographic Area: Iowa – Place (2000): [cited December 02, 2002] Available from World Wide Web: <[http://factfinder.census.gov/servlet/GCTTable?ds\\_name=DEC\\_2000\\_SF1\\_U&geo\\_id=04000US19&\\_box\\_head\\_nbr=GCT-PH1&format=ST-7](http://factfinder.census.gov/servlet/GCTTable?ds_name=DEC_2000_SF1_U&geo_id=04000US19&_box_head_nbr=GCT-PH1&format=ST-7)>
- Goldberger, Paul. 1980. “To Preserve the Visibility of Time.” *Old and New Architecture: Design Relationship*. Washington, D.C.: The Preservation Press, National Trust for Historic Preservation.
- Hale, Jonathan. 1994. *The Old Way of Seeing: How Architecture Lost its Magic (and How to Get it Back)*. New York, NY: Houghton Mifflin Company.

- Heffern, Sara. 2002. "When History is only Skin Deep: Is the preservation of historic buildings' facades really preservation?" In *Preservation Online* Washington, D.C.: Preservation. 2002 – [cited February 4, 2003]. Available from World Wide Web: <[http://www.nationaltrust.org/magazine/archives/arch\\_story/042602.htm](http://www.nationaltrust.org/magazine/archives/arch_story/042602.htm)>
- Jakubovich, Paul J. and Les Vollmert. 1995. *Good for business: a guide to rehabilitating the exteriors of older commercial buildings*. Milwaukee, WI: City of Milwaukee, Dept. of City Development.
- Jandl, H. Ward. 1982. *Preservation Brief #11: Rehabilitating Historic Storefronts*. Washington, D.C.: Preservation Assistance Division, National Park Service, U.S. Department of the Interior. [cited December 10, 2002]. Available from World Wide Web: <<http://www2.cr.nps.gov/tps/briefs/brief11.htm>>
- Jandl, H. Ward. 1986. *Preservation Brief #17: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, D.C.: Preservation Assistance Division, National Park Service, U.S. Department of the Interior. [cited May 9, 2003]. Available from World Wide Web: <<http://www2.cr.nps.gov/tps/briefs/brief14.htm>>
- Long, Barbara Beving. 1981. *Hometown Architecture: Changes in Iowa Towns and Farms*. Des Moines, IA: Central Iowa Regional Association of Local Government: Division of Historic Preservation.
- Longstreth, Richard W. c1987. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington, D.C.: Preservation Press.
- Mack, Robert C. and John P. Speweik. 1998. *Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings*. Washington, D.C.: Preservation Assistance Division, National Park Service, U.S. Department of the Interior. [cited March 22, 2003]. Available from World Wide Web: <<http://www2.cr.nps.gov/tps/briefs/brief02.htm>>
- Mumford, Lewis. 1931. *The Brown Decades: A Study of the Arts in America 1865 - 1895*. New York, NY: Harcourt, Brace and Company.
- National Register of Historic Places – IOWA (IA), Dallas County. *National Register of Historic Places Online*. [cited February 13, 2003] Available from World Wide Web: <<http://www.historicdistricts.com/ia/Dallas/state.html>>
- Nelson, Lee H. 1988. *Preservation Brief #17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*. Washington, D.C.: Preservation Assistance Division, National Park Service, U.S. Department of the Interior. [cited February 4, 2003]. Available from World Wide Web: <<http://www2.cr.nps.gov/tps/briefs/brief17.htm>>

- A Pictorial History of Dallas County: Two Centuries of People, Places & Things*. 2001. Marceline, MO: Heritage House Publishing.
- “Remuddling Medley.” *Old House Journal*. Online. 2003. [cited March 5, 2003] Washington, D.C.: John A. Pagliaro. Available from World Wide Web: <[http://209.164.8.65/magazine/2001/sep\\_oct/medley.shtml](http://209.164.8.65/magazine/2001/sep_oct/medley.shtml)>
- Reynolds, Angie, and Cathy Six. 1981. “If we’re going to have progress, we’re going to have changes”. *Wildrows*. Volume 4, Number 1: 67-80.
- Rifkind, Carole. 1980. *A Field Guide to American Architecture*. New York, NY: NAL Penguin Inc.
- Rybczynski, Witold. 2001. *The Look of Architecture*. New York, NY: Oxford University Press.
- The Secretary of the Interior's Standards for the Treatment of Historic Properties*. (Online) 1995. [cited March 5, 2003]. Available from World Wide Web: <<http://www2.cr.nps.gov/tps/secstan1.htm#intro>>
- Schoettle, B. Clarkson. 1983. “Keeping Up Appearances: Storefront Guidelines.” *Main Street* Washington, D.C.: National Trust for Historic Preservation.
- Stanek, Edward and Jacqueline. 1976. *Iowa’s Magnificent County Courthouses*. Des Moines, IA: Wallace-Homestead Book Co.
- Stern, Robert A. M. 1986. *Pride of Place: Building the American Dream*. New York, NY: American Heritage.
- Tromblay, Darren. 2002. “Welcome from the mayor.” *Adel Resident Guide*. Adel, IA: Dallas County News, Inc.
- Tyler, Norman. 2000. *Historic Preservation: An Introduction to Its History, Principles, and Practice*. New York, NY: W. W. Norton & Company.
- Wood, R. F. 1907. *Past and Present of Dallas County, Iowa*. Chicago: S. J. Clarke Publishing Company.
- Zagers, Julie (ed.). 1997. *Preservation Yellow Pages*. New York, NY: John Wiley & Sons, Inc.
- Weeks, Kay D. 1986. *Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, D.C.: Preservation Assistance Division, National Park Service, U.S. Department of the Interior. [cited May 8, 2003]. Available from World Wide Web: <<http://www2.cr.nps.gov/tps/briefs/brief14.htm>>
- Weeks, Kay D. 1996. Historic Preservation Treatments: Toward a Common Language. *Cultural Resource Management* Volume 19, No. 1: 32 – 35. Also available from World Wide Web: <<http://www2.cr.nps.gov/tps/common/index.htm>>

- What are the Listing Criteria?* 2003. In The National Register of Historic Places [database online—cited February 23, 2003] Washington, D.C. Available from World Wide Web: <<http://www.historicdistricts.com/faq.html>>
- What happened to America's Main Streets?* 2003. In The National Trust for Historic Preservation Main Street Program [database online—cited February 23, 2003] Washington, D.C. Available from World Wide Web: <<http://www.mainstreet.org/About/decline.htm>>