



EXCEPTIONAL PLACES

Woodbury County Courthouse NHL - Sioux City, Iowa

PEOPLE HELPING PEOPLE: A STORY OF A MENTOR'S ROLE IN MURAL ART

Carl Klein

The Woodbury County Courthouse in Sioux City, Iowa (NHL 1996), is considered the finest example of a Prairie-Style designed civic building in the United States. While the building's architecture, designed by William L. Steele, may garner acclaim, the courthouse's art also deserves attention. The paintings showcased in the rotunda represent the tradition of people helping people, a principle closely connected to twentieth-century Midwestern mural art and realized through the exceptional murals painted by artist John Warner Norton.

The associate architects of the Woodbury County Courthouse, George Purcell and William Elmslie, engaged Illinois mural artist John Warner Norton to design four murals for the mezzanine level of the rotunda. Norton created "a panorama of visual images reflecting historical, contemporary, and futuristic scenarios of importance to the courthouse visitors."¹ Above the entrance, Norton painted a court scene representing the administration of justice. On the south wall balcony, the mural depicts local farm life by portraying men and women who exemplify the strong American work ethic. The State of Iowa motto, "Our liberties we prize, our rights we will maintain," is emblazoned above the rotunda stairway and sets the tone for the third mural. This mural commemorates the soldiers and families of World War One. The final panel located above the north entrance characterizes progress by depicting a group of figures perched atop the area's hills looking toward the threshold of a new era. The Woodbury County Courthouse murals, completed in 1919, provide "a strong internal focal point within a structure consistently animated by spectacular architecture."²

John Warner Norton was born on March 7, 1876. He grew up in Lockport, Illinois, where his father founded the Norton & Company water-powered flour mill. After studying law at Harvard University, Norton attended the School of the Art Institute of Chicago (SAIC) in 1897 and 1889-1901, and exhibited his mural and easel work at the Art Institute of Chicago (AIC) starting in 1904. Norton completed his first major mural for Chicago's Cliff Dwellers' Club in 1909. He taught

mural art and other mediums at the School of the Art Institute of Chicago (SAIC) throughout the 1910s, 1920s, and the early 1930s, and did a number of murals in Chicago, including some for the Hamilton Park Field House (1916) and *Ceres*, a three-story depiction of the Roman goddess of grain, for the Chicago Board of Trade Building (1930), one of Norton's most famous commissions. After he completed the Woodbury County Courthouse murals, architects Purcell and Elmslie sponsored Norton's work in the National Farmer's Bank in Owatonna, Minnesota (1923, NHL 1976) and the First National Bank of Adams, Minnesota (1924). Elmslie also employed Norton to complete murals in the Capitol Building and Loan Association, Topeka, Kansas (1924), Peirce School, Chicago (1925-27), and the Old Second National Bank of Aurora (1925).

Norton's influence, however, extended further than his individual works. While teaching at SAIC between 1910 and 1933, John Warner Norton instructed several muralists, including Archibald Motley, Jr., Thomas Lea III (Tom Lea), John Stuart Curry, and Ethel Spears, who would later have their careers furthered by federal programs sponsoring unemployed artists and their work. After the Stock Market Crash of October 1929, almost one out of every four Americans was out of work. Influenced by a suggestion to President Franklin D. Roosevelt from George Biddle, the president's former classmate and a muralist, the New Deal implemented four programs sponsoring artists, the Public Works of Art Project (1933-34), the Treasury Department Section on Painting and Sculpture (1934-1943), the Treasury Relief Art Project (TRAP), and the Works Progress Administration (WPA) of 1935-1943. The WPA operated the Federal Art Project (FAP) and funded TRAP's mural and other work.

By the program's conclusion in 1943, the official record of WPA-commissioned works totaled over 100,000 easel paintings in oil, watercolor, tempera, and pastel; nearly 18,000 pieces of sculpture; about 2,500 murals; and some 250,000 prints of more than 11,000 designs. The strength and

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Woodbury County Courthouse Rotunda
Murals by John Warner Norton
Sioux City, Iowa

The History and National Register Programs at the Midwest Regional Office of the National Park Service offer this newsletter as a forum of information for NHL owners and the public we serve. We hope you find our articles helpful and informative, and we welcome your suggestions for future issues.

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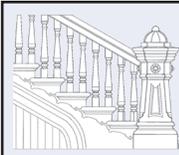
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Watch those Thumbs!

Mark Chavez

This issue of "Splinters" explores the history of nails as fasteners and of nail-making.

Nails may seem like a relatively modern and key material for frame construction; however, they have been in existence for thousands of years. Bronze nails found in Egypt have been dated to 3400 BC.¹ In Great Britain, early evidence of large scale nail making comes from Roman times 2000 years ago. Any sizeable Roman fortress would have its 'fabrica' or workshop where the blacksmiths would fashion the metal items needed by the army. They left behind 7 tons of nails at the fortress of Inchtuthil in Perthshire.²

Early wrought iron nails were made by heating iron ore with carbon to form a dense mass of metal which was fashioned into square rods and left to cool. A blacksmith would then reheat the rods in a forge, cut off a length and hammer all sides reshaping the rod into slimmer and slimmer profiles, with one end sharpened to a point. The pointed rod was reheated and cut off. The remaining smaller piece would be inserted into a hole in a "nail header" or anvil and with four blows of the hammer, a shallow pyramid shape known as a rosehead would be shaped on the side opposite the point, the nail "head."³ The most common head shape was the rosehead; however, broad "butterfly" (with two roughly equal triangular flanges), or narrow L-heads (with a single flange, producing an overall shape of an elongated "L") also were crafted. L-head nails were popular for finish work, trim boards, and flooring.⁴



Figure 1 - An original 7" long Roman nail found in Scotland
Source: <http://www.glasgowsteelnail.com/nailmaking.htm>.

Around 1600 the first machine for making nails appeared in the United States' colonies. The "Oliver" (Figure 2) was a spring tilt-hammer operated by the foot of the worker. One end of the hammer was fitted to a wooden treadle by a crank. After the hammer had delivered its blow it was brought back to the vertical by a spring pole fixed to the beams of the nail shop. The weight of the hammer varied from just a few pounds to 30 pounds. When thick iron was being cut, as many as three people would operate the Oliver by jumping in turn upon the treadle. The work was very hard, for it has to be remembered that besides working the Oliver the hand hammer was being used and the bellows [for the forge] had to be blown.⁵

Three types of nails have been produced throughout history: hand-wrought (as described above), cut, and wire nails.



Figure 2 - Nailmaking Oliver.
Source: <http://sedgleymanor.com/trades/nailmakers2.html>

Thomas D. Visser's description of cut and wire nails:

"Between the 1790s and the early 1800s, various machines were invented in the United States for making nails from bars of iron. The earliest machines sheared nails off the iron bar like a guillotine. The taper of the shank was produced by wiggling the bar from side to side with every stroke. These are known as type "A" cut nails. At first, the heads were typically made by hand as before, but soon separate mechanical nail heading machines were developed that pounded a head on the end of each nail. This type of nail was made until the 1820s.

"By the 1810s, however, a more effective design for a nail making machine was developed; it flipped the iron bar over after each stroke. With the cutter set at an angle, every nail was sheared off to a taper. With the resulting nails thus all oriented in the same direction, it became possible for the same machine to automatically grip each nail and form a head in a continuous mechanical operation. Nails made by this method are known as type B nails.

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NATIONAL HISTORIC LANDMARKS AND THE NETWORK TO FREEDOM

Michele Curran

Recognizing that all human beings embrace the right to self-determination and freedom from oppression, the historical Underground Railroad (UGRR) sought to address the injustices of slavery and make freedom a reality in the United States. The National Park Service Network to Freedom Program (NTF) through shared leadership with local, state, and federal entities, as well as interested individuals and organizations, promotes programs and partnerships to commemorate, preserves sites, and other resources associated with, and educate the public about the historical significance of the UGRR. The following National Historic Landmarks (NHLs) in the NPS Midwest Region are also listed on the Network to Freedom. Visit the NTF website at: www.nps.gov/subjects/ugrr/ntf_member/ntf_member_database.htm



Poison Spring Battlefield (1994): Bluff City, Arkansas

This battlefield is part of a thematic NHL called the "Camden Expedition Sites." Union losses included 117 dead and 65 wounded were soldiers from the First Kansas Colored Infantry.



Levi Coffin House NHL (1967): Fountain City, Indiana
(Photograph Courtesy of Levi Coffin House and waynet.org)

The house was the home of Levi and Catharine Coffin from 1839 to 1847. During that time it is estimated that the Coffins aided an average of 100 freedom seekers a year.



Eleutherian College NHL (1997): Lancaster, Indiana

The founders of Historic Eleutherian College were active in the Underground Railroad and formed the college in 1848-49 for the purpose of educating all students regardless of race or gender.



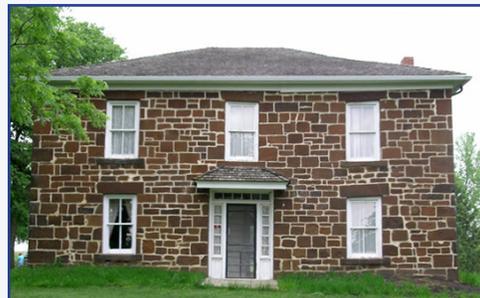
Owen Lovejoy House NHL (1997): Princeton, Illinois
(Photograph Courtesy of Owen Lovejoy Homestead)

The house is an 1838 Greek Revival style building and was the home of the Denham and Lovejoy families for nearly 100 years (1838-1931). It is also one of the best documented Underground Railroad Stations in Illinois.



Madison Historic District NHL (2006): Madison, Indiana

Georgetown became home to African Americans by the 1830s and then developed into an Underground Railroad network. Sixty-four percent of the neighborhood from that time exists today.



Rev. George B. Hitchcock House NHL (2006): Lewis, Iowa

Built in 1856 by Congregational minister George B. Hitchcock, the house served as a station for fugitive slaves escaping from Missouri and from Kansas Territory during the "bleeding Kansas" period.

NHLs and NTF continued on page 8

AN UPDATE FROM THE CHIEF

Donald L. Stevens, Jr.

Last year the Missouri River was lapping at our parking lot; this year aqua dry. Like most communities in the Midwest, the drought and record heat in Omaha are a challenge. Yet four bright summer interns helped us and the National Historic Landmark program stay energized. Carl Klein, Philadelphia University, did a wonderful job coordinating this newsletter in a new Adobe InDesign format. Kayla Hassett, Ball State University, and Hilary Retseck, Indiana University/Purdue University Indianapolis, nailed down the text and illustrations on seven theme essays with 40 property descriptions for a National

Register Travel Itinerary for the Madison, Indiana, NHL three-quarters-of-the-way through summer and came looking for more work. Holly Staggs, University of Nebraska, contributed a fine article on the large Pike-Pawnee NHL site on the Republican River.

The regular crew had a robust year too and maintained their high standard of service. The "Magnificent Seven," Rachel, Dena, Mark, Michele, Geoff, Alesha, and Vergil continue working on scores of NHL documentation and assistance projects in all thirteen states of Midwest Region. This newsletter highlights six newly designated Midwest landmarks. Among the documentation projects they are pursuing update on three existing NHLs:

Illinois and Michigan (Illinois), Fort Smith (Arkansas), and Fort Union Trading Post (North Dakota) NHLs and a condition assessment on the Blood Run (Iowa/South Dakota) NHL.

In Washington, our NHL colleagues led by Historian Alexandria Lord are busy with national Latino American, Women's History, and Asian/Pacific Islanders NHL initiatives. Dr. Lord is preparing a cooperative agreement with the National Collaborative for Women's History Sites through the organizations president Historian Heather Huyck. The agreement calls on the Collaborative to provide the NPS a list of experts in Women's History, co-organize a workshop (open to the public) on the initiative, and to help the NPS nominate individual NHLs. ◊

CONTESTED VILLAGE ON THE REPUBLICAN RIVER: THE PIKE-PAWNEE VILLAGE NHL

Holly Staggs



Nebraska Historical Marker at the Pike-Pawnee Village
Near Guide Rock, Webster County, Nebraska

With an estimated population of over 12,000 in the 1800s, the Pawnee historically were one of the most powerful Native American tribes on the Great Plains. The Southern Pawnee were divided into three bands—the Kitkehahki (Republican), the Pitahawiratas (Tappage), and the Chauis (Grand), who were often in conflict the Skidi (Wolf) band of Northern Pawnee. These semi-sedentary people practiced maize horticulture, hunted bison, lived in earthlodges, and shared complex religious views. Thanks in part to the numerous ethnohistories on the Pawnee, their unique traditions and subsequent evolution of those traditions have been well documented by 19th and 20th century explorers, missionaries, and historians. The Pike-Pawnee Village Site in south central Nebraska on the Republican River, is one of the largest Pawnee villages in the region and amply reflects these attributes.

The Pike-Pawnee Village Site, also known as the Hill Farm site (25WT1) and the Republican Pawnee Village, covers 276 acres. It was occupied from about 1775 to 1830 and consisted of at least 102 recorded earthlodges, five burial mounds, two ball courts, and a council house. The site is best known as the Pawnee village visited by 26-year-old Lieutenant Zebulon Pike and an army of 22 men in 1806. Pike's exploratory mission was meant to secure an alliance with the Pawnee and acquire supplies and interpreters to then secure a subsequent alliance with the Comanche. Designated a National Historic Landmark in 1964, the Pike-Pawnee Village Site is important as one of the most documented Republican Pawnee village sites in the region.



Portrait of Zebulon M. Pike
(engraving by David Edwin)

Only days before Pike's arrival, the village was visited by the impressive Spanish Lieutenant Facundo Melgares (who would later serve as the last Spanish governor of New Mexico) and over 300 soldiers. During the early 19th century, Spaniards and Americans were both seeking to map and control lands west of the Mississippi, and establishing positive relations with the Native American tribes was seen as a necessity. When Pike saw the gifts left by the Spaniards, including a Spanish flag, he set up camp next to the village in

hopes of reversing the emerging Spanish influence on the Pawnee. Pike and his men spent a week at the village, attempting to gain the trust of the Pawnee Chief Characterish. He presented gifts to the Pawnee at a council and persuaded the chief to replace the Spanish flag with an American flag if only temporarily. Pike's journal was published in 1810 and proved to be a valuable account in regards to recording the Pawnee villages on the Plains. Pike later wrote in his extensive reports that the Pawnee region in central Nebraska could support, "a limited population" for prospective settlers.

Archeology conducted at the Pike-Pawnee Village demonstrates the extensive trade that occurred between the Pawnee and the Spanish, British, French, and American partners, as well as the profound effects of that trade. The various field investigations carried out by Asa Thomas Hill in the 1920s, the Works Progress Administration in 1941, and the Nebraska State Historical Society in 1987 revealed an overwhelming presence of exotic trade goods versus traditional Pawnee items, indicating the rapid pace of cultural change that was occurring among the Pawnee following the 1803 Louisiana Purchase. Excavations uncovered over 20,000 artifacts, with 47% being of Euro-American origin. Most of the non-native artifacts were tools, such as knives and iron arrowheads. Artifacts considered important symbols of wealth and status, such as European clothing, beads, buttons, coins, peace medals, and other types of jewelry, were mainly found in the burials excavated by early investigators.

The initial archeological investigation of the site was also significant in resolving a long-standing dispute, which some have termed "the war between Nebraska and Kansas," over the true location of the village that Pike and his men visited in 1806. Around the end of the 19th century, differing opinions had arisen between historians in Nebraska and Kansas as to the site's location. The Kansas historians claimed that the village that Pike visited was represented by a site discovered in the 1870s near the city of Republic in Kansas. The state even erected a monument there in 1901 and held several days of ceremonial observances in 1906 for the 100th anniversary of the flag incident. Authorities in Nebraska, however, were certain that the actual village site lay north of the Kansas-Nebraska border.

Archeologist Asa Thomas Hill, who had attended the 1906 celebrations in Kansas, was one of many people not satisfied with recognizing the Republic, Kansas site as the location visited by Pike in 1806. Hill eventually focused attention on what would come to be known as the Hill Farm site, located near the town of Guide Rock in Webster County, Nebraska, some 25 miles farther up the Republican River, and his excavations of the 1920s ultimately confirmed his theory to the satisfaction of all. While Pike-Pawnee Village is the site historically associated with Zebulon Pike, in recent years substantial archeological research has been conducted at the Pawnee village site in Kansas, now commonly called the Kansas Monument site (14RP1). Indeed, given the fact that investigations there doubtless would help further illuminate the Pawnee tribe, that site may merit consideration for NHL status based on its potential research significance.

While a few earth lodge depressions appear as the only visible remains today, the Pike-Pawnee Village site contains preserved archeological deposits that can enhance our understanding of Pawnee life on the Plains, as well as Pawnee relations with Euro-American explorers. Further, the Pike-Pawnee Village Site has the potential to yield nationally significant information related to the relatively obscure cultural evolution of the Pawnee tribes. ♦

Holly Staggs is a graduate student in anthropology at the University of Nebraska. Preparation of this article was done under an internship with the Midwest Archeological Center in Lincoln, Nebraska.

SETTING THE SCENE: A GUIDE TO CULTURAL LANDSCAPES

Geoffrey Burt

What typically comes to mind when you think of National Historic Landmarks (NHLs)? Perhaps the first thing you envision is a building of some sort, such as the Grand Hotel on Mackinac Island in Michigan, or the F. Scott Fitzgerald House in St. Paul, Minnesota. You might envision an entire historic district such as the Village of Mariemont in Ohio or New Harmony, Indiana. You may be aware of other property types such as bridges, boats, tunnels, stadiums, canals, memorials, monuments, and tunnels. But there are places such as historic sites, cemeteries, urban parks and green spaces, farmsteads, ranches, estates, mines, battlefields, even caves that have been designated NHLs. The latter examples are considered types of cultural landscapes—resources that augment the extensive range and diversity of nationally significant places, illustrating the mosaic of our multifaceted history and culture.

The identification, evaluation, and registration of landscapes to the National Register of Historic Places or designated as NHLs has increased markedly since the need for landscape preservation was initially acknowledged in the late 1970s and early 1980s. The concept of cultural landscapes has evolved over time and eventually was identified by the NPS as a distinct cultural resource category. Cultural landscapes reflect the myriad ways humans have adapted to, used, manipulated and transformed the natural environment. They have been defined in a variety of ways over the last 20 to 30 years, but it is important to distinguish between an all-encompassing cultural landscape, as viewed from a human geographical perspective, and historically significant cultural landscapes, those that have been evaluated using the criteria and process established by the National Register of Historic Places.

Although the term “cultural landscape” is often used interchangeably with “historic landscape,” NPS views the former as an overarching term subdivided into four types (not mutually exclusive): historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.

- Historic sites are defined as landscapes significant for their association with a historic event, activity, or person; the location of a prehistoric or historic occupation or activity. In many cases above-ground constructed features are gone, but this is not always the case.
- Historic designed landscapes are those that were consciously designed or laid out by a landscape architect, architect, engineer, or horticulturalist according to design principles or styles. They also include those associated with important persons, trends, or events in the history of landscape architecture.
- Historic vernacular landscapes illustrate people’s values toward and connections with the land and reflect patterns of settlement, use, and development over time. Aesthetic values play less of a role in vernacular landscapes, while function and use over time contributes considerably to the layout of these landscapes.
- Ethnographic landscapes (also traditional cultural landscapes) are associated with traditionally associated groups or communities and contain a variety of natural and cultural resources that associated communities use, value and ascribe meaning and significance.

Cultural landscapes can be instantly recognizable, such as Frederick Law Olmsted’s Central Park in New York or Jens Jensen’s Columbus Park in Chicago, and these are examples of landscapes that were



Dan Kiley designed landscape
North Christian Church NHL, Columbus, Indiana

designated specifically for their significance as historic designed landscapes. More commonly, others are quite subtle and can easily be misunderstood or unidentified. A historic district, viewed as a cultural landscape, reinforces the importance of tree-lined streets, open green spaces, distinctive streetscape materials, spatial patterns, small-scale amenities, etc.—an assemblage of characteristics that collectively define the historic character of the place. Regardless of type, all landscapes are dynamic and experience continual change. Due to their inherent fragility, they can be subjected to damage, impairment or destruction, whether incrementally or through a sudden and irreversible impact. In addition, while tangible aspects such as vegetation, water, topography, and built components form the visual organization and historic character of a landscape, there are also intangible aspects, such as patterns of land use, responses to natural systems, and cultural traditions, beliefs, customs and practices that must be considered.

Throughout the 1990s, the NPS provided guidance and recommendations for the identification and preservation of cultural landscapes, to be used as a basis for planning and management decisions. Chief among these were National Register Bulletins for evaluating and nominating a variety of landscape types. NPS Preservation Brief (#36) entitled “Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes” was the first NPS publication to provide comprehensive information on research, survey, evaluation, treatment, and maintenance. More extensive direction and recommendations were offered through The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes (1996). Since their release, these publications have provided incalculable assistance and guidance for understanding what is meant by the concept of cultural landscapes and ensuring that critical components and characteristics are considered in preservation planning. (The Guidelines for cultural landscapes are available online via: <http://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm>. Additional Standards and Guidelines available via: <http://www.nps.gov/tps/standards.htm>.)

Awareness has increased recently as to the importance of recognizing cultural landscapes, their associated characteristics, and features in both National Register and National

Cultural Landscapes continued on page 11



**Greendale Historic District —
Greendale, Wisconsin**

One of three government-sponsored “greenbelt” communities built during the Great Depression, Greendale represents highly significant aspects of New Deal housing policy that, in tandem with innovative financing reforms, set the stage for the postwar suburbanization of American cities. It is considered an “idealized” model of American garden-city planning, and is notable for its application of the Neighborhood Unit Plan, innovative techniques for grouping small houses and principles of landscape design. Distinctive are the integration of formal and informal design, spacious parks and open space, inclusion of garages in 90 percent of the homes, and separation of vehicular and pedestrian circulation systems.



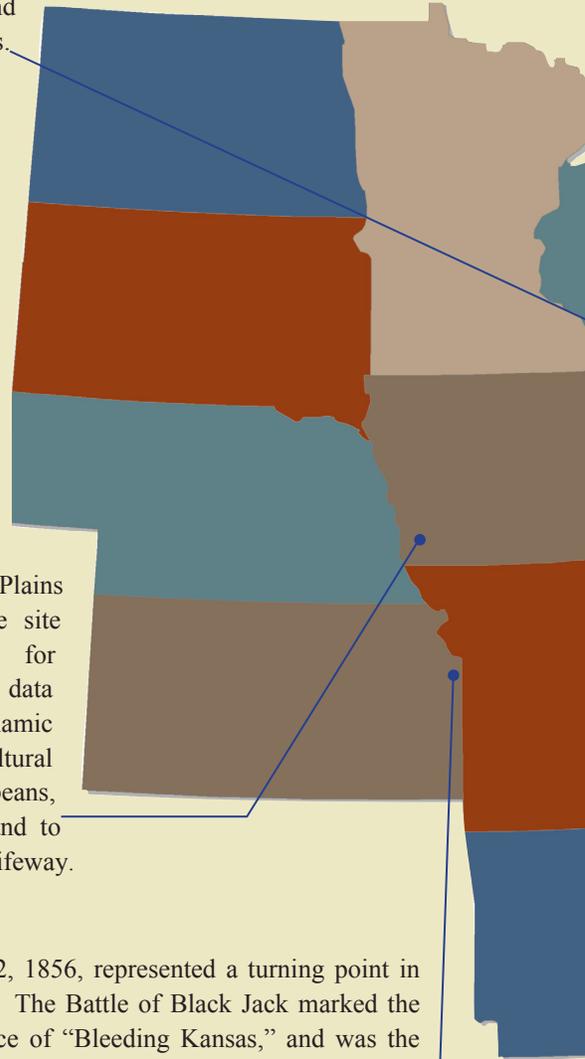
**Davis Oriole Earthlodge Site —
Mills County, Iowa**

The Davis Oriole Earthlodge Site, located near Glenwood in Mills County, Iowa, contains the exceptionally well-preserved intact remains of an earthlodge, the predominant Plains Village Pattern dwelling type. It embodies all the distinctive characteristics of homes built by indigenous farmers around 700 years ago and typifies Native American sites of the Nebraska Phase of the Central Plains Tradition (AD 1250-1400). The site is also nationally significant for the important archeological data it possesses relating to a dynamic period of increasing agricultural intensification involving corn, beans, and many other native crops, and to the inception of a sedentary lifeway.



**Black Jack Battlefield —
near Baldwin City, Kansas**

The three-hour conflict of June 2, 1856, represented a turning point in the march toward the Civil War. The Battle of Black Jack marked the culmination of escalating violence of “Bleeding Kansas,” and was the nation’s first military conflict fought over the issue of slavery using accepted military practices. The encounter would be the first of a series of armed conflicts, and reflected growing national friction over slavery. Both the battle and subsequent national press coverage introduced John Brown to the nation. The battle was a spark that propelled Brown toward ever-increasing levels of violence. His call for armed resistance to slavery, and the actions that began at Black Jack, moved the national debate over slavery from one of words to one of violence.

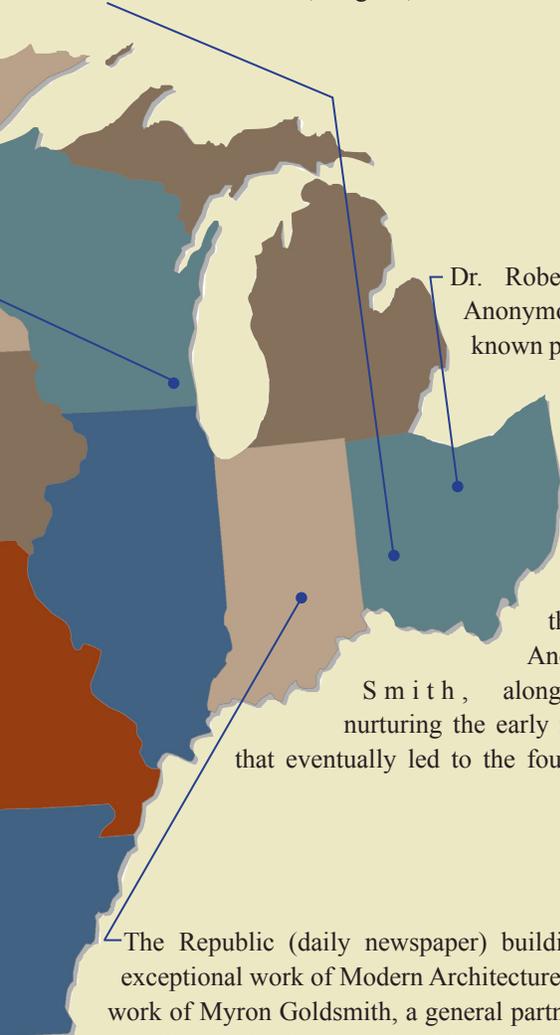


HISTORIC LANDMARKS DESIGNATIONS

Following World War I and II as public sentiment swelled in response to returning soldiers in need of treatment and therapy, the Federal government pushed for the modernization of health care for veterans across the nation. The Central Branch, National Home for Disabled Volunteer Soldiers (NHDVS)/Dayton VAH represents an evolution and shift in Federal care for veterans starting in World War I (1917), the end of an era in veterans care under the NHDVS model, the consolidation of veteran's benefits and the establishment of the Veterans Administration (VA) in 1930, and into the 1950s when the Dayton campus underwent an extensive building program to modernize medical, surgical, and domiciliary care for a new wave of veterans.



**Central Branch, NHDVS —
Dayton, Ohio**



Dr. Robert Smith, known in Alcoholics Anonymous as “Dr. Bob,” was the second known person to achieve permanent sobriety using the Alcoholics Anonymous principles. He is therefore considered, alongside Bill Wilson, as the co-founder of the movement, which started in 1935. The Smith’s home is located in the town that is popularly considered the birthplace of Alcoholics Anonymous. Smith’s wife, Anne

Smith, along with Lois Wilson, is credited with nurturing the early movement among family members that eventually led to the founding of Al-Anon Family Groups.



**Dr. Bob’s Home —
Akron, Ohio**

The Republic (daily newspaper) building is nationally significant as an exceptional work of Modern Architecture and one of the best examples of the work of Myron Goldsmith, a general partner in the firm Skidmore, Owings & Merrill (SOM), also a leader of the Second Chicago School of Architecture and a highly respected architect, architectural theorist, writer, and educator. It is an important example of the firm’s work and its contributions to the development and organization of large architecture firms after World War II. SOM was responsible for the architecture and engineering of the building, the choice of the site and the landscape design, creating the building’s interiors, and providing guidance for its art program. The Republic, completed in 1971, was a small building for SOM, and few buildings of this size received so much attention by SOM. ◇

(Photograph Courtesy of Louis Joyner)



**The Republic —
Columbus, Indiana**

CAN FACEBOOK BE BENEFICIAL TO NHLs?

Alesha Hauser

You've heard of 'social media' and maybe looked at Twitter and checked out someone's Facebook (FB) profile, but why does this matter to National Historic Landmarks (NHLs)? Many believe that FB is only for private use for an individual to update their status, tell friends what they are up to, and upload pictures. However, FB has become so much more and several NHLs are using it to their advantage. There are currently 155,707,900 FB users in the United States alone. National Parks, National Park Service Programs, and NHLs are among the users that are utilizing FB as a marketing tool.

Merriam-Webster defines 'social media' as "forms of electronic communication (as Web sites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages, and other content (as videos)." Social media and in this case, FB pages are becoming increasingly important as a non-traditional way to be found and to engage with interested individuals. People are no longer watching TV ads and going through junk mail. Instead they use search engines and visit social networks for answers to their questions. FB is popular among all age groups and is probably the best way to engage with those age groups 18-25 and 26-34 who together make up around fifty percent of users (checkfacebook.com).

If you think FB can benefit your NHL then setup a FB page. After all, it's free! To setup a FB page, you must first have a FB login and setup a profile. A FB profile is the human equivalent of a FB page for an NHL. However, it is not necessary to fill out all of your profile information in order to create a page for your NHL. It simply creates a human connection for your NHL and you as administrator of your NHL page, which can be changed later. After you have your profile then click on 'create a page.' It is important to choose the correct name of the NHL and to categorize the page using the correct template whether the NHL is a local business or place, company, organization or institution, community, etc. Next, it is important to completely fill out the information page because this is keyword optimized so that the NHL will show up in search engines. Please consult the rules and size guidelines for the NHL image or logo to be used on the page and be sure to post a code of conduct to those interacting with your page.

Now that the NHL has a FB page it is time to generate content. Spur conversation by asking questions, publishing polls, re-posting fan

comments, and commenting when someone mentions the NHL. If you have a blog, the foundation for your content can come from blogging. You can create promotions, contests, and sweepstakes and solicit content where users can then vote for their favorite. It is important to let users guide the content. You can also use fan submitted photos, insert media links, and poll your site visitors. FB even makes it possible to invite users to bricks and mortar events, parties, concerts, on-line events, etc. Remember, when a FB user 'likes' a page, RSVP's to an event, or comments on an NHL's page, the activity can show on their news feed, which is an ever flowing river of information, for all their friends to see!

Most importantly, content must be fresh, constant, and inherently social. Social media guru Lisa Ann Landry suggests posting to FB three to four times a day when your target audience is present. In order to make your page successful, Landry recommends one hour of daily FB CPR (Comment, Post, Reply) broken into thirty minutes each in the morning and evening. Content ideas can come from brainstorming, already printed material, fans, news, etc. Find your 'voice' so that posts are personal and authentic. You can even create a theme for the day and tweak that theme four times throughout the day to appeal to different personalities. It is possible to repurpose content, but don't duplicate. Choose content that offers value to the fans of your NHL and drive them to your goals without being too promotional. To be social, involve customers and fans and value their input. Give readers something to do, watch, or play that motivates them to share your content with their friends.

Remember that interaction is key because FB understands that a user can't read all their friend's status updates. FB wants you to see stories that are the most relevant and important to you in your newsfeed. This is why FB developed EdgeRank, the algorithm that determines which 'edges' or stories are displayed (and in what order) on your newsfeed. The EdgeRank score is based on affinity or a user's interaction with the friend or page who published the content object, the level of interaction so that comments receive a higher score than clicking like, and timeliness meaning that fresher content has a better chance of being posted on a user's newsfeed than older content. Keeping this information in mind, go forth and share the knowledge, wisdom, and expertise of your NHL! ◇

NHLs and NTF continued from page 3



John Rankin House NHL (1997): Ripley, Ohio

Built in 1828 and located on Liberty Hill which overlooks the Ohio River, the Rankin home was a perfect choice to become a stopping point on the Underground Railroad.



John P. Parker House NHL (1997): Ripley, Ohio

Parker, a formerly enslaved African who purchased his freedom, became a crusader to abolish slavery with his courageous work as a conductor on the Underground Railroad.



Milton House NHL (1998): Milton, Wisconsin

Built by Milton's founder, Joseph Goodrich, a staunch abolitionist and member of the Seventh Day Baptist Church, who secretly harbored freedom seekers in the cellar of the Milton House. ◇

dignity of common men and women as they faced difficult circumstances was a recurring theme in public artwork.³ As William F. McDonald wrote in 1969, “Between 1933 and 1943, and more intensively between 1935 and 1939, the government of the United States, through its relief agencies and more particularly through the Works Progress Administration (later called the Work Projects Administration), supported and subsidized an arts program that in material size and cultural character was unprecedented in the history of this or any other nation. The heart of the program was Federal Project Number One...which existed as part of the Works Progress Administration between 1935 and 1939 and included within its compass art, writing, music, theater, and historical records.”⁴

The Illinois Art Project (IAP), the regional division of the WPA/FAP that existed from 1935 to 1943, allocated 316 murals of which 233 were completed throughout the state, but of these approximately 150 were extant as of 2002. Among those destroyed was the mural *Negro Children*, created for the Nichols School Music Room, Evanston, Illinois, by John Norton student Archibald Motley, Jr. The IAP’s gallery featured paintings by New Orleans-born Motley, that “stressed the correction of social ills.” The WPA/FAP sponsored the South Side Community Art Center, which was dedicated by Eleanor Roosevelt in May of 1941. The center helped launch the careers of many black Chicago artists, including the Englewood High School and SAIC graduate Archibald Motley. Motley completed a mural for the Wood River Post Office in Wood River, Illinois, called *Stagecoach & Mail* (1937). Western Illinois University and the Art Institute of Chicago also have both long-displayed his art. Earlier, his perceptiveness was shown by *Mending Socks* (1924-27) and paintings from a trip to Arkansas, *Uncle Bob*, *Landscape*, and *Landscape-Arkansas*, done around the time he won the Harmon Foundation Award (1928) and a Guggenheim Fellowship (1929).

Tom Lea, who served as John Norton’s apprentice between 1927 and 1932, helped Norton with his prominent mural for the concourse ceiling for the old Chicago Daily News Building (1929, removed 1993). In 1930, Norton encouraged Lea to study art in Europe. Upon his return, Lea worked with Norton until 1933. During his career, Lea was employed to paint murals by the WPA/FAP. While living in Santa Fe, New Mexico, and El Paso, Texas, he painted post office murals for the U.S. Department of the Treasury, including the locally often-praised 1939 mural *Back Home, April 1865*, for the Pleasant Hill, Missouri, post office. His *Pass of the North* mural for the old federal courthouse in El Paso was painted in 1938.

John Stuart Curry was another prominent Norton student. After his studies ended at SAIC in 1918, Curry became widely known for *Baptism in Kansas* (1928). After being sponsored by the Public Works of Art Project, in 1936 he became the first artist-in-residence at the College of Agriculture, University of Wisconsin. His two murals

for the Department of Justice building in Washington, D.C., *Western Migration* and *Justice Defeating Mob Violence*, were followed in 1938 by murals for the new Department of Interior building (including *The Homestead* which shows the family of a Civil War veteran along the banks of the Arkansas River in Kansas, following Abraham Lincoln’s signing of the Homestead Act in 1862). In 1941-42, Curry completed murals for the lobby of the First National Bank in Madison, Wisconsin, and the Law School Library at the University of Wisconsin in Madison (*Freeing the Slaves*). As 1942 concluded, Curry realized he was not going to be able to finish his murals for the Kansas State Capitol (1937-1942) before his death. He was able to install *Kansas Pastoral* and *Tragic Prelude*, the latter with a famous portrayal of John Brown, in the state capitol in Topeka. Studies for additional uninstalled murals were purchased by the Kansas state government in 1992.

Ethel Spears served as a rare example of a female muralist. Under Norton’s supervision in 1923, she painted two murals for the Tea Room at AIC and had her first solo exhibition at SAIC. She exhibited at the AIC seven times between 1926 and 1938. She was commissioned to do murals at the Lowell School, Anderson Playground, Carroll Community House, and Barrie Community House, all in Oak Park, Illinois. Spears worked on murals for the Research Hospital Crippled Children’s Ward in Chicago, Oakton School in Evanston, and Cook County Hospital in Chicago. In the 1930s she worked for the mural division of the Illinois Art Project. In 1936, she painted *Horses from Children’s Literature*. Intended for the Louis Nettlehorst Elementary School’s library, Chicago, it was installed by 1940. Spears also painted *The Life of Carl von Linne [Carolus Linnaeus, 1707-1778]* in 1939. It was painted for Carl Von Linne Elementary School, Chicago, to honor the classifier of organisms from the plant and animal kingdoms. The mural was dedicated in 1944. Between 1937 and 1961, Spears was Norton’s successor as a teacher at SAIC. She painted for the public library in Rochelle, Illinois, and the U.S. Post Office in Hartford, Wisconsin (a mural later moved to an art gallery).⁵

Although George Elmslie and William Purcell’s referrals bolstered John Warner Norton’s career as a muralist, his teaching at the SAIC and the WPA-aided mural art of his students tell the story of people helping people for the sake of art. ♦



White Terra Cotta Frames Mural
Mezzanine Level of Woodbury County Courthouse, Sioux City, Iowa

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3. “A New Deal for the Arts[:] WPA Artwork from the Chicago Public Schools (CPS) Collection,” an exhibit produced to travel to several CPS schools throughout the city during 2002 and 2003.
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BRINGING BACK ST. CROIX RECREATION DEMONSTRATION AREA

Dena Sanford

On the morning of July 2, 2011, thousands of acres of trees in the heart of the St. Croix State Park, approximately 60 miles northeast of Minneapolis, on the St. Croix River, looked as if they had been involved in a giant game of “Pick-Up Sticks”. The evening before, straight-line winds that topped 100 miles per hour slammed through the state’s largest park, located in eastern Minnesota. Within the next two weeks, additional severe storms, flooding and tornadoes would fell more trees, snarling campgrounds, and blocking roads and hiking trails. Beneath the downfall of pine and hardwood, some seventy park structures sat damaged or crushed. Fifty-seven of these had been built by the Civilian Conservation Corps (CCC) in the 1930s, as part of the creation of the St. Croix Recreation Demonstration Area (RDA)—the precursor to today’s state park. Remarkably, no one was injured; the park had just been shut down July 1 following a state budget impasse that closed all state parks.

Although the state resolved its financial issues and reopened many state parks on July 22, it would take two months for St. Croix to again welcome the public. Just clearing roadways sufficient for crews to further access the park required two weeks, and trail work lasted through August. During the initial clean-up, and subsequent recovery planning, the Minnesota Department of Natural Resources (DNR), took care to bring back life to the badly damaged park, which had been designated a National Historic Landmark (NHL) in 1997.

Of forty-six RDA/state parks planned by the National Park Service (NPS) during the New Deal, the St. Croix RDA was the largest and one of the best examples of such Depression-era planning and design in the country. The RDAs were a new type of state park, accommodating private non-profit organizations that provided summer camps for youths. The RDAs were also intended to “retire” marginal agricultural lands. Located on the St. Croix and Kettle rivers, this area had been logged over by 1915. The St. Croix RDA began in 1934 with the purchase of 18,000 acres. Under the direction of the NPS, the CCC and the Works Progress Administration transformed the lands into group camps, administrative areas, and campgrounds. Developed areas were established with careful consideration of topography, viewsheds and future reforestation. Swimming pools, open meadows, separate hiking and bridle trails, automotive roads and plantings were designed and created to encourage outdoor sports and activities.

Forest management during the CCC era had a direct impact on the species diversity and forest appearance today; therefore, the losses resulting from the July 1 storm were doubly significant. Within the nearly 34,000 acre park, the DNR estimated that approximately 11,000 acres had at least 50% tree damage, and 9,600 of those acres lost 75-100% of the trees. The DNR removed downed

trees to reduce fuel loads, and pest breeding grounds. While the state intends to restore the park’s historic landscape (including rare Pine Barrens and Oak Savanna habitat), where damage was most severe, the landscape will more closely resemble a prairie.

The process of restoring the natural resources will take years, whereas work on the built environment is already underway. In order to effectively understand the scope of damage and treatment needs for the large number of damaged resources, the DNR hired architectural and engineering consultants with backgrounds in historic architecture to provide technical assistance. The DNR applied for and received emergency funds from the Federal Emergency Management Agency (FEMA).

St. Croix contains 164 Rustic style buildings and structures built between 1934-1942. Roughly half had been damaged in the July 1 storm. The buildings ranged from simple frame Adirondack-type shelters to masonry and log cabins; frame garages and a wood shed. Much of the impact was to roofs and chimneys, in a few instances, buildings were completely crushed. Treatment ranged from

replacement of shingles; to repair or replacement in-kind of historic decking log or frame trusses; and reconstruction of demolished buildings, reusing as much as possible surviving material.

The DNR was required by law to consultation with both the Minnesota state Historic Preservation Office (SHPO) and the NPS, due to St. Croix’s status as an NHL. In order to facilitate the review process, the DNR contacted our office, the SHPO and FEMA simultaneously, with the NPS and SHPO providing responses to FEMA within a 30-day review

period. Over the course of the past winter and into the summer of 2012, regular telephone and conference calls ensured that the process remained on track, and resolved questions or issues that arose, in a timely manner. Just over one year after the storm, the DNR has completed its consultation, and is actively engaged in final preservation work.

The St. Croix NHL has survived other damaging storms in the past, but none as severe as the July 1 storm. A July 2008 storm mangled trees across 420 acres, and a blowdown in 2005 damaged an area roughly three times that size. In neither of these previous storms were buildings or structures damaged.

The July 1 damage had been caused by a number of severe thunderstorms that swept across the upper Great Plains that day. Hurricane-force wind gusts wrecked destruction on parts of South Dakota, Minnesota, Wisconsin and Upper Michigan, and a tornado touched down in northwest Wisconsin. In Wisconsin’s Burnett county, thirty-nine people were injured. ◇



St. Johns Landing Group Camp, Lodge
Image by Lynn Ellis, courtesy Minnesota Department of Natural Resources

“Cutting the nails leaves a small burr along the edge as the metal is sheared. By carefully examining the edges for evidence of these burrs, it is possible to distinguish between the earlier type A nails and the later type B nails. Type A nails have burrs on the diagonally opposite edges, while the type B nails have both burrs on the same side because the metal was flipped for each stroke.

“This kind of evidence can be used to establish the approximate period of construction or alteration of a building. Type B cut nails continued to be the most common through most of the greater part of the nineteenth century.



“With the rapid development of the Bessemer process for producing inexpensive soft steel during the 1880s, however, the popularity of using iron for nail making quickly waned. By 1886, 10 percent of the nails produced in the United States were made of soft steel wire. Within six years, more steel-wire nails were being produced than iron-

cut nails. By 1913, 90 percent were wire nails. Cut nails are still made today, however, with the type B method. These are commonly used for fastening hardwood flooring and for various other specialty uses.”⁶

Nail Sizes - Most countries, except the United States, use a metric system for describing nail sizes. A designation *50 x 3.0* indicates a nail 50 mm long (not including the head) and 3 mm in diameter. Lengths are rounded to the nearest millimeter.

In the United States, the length of a nail is designated by its “penny” size, written with a number and the abbreviation “*d*” for penny; for example, *10d* for a ten-penny nail. A larger number indicates a longer nail. Nails under 1¼ inch, often called brads, are sold mostly in small packages with only a length designation or with length and wire gauge designations; for example, *1” 18 ga* or *3/4” 16 ga*.

Penny sizes originally referred to the price for a hundred nails in England in the 15th century: the larger the nail, the higher the cost per hundred. The system remained in use in England into the 20th century, but is obsolete there today. The letter “*d*” is an abbreviation for *denarius*, a Roman coin similar to a penny; this was the abbreviation for a penny in Great Britain before decimalization.⁷ ◊

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Historic Landmark documentation, but this was not always so. Earlier NHL nominations usually provided an architectural, building-centric focus at the expense of landscape description and significance. Landscape description, if attempted at all, typically lacked any meaningful analysis. The importance of capturing a more holistic sense of a particular property—the realization that a building or structure does not exist in a vacuum—has gained broader acceptance. It is understood that landscapes, as a total reflection and assemblage of resources, contribute to the greater understanding of historically significant properties.

For those NHLs where the landscape was not identified or discussed in the original nomination, it is recommended that NHL owners and stewards remain open to the possibility that there may be a landscape component to the overall property that provides a more complete “telling of the story.” This could be as subtle as the immediate setting of a house in a residential neighborhood, or more extensive grounds,



View of Mariemont, Ohio NHL streetscape

gardens, or wooded areas covering hundreds or thousands of acres. Over time, without sufficient knowledge and/or recognition of the character-defining features that existed during the period of significance, the landscape likely has changed demonstrably in terms of use, appearance, and meaning.

In appropriate situations, the preparation of a Cultural Landscape Report (CLR) or similar planning document by a qualified historic preservation professional can provide very useful information and long-term management goals for a cultural landscape or even significant individual features. A CLR documents the history of the landscape, its existing conditions, analysis and evaluation of significance and integrity using National Register criteria and treatment recommendations. In situations where inappropriate alterations or changes have occurred, a CLR can guide rehabilitation or restoration treatments. If it is not feasible to pursue the preparation of a CLR, it is recommended that a basic minimum of research and documentation is accomplished prior to decisions that could prove detrimental.

Knowing the history and use of the landscape, the time frame significant to the history of the property, existing conditions and integrity, and appropriate treatment measures will ensure that future decision-making leads to a more authentic “sense of place.” Features in the landscape, either as subtle as a few trees and a meandering pathway or a more complex assemblage of character-defining features, are frequently components of an NHL and should always be assessed as they relate to the overall property. Proper identification, consideration, and planning will not only assist in a landscape’s preservation but will provide a more accurate and enriching understanding and interpretive experience, as well as establishing an appropriate management strategy. ◊

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READ ALL ABOUT IT: KUDOS TO YOU!

In 2013, **Lincoln Boyhood Home NHL and National Memorial** will be celebrating its **50th anniversary** as a unit of the national park system.

As part of the anniversary celebration Vincennes University—Jasper and Lincoln Boyhood National Memorial plan to host a conference, **“Constructing Our Past: National Memorials Within the National Park System,”** in Lincoln City, Indiana. The conference will focus on the 26 “memorial” sites within the national park system. Panelists will examine the history of memorials and how they serve as tangible evidence of the ways our collective memory undergoes change and is sometimes influenced by more than a pure desire to objectively preserve our history.

The **Illinois & Michigan Canal National Heritage Corridor** collaborated with the Illinois Humanities Council, the Canal Corridor Association, and the Ottawa Historical and Scouting Heritage Museum to bring the Smithsonian exhibition, *The Way We Worked*, to three locations in LaSalle County, Illinois. Talk about work, last spring, the LaSalle partnership sponsored 18 local work related programs to compliment the exhibits.

Bay View, Michigan, celebrated 25 years as an NHL with banners, cake, and presentations covering the successes and challenges facing the architecturally-cohesive community. Bay View is one of the finest remaining examples of two uniquely American community forms—the Methodist camp meeting and the independent Chautauqua. The Bay View Association includes a number of active committees that ensure a continuation of the Chautauqua mission. One outstanding product of the Association is their 2008 “Building Regulations

and Historic Preservation Guidelines,” which has steered the long-term care and protection of their irreplaceable resources.

Opened in November 2011, the new Calumet Visitor Center celebrates the history of the **Calumet Historic District** in Michigan. The Visitor Center is located in Keweenaw Historic Park’s Union Building, which for over 80 years served as a meeting place for over twenty of Calumet’s fraternal groups and benevolent societies. A multi-year planning and design process resulted in a multi-purpose facility that enables visitors to reflect on the connection between mining companies, communities, and people, and the role of Keweenaw copper mining in American history. Details of the process are available at <http://nps.gov/kewe/parkmgmt/union-building-planning.htm>.

Recently the **Madison, Indiana, travel itinerary** was completed as part of the *Discover our Shared Heritage Series*, of which there are currently ten regional itineraries in the Midwest Region. You can view them online by visiting <http://www.cr.nps.gov/nr/travel/index.htm>.

The **2012 Mississippian Conference** was held July 28 at **Cahokia Mounds State Historic Site**, a UNESCO World Heritage Site and National Historic Landmark near Collinsville, Illinois. The gathering included 23 scholarly presentations on the topic of Mississippian Period archaeology.

Share your NHL News; we will be glad to include it in our next Exceptional Places newsletter.

Thank you for your dedication, hard work, and stewardship. You make the difference.