
About Carrie Chapman Catt



Biography courtesy of the U.S. Library of Congress and the National 19th Amendment Society.
Photo courtesy of the State Historical Society of Wisconsin

Key coordinator of the woman suffrage movement and skillful political strategist, Carrie (Lane) Chapman Catt revitalized the National American Woman Suffrage Association (NAWSA) and played a leading role in its successful campaign to win voting rights for women. In 1920 she founded the League of Women Voters upon ratification of the Nineteenth Amendment to the U.S. Constitution.

Carrie Clinton Lane was born on January 9, 1859, in Ripon, Wisconsin, the second of three children of Lucius and Maria (Clinton) Lane. At the age of seven, her family moved to rural Charles City, Iowa, where she graduated from high school in 1877. In 1880, she graduated from the Iowa Agricultural College and Model Farm in Ames (now Iowa State University) at the top of her class, having worked her way through school by washing dishes, working in the school library, and teaching. She was also the only woman in her graduating class. After college, she returned to Charles City to work as a law clerk and, in nearby Mason City, as a school teacher and a principal. In 1883, she became one of the first women in the nation appointed superintendent of schools.

In February 1885, Lane married Leo Chapman, editor and publisher of the *Mason City Republican*, in a wedding ceremony at her parents' rural Charles City home. Mr. Chapman died of typhoid fever the following year in San Francisco, California, where he had gone to seek new employment. Arriving a few days after her husband's death, the young widow decided to remain in San Francisco, where she eked out a living as the city's first female newspaper reporter. In 1887, she returned to Charles City and joined the Iowa Woman Suffrage Association for whom she worked as a professional writer and lecturer. After a short period of time, she became the group's recording secretary. From 1890 to 1892, she served as the Iowa association's state organizer.

At the time of Carrie Chapman's rise to her state organization's highest office, in June 1890, she married George Catt, a fellow Iowa Agricultural College alumnus she had met

Buffalo Bill Boyhood Home *** (added 1975 - **Building** - #75001906)

Also known as **Issac Cody Home**

720 Sheridan Ave., Cody

Historic Significance: Architecture/Engineering

Architect, builder, or engineer: Cody, Issac

Architectural Style: No Style Listed

Area of Significance: Architecture

Period of Significance: 1825-1849

Owner: **Private**

Historic Function: Domestic

Historic Sub-function: Single Dwelling2

Current Function: Recreation And Culture

Current Sub-function: Museum

Buffalo Bill Historical Center
The voice of the west

- Home
- Tours
- Museums
- Things to Do
- News & Media
- Plan a Visit
- Exhibitions
- Jobs & Services
- Membership
- Research
- Education
- Library
- Calendar

Site Map



Patrons Ball 2005

Drawing on September 24, 2005

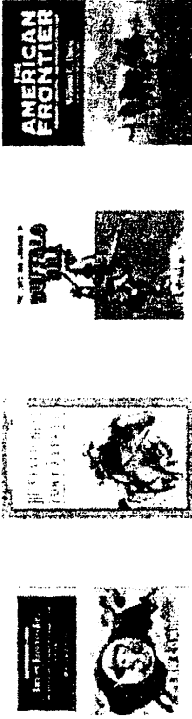
Five Museums of BBHC

- Buffalo Bill Museum
- Whitney Gallery of Western Art
- Plains Indian Museum
- Cody Firearms Museum
- Draper Museum of Natural History

Menu

- General Information
- Curator
- Collections: Posters
- Biographies: Buffalo Bill
- Buffalo Bill's Boyhood Home
- Biographies: Annie Oakley
- Biographies: Texas Jack
- Search for Frank Hopkins
- Buffalo Bill's Wild West: The Band
- Buffalo Bill's Wild West: Sweeney
- Buffalo Bill's Wild West: The Music

Store Items



Buffalo Bill Museum

Buffalo Bill's Boyhood Home

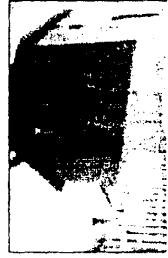
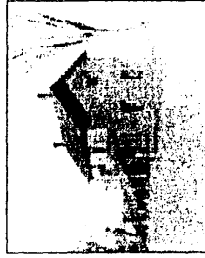
Far from its origins on the banks of the Mississippi River, this unassuming house has managed to be a newsmaker since one of its early inhabitants became famous. The Boyhood Home of William F. "Buffalo Bill" Cody is making headlines once again. The charming two-story home, built in 1841, has moved from its resting spot of the last 34 years on the perimeter of the Buffalo Bill Historical Center, and is now enclosed in the Center's Greever Garden - some 100 yards to the north and the shortest move it has made in its 164 years.

Probably the oldest building in Wyoming, it also seems to be the most travelled structure in the state. Buffalo Bill's Boyhood Home was placed on the National Register of Historic Places in 1975.

William F. Cody was born February 26, 1846 in a log cabin on a farm about two miles west of LeClaire, Iowa. Called "Willie" by his family, he was the fourth of eight children born to Isaac and

Contact

- contact us
- did you know?
- Join/Renew Today!
- Donate Online
- Get e-Newsletters



田文三画

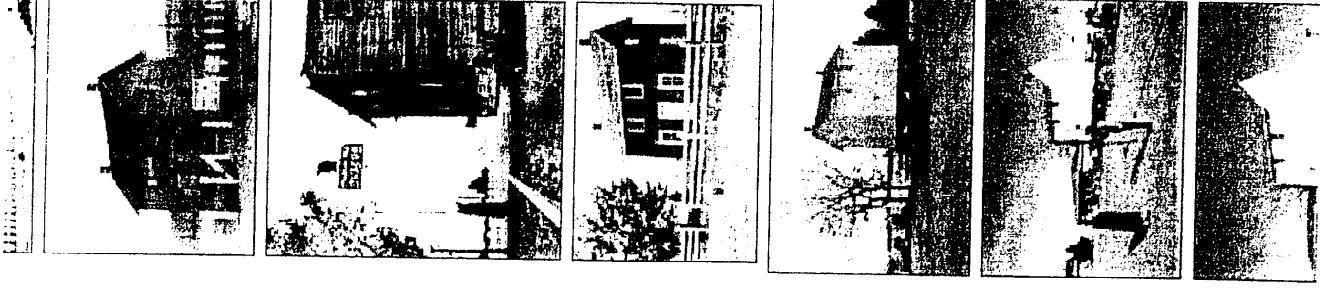
Dude Ranching in Wyoming
 Did you know?
 Points West articles

Mary Cody. In 1849, Willie's family moved to this house, sitting on a road across from the Mississippi River. In his memoir, *Life of Buffalo Bill*, Cody recalls,

My father did not make a successful farmer, and when I was five years of age he abandoned the log cabin of my nativity and moved the family to a little village fifteen miles north of Davenport, on the Mississippi, named LeClair [sic]. A year before this removal he became so seriously affected by the California fever that he resolved to emigrate to that exciting climate of gold, flowers, oranges, sweet odors and fighting whisky. A party was organized, an outfit provided and a start made, but after proceeding some fifty miles on the way they all thought it best to change their former determination before increasing the distance from home, and carried this idea so far and successfully that every one in the party returned to their respective habitations.

The Codys stayed in LeClaire until 1853, when Willie was approximately 7 years old. They then moved southwest to Kansas Territory. Willie had fond memories of growing up along the banks of the Mississippi.

At LeClair [sic] I was sent to a school where, by diligence and fairly good conduct I managed to familiarize myself with the alphabet, but further progress was arrested by a suddenly developed love for skiff-riding on the Mississippi, which occupied so much of my time thereafter that really I found no convenient opportunity for further attendance at school, though neither my father nor mother had the slightest idea of my new found, self-imposed employment, much to my satisfaction, let me add. When I was thrown in the society of other boys I was

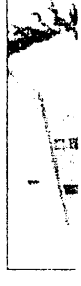
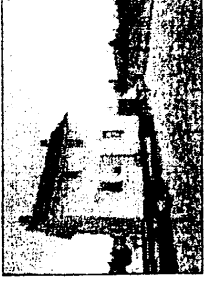


not slow to follow their example, and I take to myself no special credit for my conduct as a town-boy, for, like the majority, I foraged among neighboring orchards and melon patches, rode horses when I was able to catch them grazing on the commons, trapped innocent birds, and sometimes tied the exposed clothes of my comrades while they were in swimming and least suspicious of my designs or acts. I would not like to admit any greater crimes, though anything may be implied in the confession that I was quite as bad, though no worse, than the ordinary every-day boy who goes barefoot, wears a brimless hat, one suspender and a mischievous smile.

Buffalo Bill's Boyhood Home was a typical town house on the agricultural frontier, and is an example of folk or vernacular architecture. It was built according to the memory and skills of the carpenter, so no written plans were used. The house was built of sawed lumber with hand-hewn beams and corner posts. The walls have hand-split oak lathe covered with a homemade plaster of lime, sand and cement. The floorboards were evened with an adze, and additional smoothing would be done with hand planes. The outside of the house was covered with pine clapboard. The building is rectangular in shape, approximately 25 feet long, 18 feet wide and 20 feet high at the gable peak.

A "lean-to" kitchen was attached to the back of the house, but was not moved from its original lowa location. In the upstairs were two or three bedrooms; on the ground floor were two multi-purpose rooms, divided according to use.

One portion of the downstairs was used for eating, washing, and dirtier chores, such as candle making. The other side served as the parlor, which was not only a place to entertain visitors, but was also a "living" room, a "family" room, and a "work" room. Here Mrs. Cody and the oldest daughters would spin wool or flax, sew quilts and clothing, and do the mending



1000000000

EXHIBIT 3
CALIFORNIA
DEATH INDEX

Calif Death Index															
Last Name	First Name	Middle Name	B_yr	B_mo	B_dy	Mothers_Last Name	Fathers_Last Name	Sex	Ep	D_yr	D_mo	D_dy	SS Number	Age	idno
ALLEN	LETHA	C	1882	06	14	BRILL		FEMALE	TE	1968	03	02	552366810	85	0
GREEN	CLAIRE	LUCKEY	1880	07	26	BRILL	LUCKEY	FEMALE	TX	1948	05	21		67	0
LUCKEY	ANNA	MYRA	1860	12	05	CHARLES	BRILL	FEMALE	PA	1949	09	22		89	0
LUCKEY	RICHARD	B	1890	03	11	BRILL		MALE	CA	1969	09	14	559038055	79	0
WALDRON	GERTRUDE	APPLETON	1888	11	08	BRILL	LUCKEY	FEMALE	TX	1980	04	20	552366200	91	0
LUCKEY	RICHARD	A	spouse initials A							LOS ANGELES	1924	05	24		73

http://www.madisonhistory.com/properties/120NLakeSt/120NLakeSt.html

EXHIBITS 4
1062
State



Brick Vernacular House No. 2 (added 1980 - **Building** - #80003109)
120 N. Lake St., Madison



Historic Significance:	Architecture/Engineering
Architect, builder, or engineer:	Unknown
Architectural Style:	No Style Listed
Area of Significance:	Architecture
Period of Significance:	1875-1899
Owner:	Private
Historic Function:	Domestic
Historic Sub-function:	Single Dwelling2
Current Function:	Domestic
Current Sub-function:	Single Dwelling2

EXHIBITS 4
2462

OHIO/LAKE COUNTY



Brick Vernacular House No. 1 (added 1980 - Building - #80003108)

Also known as **Charles Gilbreath House**

98 Lake St., Madison



Historic Significance:

Architecture/Engineering

Architect, builder, or engineer:

Unknown

Architectural Style:

Greek Revival, Other

Area of Significance:

Architecture

Period of Significance:

1850-1874

Owner:

Private

Historic Function:

Domestic

Historic Sub-function:

Single Dwelling2

Current Function:

Domestic

Current Sub-function:

Single Dwelling2

GREELEY MUSEUMS CULTURE ARTS PRESERVE		HISTORIC PRESERVATION	
Services	Visitors	Please wait for Menu to Load. . .	Econ. Development Cont.

- [City Home](#)
- [Org. Home](#)
- [Services](#)
- [FAQ's](#)
- [Helpful links](#)
- [Contact Us](#)

Oak & Adams House

930 5TH ST

Architectural Style: No Style, with Victorian elements

[<<Return to Historic Property List](#) | [Next Property >>](#)

Date of Construction: 1883
Resource number: 5WL2261
Designation: GHR

Architectural Description:

This vernacular house is an irregular shaped, two story, brick structure with an asphalt shingle, intersecting gabled roof. It has a stone foundation and brick exterior. There is a concrete stone carved with "OAK" and "ADAMS" on the northwest corner of the house, facing the intersection of 5th Street and 10th



Avenue. The entrance is on the west end of the north elevation. The entry has a hipped roof and has wide-board wood siding and is obviously not original. The house is vacant and boarded up, so there is no door and only a few second story windows. The window openings have stone decorative lintels and stone sills. There is also a painted green band of concrete (?) between the foundation and the brick. The one story brick porch has wood support posts with decorative brackets and molding. The porch is located on the west elevation of the south end of the house. It is shaded by a metal canopy. Windows have stone or concrete sills and decorative crown-shaped lintels, and there is a one story bay window on the west elevation. Windows are paired on the first and second stories of the east and west facing intersecting gabled portion of the house. The brick chimney is located in the middle of the house at the intersection of the gables. There is a one-story south wing where the porch is that is likely an addition put on soon after the house was completed.

Historical Background:

William Ross, a local stone mason, built this house for himself in 1883. It is unknown how long he lived there, however, he was a part of the 5th Greeley Artesian Well Company which drilled on the south part of his lot in May and June of 1886. He purchased the property from Rufus G. Bouker in 1883 and Kate Ross Bolen (probably the daughter of William Ross) and Robert Bolen sold it to Henrietta L. Rothchild in 1891. William Ross was a widower from Scotland. Henrietta L. Warner (probably formerly Henrietta L. Rothchild) sold the property to George Lovell in 1892 who owned it until 1927, when his estate sold it to M.E. Hagan. The City Directories indicate that George Lovell died prior to 1913, and his wife Mrs. Delia M. Lovell lived there from at least 1898 until her death in 1926. Delia lived in the home until her death in November 1926 at the age of 100 years old. She was described as having a clear mind at her death, having been interviewed at her 100th birthday, where she "discussed many subjects of present day interest with keen intelligence." (Greeley Tribune, Nov. 23, 1926) She was active in a number of organizations including the Daughters of the American Revolution, the Woman's Relief Corps and was an organizer of the Eastern Star in Greeley. She rented rooms out to several people including Frederick H. Badger and his wife Fannie, her niece and adopted daughter, from

- [-Museums](#)
- [-Downtown Tour](#)
- [-Historic Properties List](#)
- [-Downloadable Documents](#)

Search City Site

www Greeley

Our News

Greeley POW Camp 202 Featured on CBS4! [View video clip](#)

[Guidebooks for Sale! Details Here](#)

GREELEY	MUSEUMS	HISTORIC PRESERVATION
CULTURE	PRESERVE	
Services	Visitors	Please wait for Menu to Load. . .
		Econ. Development
		Cont:

- City Home
- Org. Home
- Services
- FAQ's
- Helpful links
- Contact Us

- Museums
- Downtown Tour
- Historic Properties List
- Downloadable Documents

Search City Site

www Greeley

Our News

Greeley POW Camp
202 Featured on
CBS4! View video clip

Guidebooks for Sale!
Details Here

Take our Poll

We're currently working on a great poll. Please return again soon to participate.

Several Greeley Historic Register Properties

Here is information on several of the properties listed in the Greeley Historic Register. Click here to download information on all individually listed Greeley Historic Register properties. (pdf file)



GALE HOUSE, 911 6TH STREET

The Register includes an array of properties, including houses, commercial buildings, a ditch, a sign, an artesian well and an historic district. Enjoy!

Gale House - restored!

C. A. Gale and his family originally owned this house, built in the early 1880s. Gale came to Greeley in 1882 from the northeast part of the United States and worked as a grocer and produce dealer. Gale died in 1899 and his daughter Caroline Williams and her husband T.C. took ownership. He came to Greeley from Erie where he had worked in the coal mines. He worked in Greeley for Weld County as the deputy assessor and as County Clerk. He died in 1931. Caroline remained in the house until her death in 1945. Her obituary stated her father "built for her the residence in which she died." In 1950, Ted Brunskill and his family purchased and moved into the house, living there until his death in 1990. Brunskill founded the Brunskill Sign Company, which later became A.C.E. Sign Company.

This Italianate style house is a rectangular, two-story, brick structure with an asphalt shingle, hipped roof. Roof features include wide overhanging eaves and brackets. It has a stone foundation and brick exterior. The main façade is broken into two bays and contains an off-centered entrance. The one-story, full-width porch is a reconstruction of the original based on a historic photograph. Windows are tall one-over-one, wood frame double hung sash and hooded segmental arches and stone sills.

The Historic Preservation Commission designated this house on the Greeley Historic Register in 1999.



Oak & Adams House -



OAK & ADAMS HOUSE, 930 5TH STREET

restored!

William Ross built his house at 930 5th Street in 1883, using his skills as a stone mason to add some interesting architectural details to this brick house.

William Ross was a 55 year old

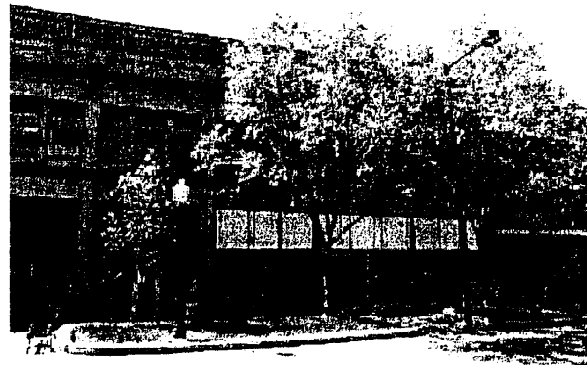
widower from Scotland. He also was an incorporator of the Fifth Artesian Well Company, which drilled Artesian Well #5 in 1886 at the rear of his lot on 5th Street. When Greeley was first platted, North/South Avenues were named after famous men and East/West Streets were named after trees. This house has the only physical evidence left of that naming system, changed to the current numbering system in 1884. An engraved stone located part way up the northwest corner of the house indicates 5th Street was "Oak" Street and 10th Avenue was "Adams" Avenue.

This vernacular masonry house is a irregular shaped, two story, masonry house with an intersecting gable roof. The house is undergoing rehabilitation as a part of the final phase of the Meeker Commons project.

The Historic Preservation Commission designated the Oak & Adams House on the Local Historic Register in February 1997 for historical, architectural and geographical significance.

Buckingham Gordon Building

G.H. Gordon of Greeley and George W. Buckingham of Boulder erected the building as a two-story, pressed brick commercial structure, beginning construction on March 1, 1907.



BUCKINGHAM GORDON BUILDING, 810-16 9TH STREET

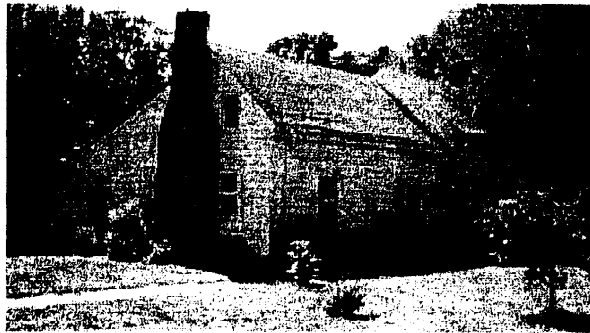
It is historically important because it housed many businesses important for Greeley's development. Some important businesses included Clough Furniture Company, which occupied the building from 1909 until 1930, the Greeley Dry Goods Company from approximately 1934 - 1957, which was described as "one of the most modern dry goods firms in the state" after being "recently redecorated", and Hibb's Clothing Company from 1958 - 1976. The United Way of Weld County moved into the building in the early 1990s and purchased the building in 1997. They provide valuable services to the community in outreach to mothers with newborns, child advocacy, and other volunteer programs.

By _____, _____, and Jonathan Mitchell

_____ was a newly-settled frontier in the mid-1700's, and its earliest buildings reflect the simplicity and practicality one might expect under those circumstances. No ostentatious Georgian houses were built in Pittsylvania prior to the American Revolution, and the few large-scale houses built in the years soon after the war were of the more reserved Federal style.

For a generation after the Revolution, both public and private structures in Pittsylvania tended to be of the type referred to here on this website as "Virginia Colonial Vernacular." They are modest rather than massive, and more functional than fashionable.

The back (west) section of _____ is probably Chatham's oldest building still remaining. It is thought to have been the home of Richard Farthing during the 1770's. It is of log construction, now weatherboarded. Its typical colonial configuration is quite apparent.



Mansfield is now a faculty residence on the Chatham Hall campus, located just off Hurt Street at the Chatham Hall campus.



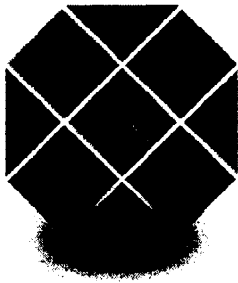
Although now associated with Morea, an 1800's house (see

and

).

these two structures are



Reference
& Research

Communities

Technology
& Learning

Curriculum

Essays on American Studies Pedagogy

Teaching Vernacular Architecture at the George Washington University

By John Michael Vlach and Richard Longstreth

- Introduction
- Courses
- Course Descriptions and Syllabi
 - American Vernacular Architecture, Professor Vlach
 - Seminar in American Architecture-Housing for Persons of Moderate Income, Professor Longstreth
 - Field Methods in Architectural Documentation, Professor Ridout
 - Historic Preservation: Principles & Methods, II, Professor Longstreth

The subject of vernacular architecture has been an element in American college courses throughout much of the twentieth century, albeit mostly in a cursory manner. Typecast as generically rural and antique, vernacular structures were the examples often quickly rushed by in the first minutes of introductory courses on American art and architecture. However, since the mid-1970s, the topic has come to enjoy not only higher visibility but also a significant improvement of its reputation as a legitimate topic worthy of rigorous and specialized scrutiny. Now broadly defined so as to include a wide range of sites and objects from a cultural landscape to a piece of furniture, students of vernacular architecture are as interested in formative processes as they are in specific forms. The vernacular field has certainly seemed to benefit from the upsurge in interest in the study of American material culture so that as the visibility of everyday artifacts has improved within the scholarly community, so too has the standing of vernacular architecture.

The American Studies Program at The George Washington University has played a significant role in fostering the new enthusiasm for the study of vernacular architecture. The Vernacular Architecture Forum (VAF), the learned society formed expressly to advance research on the topic, was founded at GW in 1979, and the university served as the site of the organization's first annual meeting. Further, there has never been a year that at least one GW American Studies faculty member or graduate student did not serve on the board of directors. Our leadership in this subject area was predicated on the fact that we had offered graduate-level courses on the topic since 1974. Taught by an estimable group of adjunct faculty members including Cary Carson from Colonial Williamsburg, Howard "Rusty" Marshall then from the Library of Congress, and Dell Upton now at the University of California, the American Studies Program at GW came to be known as a

place where vernacular architecture "was spoken." The program's commitment to vernacular architecture was reinforced in 1981 when John Michael Vlach was hired as a full-time appointment. Given his research specialization in traditional arts and industries, he soon took over the extant course on vernacular architecture; treating it both as a folklife offering and a feature of the American Studies Program's material culture and historic preservation specializations.

The graduate program in historic preservation was established as an integral part of the American Studies curriculum in 1975. Richard Longstreth, current preservation program director, was hired in 1983 and given an explicit mandate to expand the university's offerings in architectural history. His interests in commercial vernacular environments manifest themselves throughout the curriculum. Besides six courses that are devoted entirely or in large part to architectural history in the U.S., the curriculum contains a number of others focusing on decorative arts, urban development, historical archaeology, cultural geography, and social history. Five additional courses examine key aspects of preservation practice.

[Return to the top of the page](#)

Courses

In Vlach's teaching schedule vernacular architecture is featured prominently in two graduate level courses: AMCV 257 American Folklife and AMCV 351 Vernacular Architecture. In AMCV 257 roughly three-fifths of the classes are devoted to a national survey of folk buildings; primarily to houses, barns, and other agricultural structures. While the chief purpose of this overview is to portray and clarify the existence of different regional folk cultures across the United States, much evidence is also provided on building forms, local technologies, settlement sequences, immigration histories, and acculturation strategies, as well as the theme of creativity within tradition. To some extent, this demonstration of the varieties of American folk identity is actually a survey of the components of a major strata of American vernacular architecture. Students specializing in architectural history or historic preservation report that they have had their horizons unexpectedly broadened by exposure to this inventory of folk building.

Since AMCV 257 deals extensively with the content of a broad swath of vernacular architecture, the more specialized vernacular architecture course is organized differently than might be expected. While the basic matters of definition, form, and content are addressed, the prime focus of AMCV 351 is on analytical method; one could say that the "theory" of vernacular architecture is highlighted. Consequently in this class students consider principally how they might study and interpret vernacular environments. The course, as recently taught (see appended syllabus), met once a week for two hours. Of the fifteen sessions, nine were planned as lectures (only five of them illustrated with slides) and the rest as discussions, but there was some discussion in all meetings. The key texts were taken from *Common Places: Readings in American Vernacular Architecture* (Athens: University of Georgia Press, 1986), the anthology edited by Dell Upton and John Michael Vlach. Several other monographic studies were used as well in order to emphasize important scholars and their findings.

The class began with a broad philosophical and ethical discussion of vernacular

culture in which the "case" was made for vernacular design as valid, useful, and interesting in its own terms rather than as a foil for academic practice. This proved to be an important opening gambit since the majority of the participants in this particular class were architecture students. Next followed an informational lecture providing a vocabulary of building types that would facilitate our subsequent discussions and a digression into the problems of vernacular typologies structured around one of the slipperiest of all building types, the bungalow. Technological means were then surveyed to illustrate how vernacular builders engage their task. Having answered the "what" and the "how" questions regarding vernacular architecture, we turned next to the means of study and focused on the techniques for retrieving field data. The thought here was that students should, if possible, look at actual buildings and they would need to know how best to proceed. A class field trip to the site of a working farm with about two centuries worth of sequential occupancy capped this week and provided a chance for a practical application of classroom advice.

By this point in the semester students had committed themselves to various term paper topics and our classroom meetings concentrated on discussions of various interpretative strategies currently in use in vernacular architecture research. Using our readings as a set of case studies, the merits of the tactics derived from social history, anthropology, architecture, folklore, art history, and cultural geography were assessed at length. Key figures whose writings motivate many students of vernacular architecture, Amos Rapoport and Henry Glassie, were singled out for special attention. This segment of the course was intended to stimulate hypothesis formation skills that students might use in their own studies. They were expected to do more with their projects than merely describe structures in the environment; they were to sort out the social and cultural dimensions of the buildings and sites they were investigating. Five weeks of working on interpretative frameworks was followed by a quick rush through a narrative history of American vernacular architecture. By now the class members were deep into their individual projects. This last segment, which other instructors might be more likely to place right at the beginning of the course, was intended both to be informational and to frame the student reports that would conclude the course. Sources for American vernacular buildings were located in Europe and tracked to and across the United States. Then the mixing of regional and fashionable styles that shapes so much of the observable contemporary vernacular scene was described. In the final session students summarized their findings. The range of topics was, as usual, quite broad including: Latino adjustment to Washington, D.C. row houses, ethical issues relating to the restoration of Deadwood, South Dakota, as a gambling resort, aspects of class structure in the marketing of house trailers and the development of trailer parks, the expression of racism in the design of two Catholic churches, the National Park Service's attempts to build "authentic" log cabins, artisan practice in the development of decorative brickwork for middle-class residences on Capitol Hill, the use of bungalows to create a feeling of intimacy at a literary commune in San Diego, and the ways that aspects of domestic fashion are transferred to structures like stables and carriage houses.

Very little that was eventually written about was explicitly covered in the class discussions or in the required readings. However, all students met the requirement to engage some aspect of a vernacular environment, to examine it with care, and to read out of it the messages that are embedded beneath the surfaces of the buildings and structures. All seemed to have grasped the centrality of the task of interpretation.

A survey of American architecture is offered by Richard Longstreth as a two-semester sequence covering the early seventeenth to the mid-nineteenth centuries (AMCV 175) and the mid-nineteenth to the mid-twentieth centuries (AMCV 176). The content covers a broad spectrum of the built environment, addressing representational patterns in the landscape no less than seminal works. Analysis of symbolic, social, technical, urbanistic, and formal factors is provided in more or less equal measure. Vernacular architecture, and the methodical innovations fostered through the recent study of vernacular architecture, thus form integral aspects of the format.

While AMCV 175-176 are structured as upper-division lecture courses, they are also taken by a number of graduate students in American Studies. The latter contingent is assigned an extensive list of readings culled from recent scholarship and designed to provide insight on the breadth of approaches that contribute to a holistic perspective of the built environment. A separate meeting is held weekly to discuss this material and other facets of the course. Graduate students are expected to write an original research paper, a number of which have been further developed for publication.

Longstreth also offers a seminar in American architecture (AMCV 282) devoted to subjects that have yet to receive much scholarly attention. The focus of inquiry lies for the most part in the vernacular realm, and can be quite narrow (the single-family, middle-class house of the 1930s) or broad (patterns in retail development during the first half of the twentieth century). The most recent seminar examined housing for persons of moderate income, principally within urban settings since the mid-nineteenth century. Research topics included: the nature of standards developed by the Federal housing Administration prior to World War II, a twentieth-century African-American coastal resort community, a World War II housing project by Leavitt & Sons, the interior decoration of Hull House as a model for working-class families, the contribution of the Aladdin and Gordon Van Tine companies on dwellings for factory workers, and three-decker housing in eastern New England.

The other graduate-level course in American architecture is devoted to field techniques used to document and analyze buildings. The instructor is Orlando Ridout, V, chief of the Survey and Registration Division of the Maryland Historical Trust. Professor Ridout's course explores methods by which physical evidence in itself can yield significant information on the past. While part of the content focuses on accurate recording practices, the basic thrust differs from most measured drawings courses in its research orientation. Considerable time is spent on examining the means by which fieldwork can produce key historical insights unavailable from other sources.

Fieldwork also figures prominently in one of the two preservation methods courses taught by Longstreth (AMCV 278). The semester assignment entails in-depth historical study of a neighborhood or community in the Washington metropolitan area. This exercise is structured to sharpen students' abilities to analyze the multitude of components that comprise the cultural landscape as well as to use local records and conduct oral histories. Each project is developed in cooperation with community representatives and local preservation agencies, culminating in a public presentation in the precinct studied at the semester's end. Places chosen are primarily vernacular landscapes, often of the sort neglected by preservation surveys. Among those examined in past years are: a mid-

nineteenth-century rural community; a mid-twentieth-century commercial strip; and an early twentieth-century automobile suburb in Prince Georges County, Maryland; garden apartment complexes of the 1930s and 1940s; a moderate-income residential enclave in Arlington County, Virginia; and a small municipality comprised primarily of residential tracts developed between the late 1930s and mid-1960s in Fairfax County, Virginia.

[Return to the top of the page](#)

Course Descriptions and Syllabi

1. AMCV 351

(Spring 1992): American Vernacular Architecture, Professor Vlach

This course will provide an introduction to the field of vernacular architecture research in the United States. Key themes will be probed in a combination of slide lectures and discussions of important readings. After describing and defining basic building types and essential technologies, we will focus on interpretive concerns such as how to "read" a building, the social functions of architecture, and the hidden intentions in built form. Toward the conclusion of the course we will cover broad historical themes in vernacular architecture: the Old World origins of American forms, regional patterns in the distribution of American domestic structures, and evolution of vernacular styles.

In addition to active participation in class discussions, each student will be expected to prepare a term paper (20 to 25 pages) on some aspect of vernacular architecture in the United States.

Course Outline

L=lecture/D=discussion

Jan 16

Introduction: A Case for the Vernacular (L)

Jan 23

Building Types: A Vernacular Vocabulary (L) C.P., 3-26; C, 22-39

Jan 30

The Problem of Typology: What to do with the Bungalow (D) C.P., 79- 106

Feb 6

Vernacular Building Technologies (L)C.P., 149-203; C, 40-94

Feb 13

Methods of Field Study (L)

Feb 20

Use of Field Data: Two Readings, Outside-in, Inside-out (D) CP., 315- 364

Feb 27

Architecture Without Walls: From the Chair to the Field Pattern (D) C.P., 240-291,

107-145

Mar 5

A Cultural Perspective on Architecture: 'Me World According to Amos Rapoport (L)

Mar 12

Deciphering the Vernacular: Searching for Intention (D) C.P., 367-432

Mar 26

The Georgian Order in Built Form: The World According to Henry Glassie (L) G

Apr 2

Some History: European Origins for American Vernacular Architecture (L) C, 1-17, 95-117; C.P., 204-216

Apr 9

Some History: The Geography of Old Houses (L) C.P., 3-26, 58-78

Apr 16

Some History: The Rise of Vernacular Styles (L) C.P., 27-57, 433-481

Apr 23

Student Research Reports and Concluding Remarks

Readings:

Dell Upton and John Vlach, *Common Places: Readings in American Vernacular Architecture* (C.P.)

Henry Glassie, *Folk Housing in Middle Virginia* (G)

Thomas Hubka, *Big House, Little House, Back House, Barn* (H)

Gwendolyn Wright, *Building the Dream*

Recommended:

Abbott Cummings, *The Framed Houses of Massachusetts Bay, 1625-1725* (C)

[Return to the top of the page](#)

2. AMCV 282

Seminar in American Architecture-Housing for Persons of Moderate Income, Professor Longstreth

We tend to think of housing in stereotypical terms. Places built for people who are neither rich nor middle class are often assumed to be slums, tenements, or more recently, "projects." What is generally overlooked is the enormous number of dwellings created for the working class—for people with sufficient means to rent, or even to own, a domicile that is clean, decent, and respectable, a place that symbolizes attainment as well as utilitarian shelter. Such buildings have taken many forms, among them: large apartment complexes, modest flats, duplexes, row houses, and freestanding houses. This work varies widely in character. Examples can be found throughout urban areas, in towns, and in the

countryside. Collectively, they comprise an enormous portion of the built environment.

However, save for a small number of model plans, housing of this genre has been mostly ignored by scholars. It also has long been taken for granted by policy and decision makers. As a result, such housing tends to be treated more as a liability than a valuable asset by government officials, designers, financial institutions, and even by residents themselves.

This seminar examines salient aspects of moderate-income housing as it had developed in the U.S. during the 19th and 20th centuries. Among the topics analyzed are: location, size, form, image, room configuration and use, building process, and strategies for purchasing.

Readings:

Jan 11

Robert G. Barrows, "Beyond the Tenement: Patterns of American Urban Housing, 1870-1930," *Journal of Urban History*, 9 (August 1983), 395-420; John Michael Vlach, "The Shotgun House: An African Architectural Legacy," *Pioneer America*, 8 (January, July 1976), reprinted in Dell Upton and John Michael Vlach, *Common Places: Readings in American Vernacular Architecture*, Athens: University of Georgia Press, 1986, 58-78; Gregg D. Kimball, "African-Virginians and the Vernacular Building Tradition in Richmond City, 1790-1860," in Thomas Carter and Bernard L. Herman, eds., *Perspectives in Vernacular Architecture, IV*, Columbia: University of Missouri Press, 1991, 121-129.

Jan 25

Lizabeth A. Cohen, "Embellishing a Life of Labor: An Interpretation of the Material Culture of American Working-Class Homes, 1885-1915," *Journal of American Culture*, 3 (Winter 1980), reprinted in Upton and Vlach, *Common Places*, 261-278; Michael Ann Williams, "The Little 'Big House': The Use and Meaning of the Single-Pen Dwelling," in Camille Wells, ed., *Perspectives in Vernacular Architecture, II*, Columbia: University of Missouri Press, 1986, 130-136.

Feb 1

Martin J. Daunton, "Cities of Homes and Cities of Tenements: British and American Comparisons, 1870-1914," *Journal of Urban History*, 14 (May 1988), 283-319; Richard Harris, "Working-Class Home Ownership in the American Metropolis," *Journal of Urban History*, 17 (November 1990), 46-69.

Feb 8

Paul Groth, "'Marketplace' Vernacular Design: The Case of Downtown Rooming Houses," in Wells, ed., *Perspectives, II*, 179-191; Eric Sandweiss, "Building for Downtown Living: The Residential Architecture of San Francisco's Tenderloin," in Thomas Carter and Bernard L. Herman, eds., *Perspectives in Vernacular Architecture, III*, Columbia: University of Missouri Press, 1989, 160-173; Patricia Raub, "Another Pattern of Urban Living: Multi-family Housing in Providence, 1890-1930," *Rhode Island History*, 48 (February 1990), 3-19; Anne E. Mosher and

Deryck W. Holdsworth, "The Meaning of Alley Housing in Industrial Towns: Examples from Late-Nineteenth Century Pennsylvania," *Journal of Historical Geography*, 18 (April 1992), 174-189.

Feb 22

Margaret M. Mulrooney, "A Legacy of Coal: The Coal Company Towns of Southwestern Pennsylvania," in Carter and Herman, eds., *Perspectives, IV*, 130-137; Raymond A. Mohl and Neil Betten, "The Failure of Industrial City Planning: Gary Indiana, 1906-1910," *Journal of the American Institute of Planners*, 38 (July 1972), 203-215; Richard M. Candee and Greer Hardwicke, "Early Twentieth-Century Reform: Housing by Kilham and Hopkins, Architects of Boston," *Winterthur Portfolio*, 22 (Spring 1987), 47-80.

Mar 1

Kevin David Kane and Thomas L. Bell, "Suburbs for the Labor Elite," *Geographical Review*, 75 (July 1985), 319-334; Roger D. Simon, "Housing and Services in an Immigrant Neighborhood: Milwaukee's War 14," *Journal of Urban History*, 2 (August 1976), 435-458; W. Edward Orser, "The Making of a Baltimore Rowhouse Community: The Edmondson Avenue Area, 1915-1945," *Maryland Historical Magazine*, 80 (Fall 1985), 202-227.

Mar 8

Daniel J. Prosser, "Chicago and the Bungalow Boom of the 1920s," *Chicago History*, 10 (Summer 1981), 86-95; Richard Mattson, "The Bungalow Spirit," *Journal of Cultural Geography*, 1 (Spring-Summer 1981), 75-92; Janet Hutchinson, "The Cure for Domestic Neglect: Better Homes in America, 1922-1935," in Wells, ed., *Perspectives, II*, 168-178.

Mar 22

Richard L. Florida and Marshall M.A. Feldman, "Housing in U.S. Fordism," *International Journal of Urban and Regional Research*, 12 (June 1988), 187-210; Barry Checkoway, "Large Builders, Federal Housing Programmes, and Postwar Suburbanization," *International Journal of Urban and Regional Research*, 4 (March 1980), 21-45; Peter L. Goss, "Levittown, New York: The Merchant Builder's Vision," paper delivered at 75th annual meeting of the Association of Collegiate Schools of Architecture, 1989; Greg Hise, "Home Building and Industrial Decentralization in Los Angeles: 'De Origins of Peripheral Urbanism, 1935-1947,'" *Journal of Urban History*, forthcoming.

Apr 5

Tom Wolfe and Leonard Garfield, "'A New Standard for Living': The Lustron House, 1946-1950," in Carter and Herman, eds., *Perspectives, III*, 51-61; Allan D. Wallis, "House Trailers: Innovation and Accommodation in Vernacular Housing," in Carter and Herman, eds., *Perspectives, III*, 28-43; Charles E. Martin, "The Half-House: Influences in the Creation of a New Form," in Carter and Herman, eds., *Perspectives, III*, 44-50

[Return to the top of the page](#)

3. AMCV 280

HISTORIC RESOURCES INVENTORY

IDENTIFICATION AND LOCATION

- 1. Historic Name NONE
- 2. Common or current name NONE
- 3. Number & street 361 Adena Cross-corridor _____
City Pasadena Vicinity only _____ Zip 91104 County Los Angeles
- 4. UTM zone 11 A 394840/3781300 B 394840/3780440 C 394420/3780440 D 394420/3781300
- 5. Quad map No. 1102 Parcel No. 5729-033-005 Other _____

Ser.No. 1109 - AD - 361
National Register status 5D2
Local designation _____

DESCRIPTION

- 6. Property category Building If district, number of documented resources N/A
- 7. Briefly describe the present physical appearance of the property, including condition, boundaries, related features, surroundings, and (if appropriate) architectural style.

The house at 361 Adena Street is a one and one-half story, turn-of-the-century vernacular; it is massed in plan with a side gable which is three bays wide. The front porch contains the home's most decorative features: turned posts and a decorative wood bannister which wraps around the side of the house. The foundation is Arroyo stone. The exterior is finished in two types of wood: clapboard with cornerboards and random shingles. The porch has a partially hipped roof and a central entrance. The half glass front door has a large transom, as do the side windows. Located unequal distances from the door, the closer window is a large, fixed light; the other has four fixed lights. At the second floor, a pair of double-hung windows interrupts the stringcourse. There is a small, square vent above the pair of windows. The roof's plain bargeboards are carved at the foot of the gable. The pitched roof is covered in composition shingles.



- 8. Planning Agency City of Pasadena/Urban Conservation
- 9. Owner & address Tapan & Dulali Sin
1162 Chisholm Trail
Diamond Bar, CA 91765
- 9A. Original owner Unknown
- 10. Type of ownership Private
- 11. Present use Comm/Residential
- 12. Zoning RM32
- 13. Threats Inaprop./Rehab.

A 94296-0001

*Complete these items for historic preservation compliance projects under Section 106 (36CFR800). All items must be completed for historical resources survey information.

HISTORICAL INFORMATION

EXHIBIT 8
1109-AD-361 2483

- *14. Construction date(s) 1895 A Original location Same Date moved _____
- 15. Alterations & date Rebuild second floor after fire 1966
- 16. Architect Unknown Builder Unknown
- 17. Historic attributes (with number from list) 02 -- Residence

SIGNIFICANCE AND EVALUATION

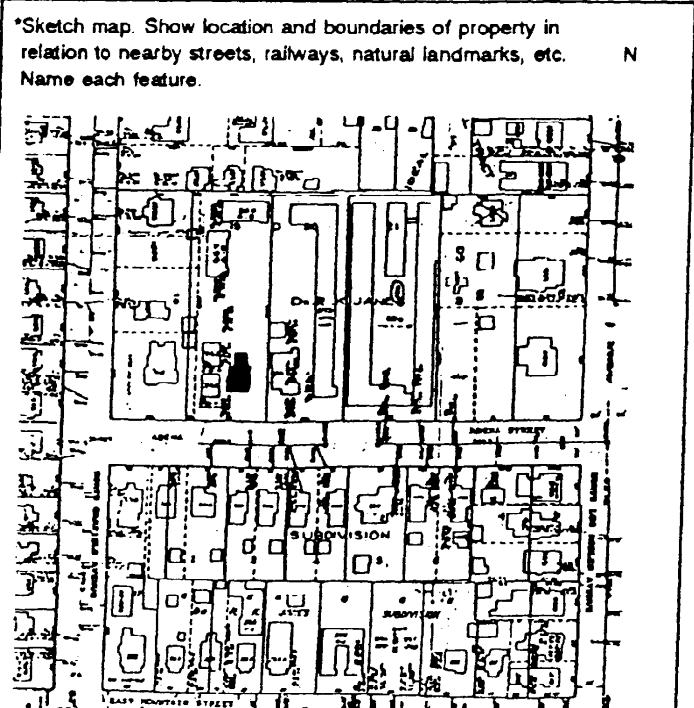
- 18. Context for evaluation: Theme Resdntl Architecture Area Garfield Heights, Pasadena
 Period 1885-1935 Property type Residence Context formally developed? Yes

*19. Briefly discuss the property's importance within the context. Use historical and architectural analysis as appropriate. Compare with similar properties.

This one and one-half story residence is a good example of vernacular turn-of-the-century homes, of which there are approximately 20 other structures in the survey area built between 1890 and 1910. This house is one of three structures in the 300 block of Adena which was constructed before 1900, hence its style differs from the majority of structures on the block. The construction date is estimated to be 1895 by tax assessor records. Since its construction predates annexation of the area by the City of Pasadena in 1904, no original building records are available. The earliest record of the property is the 1906-07 Assessors Field Book which assesses the seven room house owned by L.W. Williams at a value of \$750. The subsequent owner was Sara H. Dorr who owned the property from 1906 until at least 1966. Several other structures on the property include two duplexes and two residences built between 1952 and 1954. Modifications to the residence include the rebuilding of the second floor after a fire in 1966. The house remains a good example of its type. As one of three nineteenth century homes on the block, it is significant as a representative of construction prior to annexation of the area. For further information and analysis, see the historic context statement for Area 26.

- 20. Sources BDB 14368; 1990 Tax Assess; AFB 1906-07 v5 p153; AFB 1907-08 v5 p156; Tax Assess 1910-19 v6 p336; CD 1919-35; Zn map 12

- 21. Applicable National Register criteria _____
- 22. Other recognition _____
 State Landmark No. (if applicable) _____
- 23. Evaluator Christy J. McAvoy
 Date of evaluation 1991
- 24. Survey type Comprehensive
- 25. Survey name Garfield Heights, Pasadena Survey
Area 26
- *26. Year form prepared 1991
 By (name) Historic Resources Group for
 Organization Pasadena/Urban Cnsrvtn
 Address 100 N. Garfield
 City & Zip Pasadena 91109
 Phone (R1R) 405-4228
 Historic Resources Group 1991



The primary development and subdivision patterns, physical characteristics, periods of significance, property types, and persons associated with the development of the area are discussed in the brief context statement for the area (see Section IV below).

Briefly, the survey found that the majority of structures included in the survey were constructed prior to World War I from 1885 to 1918. This period of development is the first period of significance for the neighborhood. Thirty-two residences were constructed in the survey area prior to annexation of the neighborhood to the City of Pasadena in 1904. These structures range in type from simple one story massed plan vernacular cottages to elegant Victorian mansions. Among the most significant and intact of these structures are:

- . 361 Adena, a one and one-half story vernacular residence built circa 1895.
- . 289 East Douglas, the most intact of the simple one story turn-of-the-century vernacular cottages in the area.
- . 1207 North Marengo, a two story turn-of-the-century vernacular massed plan residence designed by local architect W.B. Edwards in 1904.
- . 1253 North Marengo, a one story turn-of-the-century vernacular cottage constructed around 1885. It is possibly the oldest surviving structure in the survey area and remains relatively intact.

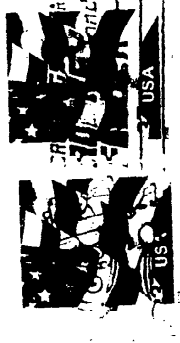
After annexation, the neighborhood was developed with primarily Craftsman residences and bungalows, an architectural style and property type which are of tremendous significance to the City of Pasadena. The building period from 1905 through 1918 contains several notable examples of this style and this type of construction, including:

- . North Garfield contains a number of particularly noteworthy examples of this style and type. Among them are: 935, 981, 989, 1008, 1087, 1110, 1120, and 1141.
- . a cluster on North Marengo at 918, 934, 943, 944, 950, 969, 984, and 990. Other worthy of note examples of the type on Marengo include the one story Craftsman bungalow at 1000, and the residences at 1045, 1048, 1054, 1063, 1071, 1171, 1230.

local historic district, overlay zone, or preservation area, under an ordinance that has not yet been written or a procedure that has not yet been implemented." See Appendix 1 of the Instructions, attached hereto as Appendix C.



PLANNING & DEVELOPMENT DEPARTMENT
DESIGN & HISTORIC PRESERVATION
175 N Garfield Avenue • P.O. Box 7115 • Pasadena, CA 91101-7215



HPC

KAREN BATEMAN
1054 GARFIELD AVE
PASADENA CA 91104

91104-9532

