

United States Department of the Interior  
National Park Service

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NATIONAL REGISTER

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Glick-Sower House

other names/site number Susie Sower House

2. Location

street & number 201 E. State Street  not for publication

city or town Marshalltown  vicinity

state Iowa code IA county Marshall code 127 zip code 50159

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

[Signature] Date 3/15/93

State Historical Society of Iowa  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper

entered in the National Register

Date of Action

[Signature]

4/22/93

Name of Property

County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

Number of Resources within Property (Do not include previously listed resources in the count.)

- private, public-local, public-State, public-Federal

- building(s), district, site, structure, object

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions (Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions (Enter categories from instructions)

RECREATION AND CULTURE/museum

7. Description

Architectural Classification (Enter categories from instructions)

Gothic Revival

Italianate

Materials (Enter categories from instructions)

foundation STONE/limestone

walls BRICK

WOOD/weatherboard/shingle

roof ASPHALT

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See attached Continuation Sheet.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

ca. 1860

ca. 1875

Significant Dates

ca. 1860

ca. 1875

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

Name of Property

County and State

**10. Geographical Data**Acreage of Property less than one acre**UTM References**

(Place additional UTM references on a continuation sheet.)

1	115	507515	4655120
Zone	Easting	Northing	
2			

3			
Zone	Easting	Northing	
4			

 See continuation sheet**Verbal Boundary Description**(Describe the boundaries of the property on a continuation sheet.) see attached continuation sheet**Boundary Justification**(Explain why the boundaries were selected on a continuation sheet.) see attached continuation sheet**11. Form Prepared By**name/title Jan R. Nashorganization for PHR Associatesdate September 30, 1992street & number 906 S. Lucas St.telephone 319/351-5156city or town Iowa Citystate Iowazip code 52240**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets****Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

name The Susie Sower TrustMowry and Irving Law Officestreet & number 25 N. Center Streettelephone 515/752-4283city or town Marshalltownstate Iowazip code 50158**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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SECTION 7: DESCRIPTIONNarrative Description

The Glick-Sower House is a one and one-half story, brick veneered structure with a large single-story rear wing. Its mixed Gothic Revival (ca. 1860) and Italianate features (ca. 1875) reflect the two distinct construction efforts which gave the house its present appearance.<sup>1</sup> Each is linked to one or the other of the two early owners for whom the house is named. Roof lines on the original T-shaped structure are marked by multiple steeply-pitched gables; the rear wing roof is flat. Fenestration in the brick walls is detailed with stone lintels and sills. Wooden architectural features add significant ornamentation to the house and give it its picturesque appearance. An ornate porch spans a portion of the front, wraps around and runs along the long west side of the house. Supported by chamfered posts with square capitals and decorative brackets, a lacy scroll-sawed arch complete with "keystone" springs between each porch post. The flat porch roof is dressed with a railing of solid square posts joined by closely spaced vertical boards which have been cut in a circle motif. A large ground floor bay window appears on the rear wing at the end of the porch. Three tall windows on this bay are covered by closed louvered shutters. Wooden paneled window aprons make up the base of the bay. Over the bay windows is a heavy ornate bracketed entablature commonly seen at second story roof lines of large Italianate structures. The paired brackets of the bay are repeated, widely spaced, around the entire rear wing. All the brick walls have been painstakingly painted a buff color, while mortar joints have been covered with white paint. The care taken in painting the house is evident from all sides of this house which is situated on a very public corner lot at the intersection of North Second Avenue and East State Street near the center of downtown Marshalltown. The house which faces north onto East State Street occupies the front portion of a long narrow lot. A stable which once stood at the rear of this lot on the alley has been replaced by a small schoolhouse recently moved onto the site. The house which is in excellent condition is open to the public as a museum generally exhibiting turn-of-the-century domestic life. Although the house has undergone periodic physical repairs and renovations, its integrity of design, workmanship, materials and setting is intact. Its location in the transition block between downtown and residential neighborhoods has meant some change to the structure's immediate surroundings. However the current blending of

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<sup>1</sup>The estimated construction date for the Glick-Sower House is determined principally from biographical material contained in county histories and property records for Dr. George Glick's ownership period and the ca. 1860 date; property records and surrounding extant residential architecture for which construction dates are known provide the basis for George Sower's ownership period and the ca. 1875 date.

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commercial structures with residential is also the historical mix of land use in this compact area and integrity of feeling and association also remains.

Gothic Revival Structure Circa 1860

The Glick-Sower House is the product of its two early owners. Dr. George Glick built the initial one-and-one-half story, T-shaped (cross-gable) Gothic Revival portion in about 1860. Dimensions of this structure are 25'6" at the east side by 30'3" at the north side. The foundation of this part of the house includes a full basement and is made of limestone covered on the exterior by a smooth finish and painted a buff color. Walls are brick veneer laid in a 6- to 8-course common bond pattern of headers and stretchers. Fenestration is composed of tall, symmetrically placed one-over-one sash windows. Four windows appear on each of the north front and west side gable ends, the two upper story windows being slightly smaller than those on the ground floor. North windows are covered with closed wooded louvered shutters, kept shut because of interior alterations. Historic photographs indicate all windows once had such wooded slatted shutters. Window placement on the east side and south rear walls is irregular and asymmetrical. A large brick dormer with a steeply pitched gable roof occupies a central position along the long east roof. The roof of this earliest structure is steeply pitched, with a slope in excess of 50 degrees. Gable trim is decorated, although the attached vergeboard trim seen in historic photos is gone. Asphalt shingles cover the roof today. Sanborn maps indicate the early roof had wood shingles. A tall straight stacked chimney, with a slightly protruding top, remains on the end of the west gable peak.

Good evidence of the initial appearance of this 1860 structure is unavailable, however a historic photograph which bears the date 1880 (such notation appears to be a later dating of the photo) is extant. This photo shows the north and west elevations. At the roof line are two crown chimneys. Completely gone today is the crown chimney at the intersection of the two gable roofs, over the center of the house. This 1880 photograph also shows the wing addition thought to have been put on the south side of the house by its second owner, George Sower, who purchased the property in 1870. Also prominent is the ornately decorated wraparound porch and a tall crown chimney projecting from the flat roof of the rear wing.

Italianate Wing Circa 1875

George Sower's additions to the Glick house were primarily intended to expand the interior living space and to embellish the exterior decoration in the Italianate style which had become popular in Marshalltown. He expanded the house to the south in at least two stages but integrated them so that from the exterior only one addition is clearly evident. The first addition was a large rear wing which added the dining room, the library and the back chamber. A

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second addition expanded the rear wing to the southeast and added the present kitchen and pantry. When this expansion occurred an exterior window and the outside steps down to the basement under the original T-shaped structure were fully enclosed by the new kitchen. Final dimensions of the house as expanded are approximately 50' 5" along the north/south axis by 35 1/2" along the east/west.

The rear wing covers only a crawl space, unlike the original section which has a full basement. Its walls are made of brick laid in an irregular (6- to 11-course) common bond pattern and painted to match the original structure. Windows in the wing are tall and narrow with stone lintels and sills. Sashes contain the original four-over-four window glass. In order to stay under the sills of the upper windows in the original structure and in keeping with the Italianate styling of this wing, the wing's roof is flat. The eave line of the roof is supported by widely spaced pairs of wood brackets placed directly on the brick walls. The southwest corner of the wing is occupied by the large 3-window bay with its prominent cornice supported by paired decorative brackets.

Based on the historic photograph and Sanborn fire insurance maps, sometime between 1880 and 1888 the Sower family altered the roof of the original structure to accommodate internal needs for increased light and space. Specifically a rounded dormer with a window was added to the northwest inside corner of the intersecting gables. This window throws more light into the upstairs hallway. The alterations to the south roof were major. Basically a large wooden shed dormer running almost the entire east/west length of the roof was added. This increased the head room along the south interior walls of the largest upstairs chamber. Centered on this shed dormer is a smaller gabled dormer with two windows. This provided closet space for the interior chambers.

The present interior arrangement of rooms dates to early in the Sower occupancy. The first floor is entered through the front entrance located at the inside (northwest) corner of the "T" under the porch roof. A second entrance opposite this door has been filled in with brick. Inside the front door is a squarish hall from which a lavishly detailed light-oak staircase leads upstairs. Double doors (pocket doors) lead into the parlor; another single door leads into a second parlor or sitting room (see floor plan). This is the extent of the floor plan in the original structure. The changes to the original room arrangement are attributed to the Sower family who also added the existing oak staircase. Additional rooms contained in the wing addition are the dining room, the library, a chamber or bedroom, the kitchen and pantry, and (ca. 1870s) bathroom with a sheet-metal (lead?) lined tub encased in a wooden box.

Significant interior details include the oak staircase and the painted wood

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moulding which is well preserved and dates to the George Sower period. The front parlor wood trim is covered with gold and pale yellow ochre paint. Most of the woodwork throughout the rest of the first floor is covered with grain-painting which is exceptionally well preserved. This grain-painting is an especially well done example of 19th-century interior decoration. Decorative oak and walnut parquet floors which were laid in the front hall and the dining room remain in excellent condition. A fireplace has been removed from the west gable end of the original structure.

Upstairs, a number of rooms open onto the irregularly shaped hall at the top of the stairs: a bathroom dating to the 1920s, a small bedroom chamber under the east roof, a large bedroom chamber in the west gable and a small chamber positioned between the other two. The upper half of the interior bedroom doors is glass indicating the upstairs of the original structure must have been quite dark at one time. The ca. 1880-1888 alterations to the roof no doubt increased light as well as headroom for these chambers.

Additional documented alterations to the Glick-Sower House, both to the original structure and wing addition are: vergeboard decoration was removed due to deterioration in 1938; probable four-over-four windows (Arbogast, 1985) replaced by current one-over-one windows, date unknown; porch roof railing removed due to deterioration, 1952; rear door replaced with another door from the house, door surround filled in with new materials, 1958; exterior paint removed by sandblasting, 1971; repainted, post 1971; custom storm windows added, 1973; east gable decoration removed, gable trim repaired after damaged by tree limb, 1974; several courses of the bricks at the southeast corner of original structure were temporarily removed and then used to rebuild the corner when a new footing was built, 1986; northeast corner foundation was repaired with original materials reused, 1986; porch roof railing reconstructed using historic photographs, 1986.

The Glick-Sower House is physically set in the front (north) portion of a long narrow urban lot--Lot 6 of Block 12 of the original town plat. The city blocks in this old section of Marshalltown are intersected by not one but two alleys which cut each block into quarters, thus giving easy access to the rear of all buildings around the perimeter. A one-room school house has been moved onto the rear (south) portion of the Glick-Sower lot next to the alley where years earlier the family stable had been. The large open area between the back of the house and the school, now filled with flowers and grass, once contained grape arbors and garden space. While the school's placement is inappropriate to the residential character of the site, there is enough open space between the two to preserve the integrity of the house. The one-room school house is a non-contributing structure. The long narrow lot adjacent to the east of the Glick-Sower House is vacant and the original structure is gone. Gravel and parking once permitted on the empty lot is now forbidden and the lot currently is a grassy lawn. This lot which is under control of the



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the owners of the Glick-Sower House ideally should remain in its present state to best preserve the integrity of setting for the Glick-Sower House.

The neighborhood in which the Glick-Sower House sits is mixed residential and commercial. Marshalltown is a small community and most of the development in the last several decades has taken place well to the south of the downtown area between the railroad tracks and State Highway 30. In this original town area however, the transition between commercial Main Street and the residential neighborhoods is only two blocks long. One can stand in the block north of the Glick-Sower House, surrounded by 19th century residential structures and see the commercial buildings of Main Street just beyond the Glick-Sower House. The house is and was from the beginning just one block north of Main Street and early Sanborn maps show commercial property very near the house. It appears from Sanborn maps that the Glick-Sower block was always the transition block between the two uses, although there has been a decrease in the percentage residential structures immediately surrounding the Glick-Sower House. Despite this loss, integrity of setting and association remains good. Future concern for Glick-Sower House should revolve around the potential replacement of turn-of-the century frame houses across State Street which have been converted to mixed residential and street-front commercial uses. Should these structures be removed and replaced by modern commercial buildings not sensitive to the architecture of the Glick-Sower House, the House's setting may be compromised. Property uses on all other sides are stable and/or under the control of the Glick-Sower House owners.

SECTION 8: STATEMENT OF SIGNIFICANCESummary Statement of Significance

The Glick-Sower House is locally significant under Criterion C as one of the earliest extant structures in Marshalltown evidencing the influence of the 19th century Romantic Movement as it was played out in American domestic architecture. Through house form and decorative details taken from two popular architectural styles--Gothic Revival and Italianate--the house's owners created for their families a stylish and picturesque domestic environment. Many families who prospered in the fast-growing prairie town of Marshalltown just after mid-century did the same. The Glick-Sower House, occupied by two prominent early families, remains one of the best preserved examples of the local interpretation of a national and international aesthetic by a prospering class of Midwest citizens. Because it has been open to the public as a museum for the last several decades, it is perhaps the most familiar example to area residents. Significant remaining interior features which enhance the sense of 19th-century domestic life are the paneled oak staircase, the grain-painted woodwork, the pocket doors and wide wood moulding surrounding the windows and around the parquet floors, and the bathroom and

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kitchen with their sheet-metal (lead?) lined water basins.

### The Romantic Movement

Following more than a century of philosophical and artistic thought drawn from precedents in Classical Antiquity, the Romantic Movement began stirring in the late 18th-century Europe. Writers of that time--in England, in Germany and in France--began to stress that rather than seeing each civilization as occupying a fixed place in an orderly progression of world evolution, from "primitive" to "advanced" societies, each should be judged by its own unique merits. This change in thought ultimately created a revival of interest in the study of a variety of past cultures, writings, art and architecture.

Nineteenth-century American romanticism is most directly linked to the literary works of Sir Walter Scott who excited people's imaginations with tales of medieval chivalry and castles, and in architecture to the 1850s publications of Andrew Jackson Downing. Downing was influenced by the published work of Englishman John Loudon, especially Loudon's 1833 Encyclopedia of Cottage, Farm and Villa Architecture wherein floor plans and elevations for "picturesque cottages" were printed.

What constituted "picturesque" had been well established in English and American art and architecture by the time Loudon published his book. It started with the "beautiful" elements of nature offered by writer Edmund Burke in A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful (1756). These elements were used by 19th-century landscape artists, and further, became widely applied in landscape architecture. Classical English gardens gave way to more neglected (though a counterfeit neglect), natural-looking landscapes with winding paths and carefully planned vistas of "ruins" to view from a folly (bench, arbor, gazebo or the like). A ruin might be a medieval castle or a gothic spire, a Greek temple or an oriental pagoda. Eventually the elements used to create this "picture" were applied widely to domestic architecture and a set of popularized conventions made the "picturesque" easily attainable.

In the ideal picturesque domestic residence attention is paid to the setting (the house must suit both the family to live in it and its rural or urban nature), the house form is irregular and asymmetrical, and the floor plan avoids the balanced box of prior decades. Exterior applied detailing becomes lavish as opposed to the austere houses immediately preceding them, and architectural elements are freely borrowed from earlier periods. From the Gothic cathedrals came steeply pitched roofs, roof finials and arched lancet windows, and crenelated roof lines and towers from medieval castles; from the Italian countryside came flat topped villas, squared towers, bracketed eaves and the veranda. Decorative cross-bracing and "gingerbread" trim reflected a

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Swiss heritage.

A.J. Downing popularized the picturesque revival styles in America by discussing and publishing the Gothic and Italianate plans of architects like Alexander Jackson Davis of New York and Gervase Wheeler of Philadelphia. Downing was the style maker of the day. In his Architecture of Country Houses (1850) he offers advice not only on how to build tasteful residences, but when and where to build a large "villa" versus a small "cottage" and how to decorate the interior. Downing defined a cottage as a dwelling intended for a family and of scale "so small that the household duties may all be performed by the family" while a villa needed a few servants. Gothic cottages were well suited for rural areas and the families of "intelligent mechanics and working men," while yeoman agrarians needed the additional space of a larger "farm-house." Villas were reserved for the wealthy leisure class and were the one type of residence where architects could properly indulge their taste for the "beautiful." Downing's advise on interior decoration included discussions of such remote influences as "Elizabethan wall paneling" and the "Romanesque style" which he said included the "round arch of the Rhine." Norman, Gothic, bracketed, Tuscan villas, Swiss cottages--all are terms used by Downing in his 1850 Country Houses and clear evidence of the preoccupation of the Romantic Movement with past cultures.

The Glick-Sower House is a good local example of two of the styles popularized by Andrew Jackson Downing through his books and publications of architects' plans. With its Gothic Revival form and Italianate detailing, the house is quite typical of the "picturesque cottages" which drew inspiration from the pervasive romanticism of the time and which were the preferred house type for many of the fashionable and well-to-do in towns like Marshalltown in the third quarter of the 19th century.

### Marshalltown in the Mid-19th Century

#### Extant Structures

The Glick-Sower House is not the only extant example of "picturesque" residential architecture in Marshalltown influenced by the Romantic Movement of the nineteenth century. While no intensive level survey has been conducted of Marshalltown historic resources, several local examples exist within a few blocks' radius of the Glick-Sower House as evidence of the movement's presence. Not all examples have fared as well in terms of integrity and maintenance however.

A gable-front-and-wing brick cottage (ca. 1870-1875) of smaller scale and more modest detail exists at 312 East State Street, one block away. This cottage is akin to the Glick-Sower House in its house form and materials. It projects

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a feeling of suitability for "intelligent mechanics and workingmen." The painted brick of the small cottage is trimmed at the windows with stone lintels and sills; the house plan is irregular having an L-shape. A large front bracketed bay is evidence of its Italianate picturesque heritage. The house is used as a residence.

A second brick cottage evidencing similarities to the Glick-Sower House is found at 210 West Main Street. Like the Glick-Sower House this cottage is a story-and-a-half brick structure with painted stone lintels and a steep-pitched gable front roof. A one-story wing projects from the rear of the house. Fancy wooden trim decorates front gable peak and an ornate porch graces the front of the house. Brickwork is laid in a regular 7-course common bond. This house is well maintained, but several alterations are evident. The chimney has been removed from the center of the roof since 1973; the blank west wall of the house bears shadows of two large windows which were bricked in; a large frame side wing addition has been built on the east side since 1973. The building now houses a professional office. Based on the pitch of the roof, the house form and scale, and the decorative detailing, this house was probably built around 1870.

Across the street and one-half block to the east of the Glick-Sower House is a very large house (ca. 1875) quite dissimilar in scale and materials but similar in its Gothic Revival detail. This house at the northwest corner of East State Street and Third Avenue has been so altered only the steep peak of the front gable hints at its prior "picturesque" appearance. It is now used as a funeral home. Its walls are covered with a combination of white aluminum siding and red brick veneer.

The house at 306 East State Street, one block to the east of the Glick-Sower House also combines Gothic and Italianate features, but was built at one time with these picturesque features and is most appropriately described as eclectic. Its roof has steep pitched cross-gables and the peaks are decorated with wood trim. The house form no longer has the "cottage" appearance of the smaller brick structures in Marshalltown, but is a full two stories under a central pyramidal shaped roof. The brick work and stone lintels are more sophisticated also. The bricks are all laid in stretcher courses with no headers exposed. A classical portico entrance finishes the eclectic combination of revival styles evident in this structure. It is used as a private residence.

By the mid 1870s the Italianate style was clearly the brand of stylish new residence to build and is not surprising that the Gothic Revival cottage of Dr. George Glick was expanded with an Italianate wing. Dr. Glick himself vacated his cottage on East State Street in 1870 to build a large new Italianate house just two blocks to the south at Church Street and South 2nd Avenue (now serving as the home of the Marshall County historical society).

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Other extant structures in Marshalltown add evidence to the popularity of Italianate architecture as an symbol of success in this growing town.

For example, one-half block to the north of the Glick-Sower House at 110 North Second Avenue is the 1874 Thaddeus Binford House (National Register listed). Built of red brick laid in a regular course common bond pattern with arched stone lintels over tall double windows, the Binford house also has the first floor bay, the paired brackets and the flatter roof of the wing on the Glick-Sower House. These two construction projects, within eye sight of each other, doubtless were undertaken very nearly the same time. Another elaborately detailed brick home sits a few blocks west of downtown on Main Street.<sup>2</sup> Essentially an Italianate structure on which a French Second Empire tower has been placed, this structure epitomizes the excesses in which the Romantic Movement finally engaged and for which the Victorian era is known. This house is a good example of the type of architecture modern architects rebelled against at the beginning of the 20th Century.

#### Historical Sources

Extant structures are not the only evidence of how strongly influenced Marshalltown residents were by the architecture of A.J. Downing and 19th-century romanticism. In 1867 the town had been settled barely 14 years before. The railroad had arrived just four years earlier and Marshalltown served as the western terminus for a year. Population stood at less than 3000 in 1867, but that represented a 200% increase over 1860. The town was booming and the frontier was vanishing both physically and socially.

The building stock of "30 buildings, including store buildings and barns" (Battin and Moscrip, 20) existing in Marshalltown in 1860 was fast expanding. Four architects in Marshalltown advertised their availability in 1867: Col. W. Legg, A. White, B.F. Dean, and S. Kline. A local resident writing in that year mentions at least two more architects, John Crellin and G.F. Kline. No doubt these architects participated in the building of over 200 new buildings in town in 1866 and the equally robust construction season of 1867 (Sanford, 149).

The revealing town history written in 1867 by Mrs. N. Sanford indicates much about the social life of the most prominent Marshalltown citizens. These were generally still the earliest settlers--the pioneers--who had prospered during the preceding decade and were building new homes in celebration of their good fortune. Although nothing of Dr. Glick's brick home is mentioned (by this

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<sup>2</sup>A photograph of this residence is found at page 225 of Virginia and Lee McAlester's A Field Guide to American Houses (Alfred A. Knopf, 1986).

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time it had been several years finished), Dr. Glick was a town founder and key figure. His aesthetic sensibilities are an important indication of both his own intentions in construction of his buildings and also in the lifestyles of the town's most prominent citizens. Speaking of the Glick's business firm, the early chronicler says: "...from small beginnings [Glick and his partner] have amassed fine fortunes, and occupy a prominent position in society. Dr. Glick practiced medicine...was appointed postmaster...is also our school fund commissioner; and without a doubt has the most artistically arranged drug store in the State. One could easily imbibe all sorts of vile nostrums amid so much beauty and taste" [emphasis added](Sanford, 93).

Glick was not the only prominent citizen influenced by the romanticism of 19th-century popular culture. Others who finished building their new "picturesque" homes during this time period also received the benefit of Mrs. Sanford's commentary: "Mr. Straight...erected the beautiful Gothic residence which he now lives in, on West Main street. They have a nicely arranged flower plat, showing fine taste in its cultivation" (p. 82); J.M. Sherwood, a wealthy lawyer, "and his lady" lived in "the splendid Gothic residence on the east side of the public square" (p. 95); W. Willigrod built a house in the "Rhenish style of architecture" with a Mansard roof designed by architect John Crellin; J.L. Williams built a house "of the Elizabethan period" designed by G.F. Kline; Mr. Woodbury's house was in the "Gothic style;" while Mr. Boardman's was "a union of the Tudor and Elizabethan styles." Finally, an "elegant mansion with iron and stone facings in the Elizabeth style" was completed in 1867 for Mr. Brown (Sanford, no page no.).

The Glick-Sower House then is a well-maintained and intact representative of a particular genre of 19th-century architecture which was widespread throughout the United States. The architectural style was itself but a part of a larger cultural movement. Conversely the house also serves to illustrate local attitudes about domestic life and Marshalltown's own interpretation and contribution to this larger cultural milieu of the day.

#### 9. MAJOR BIBLIOGRAPHICAL REFERENCES

Ammon, Shawn, research compiled by this individual and contained in Iowa Historic Preservation Bureau files. Materials include census records for Marshall County, Iowa for 1856, 1860, 1870, 1880, 1885, 1895, 1900, 1905, and 1910; newspaper research in the Marshalltown Times Republican; public records research; and interviews and correspondence.

Bradbury, Mary Helen. Floor plan of Glick-Sower House.

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County Histories (listed chronologically) including:

Mrs. N[ettie] Sanford. History of Marshall County, Iowa. Clinton, Iowa: Leslie McAllaster & Co., Printers. 1867.

The History of Marshall County, Iowa. Chicago: Western Historical Company. 1878.

Marshalltown, Iowa: Queen City of the West. Marshalltown: The Statesman. 1888.

Judge Wm. Battin & F.A. Moscrip. Past and Present of Marshall County, Iowa, vol. 1. Indianapolis: B.F. Bowen Co. 1912.

Gerald Schultz. History of Marshall County. Marshalltown: Marshall Printing Company. 1955.

Dixon, Roger and Stefan Muthesius. Victorian Architecture. New York and Oxford: Oxford University Press. 1978.

Downing, A[ndrew] J[ackson]. The Architecture of Country Houses. 1850. Reprint. (New York: Dover Publications, Inc. 1969).

Iowa Site Inventory Forms. Marshalltown, Iowa, files at Historic Preservation Bureau.

Sanborn Fire Insurance Maps for Marshalltown, Iowa: 1884; 1888; 1894; 1901; 1910; 1921; 1931.

Quam, Jeff, site administrator. Interview by Jan Nash, September 10, 1992.

10. GEOGRAPHICAL DATA

Verbal Boundary Description

Lot six (6) of Block twelve (12) of the original town of Marshalltown.

Boundary Justification

The boundaries of the property are the original lot lines associated since construction with the Glick-Sower House.

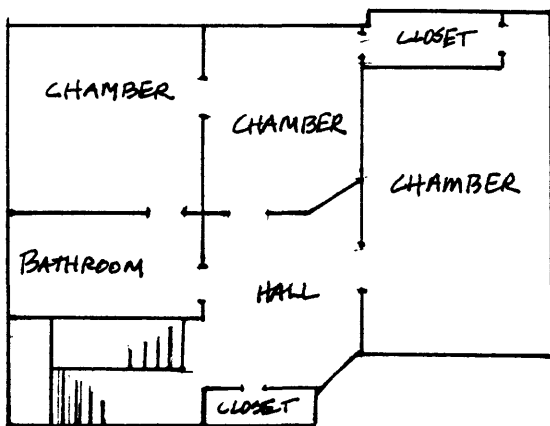
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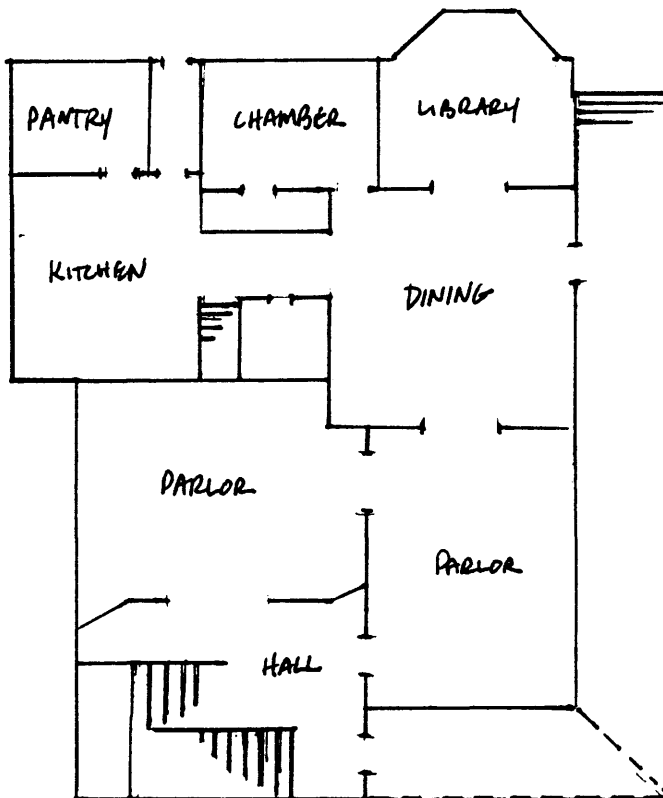
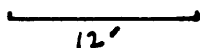
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2ND FLOOR



1ST FLOOR

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Marshalltown Iowa



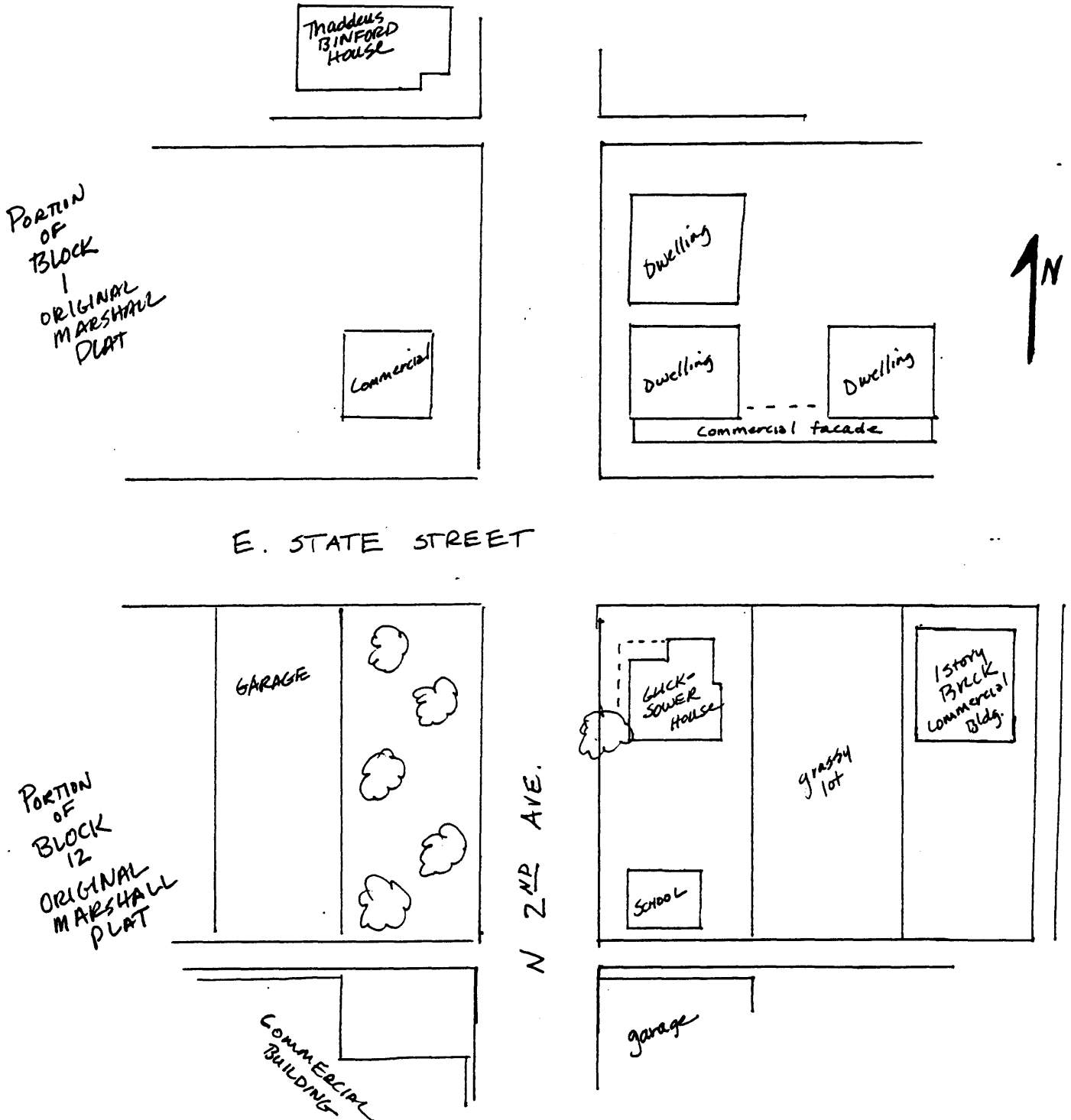
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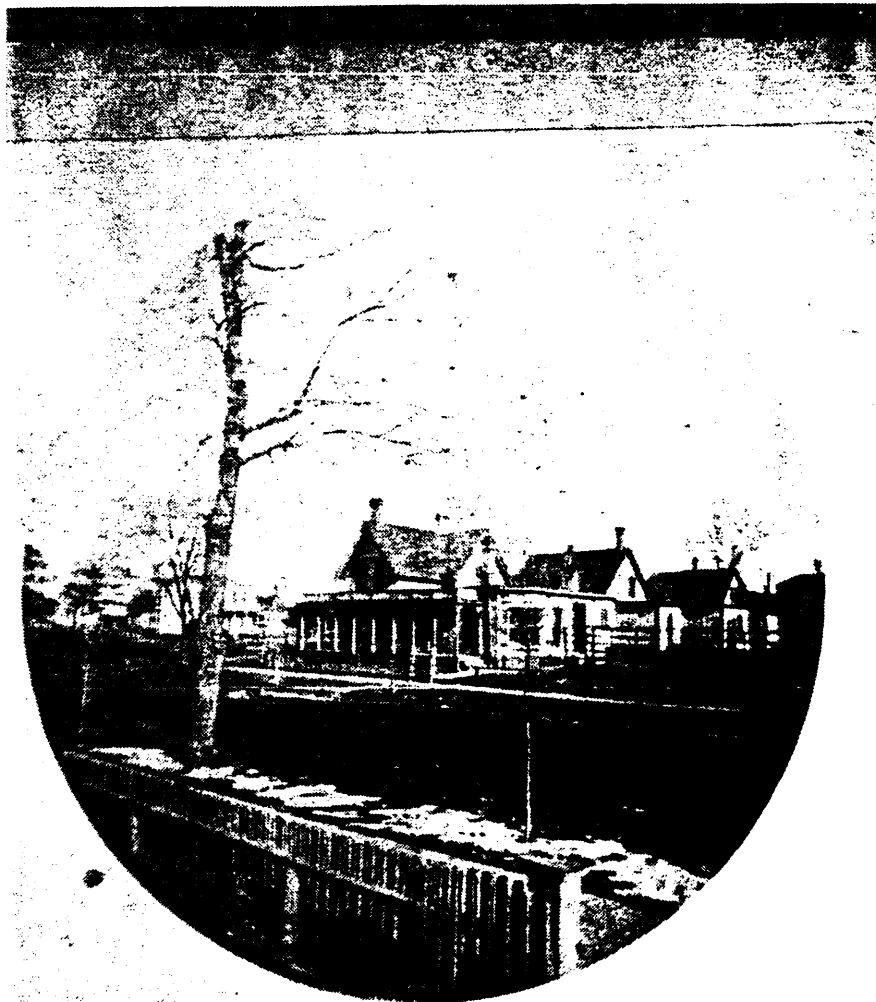
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Sower House  
approx 1880

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