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United States Department of the Interior
National Park Service

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 Hotel Ottumwa

other names/site number _____

2. Location

street & number 107 East Second Street [N/A] not for publication

city or town Ottumwa [N/A] vicinity

state Iowa code IA county Wapello code 179 zip code 52501

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).

Larry H. Bennett D-54400 8/9/12
Signature of certifying official/Title Date

STATE HISTORICAL SOCIETY OF IOWA

State or 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:)

Joe
Signature of the Keeper

Date of Action

Robert H. Beall 9.25-12

Hotel Ottumwa
Name of Property

Wapello County, IA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

| | | |
|--------------|-----------------|------------|
| Contributing | Noncontributing | |
| <u>1</u> | | buildings |
| | | sites |
| | | structures |
| | | objects |
| <u>1</u> | | 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/Hotel

COMMERCE/TRADE/Restaurant

COMMERCE/TRADE/Specialty Store

RECREATION/CULTURE/Work of Art

Current Functions
(Enter categories from instructions)

DOMESTIC/Hotel

COMMERCE/TRADE/Restaurant

COMMERCE/TRADE/Specialty Store

RECREATION/CULTURE/Work of Art

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th & 20th CENTURY REVIVALS:

Classical Revival

Materials
(Enter categories from instructions)

foundation CONCRETE

walls BRICK

roof SYNTHETIC/Rubber

other TERRA COTTA

METAL

Narrative Description

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

Hotel Ottumwa
Name of Property

Wapello County, IA
County and State

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.
- 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.

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 # _____

Areas of Significance

(Enter categories from instructions)

COMMERCE

SOCIAL HISTORY

ARCHITECTURE

ART

Period of Significance

1917-1962

Significant Dates

1917

1939

1951

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

Proudfoot, Bird & Rawson

J.C. Mardis Company

Primary location of additional data:

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

Name of repository: _____

Hotel Ottumwa
Name of Property

Wapello County, IA
County and State

10. Geographical Data

Acreeage of Property Less than one acre.

UTM References

(Place additional UTM references on a continuation sheet.)

| | | | | | | | |
|---|--------------|----------------------|-------------------------|---|-------------|---------------------|---------------------|
| 1 | <u>[115]</u> | <u>[54]9[4]7[17]</u> | <u>[4]5[4]0[9]8[18]</u> | 2 | <u>[15]</u> | <u>[0]0[0]0[0]0</u> | <u>[0]0[0]0[0]0</u> |
| | Zone | Easting | Northing | | Zone | Easting | Northing |
| 3 | <u>[15]</u> | <u>[0]0[0]0[0]0</u> | <u>[0]0[0]0[0]0</u> | 4 | <u>[15]</u> | <u>[0]0[0]0[0]0</u> | <u>[0]0[0]0[0]0</u> |
| | | | | | | | |

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Molly Myers Naumann, Consultant mollynaumann@pcsia.net

organization _____ date January 2012

street & number 167 West Alta Vista telephone 641-682-2743

city or town Ottumwa state IA zip code 52501-1437

Additional Documentation

Submit the following items with the complete 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 Parkview Plaza, Inc (Attn: Don Schwartz)

street & number 107 East Second Street telephone 641-777-5636

city or town Ottumwa state IA zip code 52501

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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Hotel Ottumwa
Wapello County, IA

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NARRATIVE DESCRIPTION:

The Hotel Ottumwa (1917) is located on the east corner of Court and Second Streets, at 107 East Second Street. The original plat of the city of Ottumwa was laid out on the diagonal, parallel to the Des Moines River which runs through Ottumwa from northwest to southeast.. (Figure 1, page 18) With a population of approximately 25,000, Ottumwa is the county seat of Wapello County. Wapello County is in southeast Iowa, the fourth county west of the Mississippi River and the second county north of the Missouri border. The hotel is in the central business district, two blocks northeast of the Des Moines River and the Burlington Railroad Depot, and one half block southwest of Central Park which is ringed by three National Register sites: the Wapello County Courthouse, former Federal Building/Post Office, and the Ottumwa Public Library. (Figure 2, page19)

The six story rectangular brick building was designed by the noted Des Moines architectural firm of Proudfoot, Bird and Rawson in the popular Classical Revival style. (Figure 3, page 20) The primary façade along Second Street measures 164 feet, while the secondary façade along Court Street measures 90 feet. The building is a free-standing structure with alleys on both the southeast and northeast elevations. (Figure 4, page 21) The third through sixth floors are U-shaped, with the light well above the ballroom opening to the northeast. Structurally, a series of 56 reinforced concrete piers extend upward from a concrete base, rising through the basement and all six floors above. The piers are arranged in a seven by eight pattern, spaced twenty-three feet on center. All floors are of reinforced concrete. Structurally the building was designed to support two additional stories if desired. It has a flat roof which slopes gently to the rear. The exterior curtain walls are of glazed face brick in shades of dark brown, deep red, and charcoal. Ivory-colored terra cotta is used for decorative details on both the Court and Second Street elevations and a galvanized iron cornice caps the building.

Exterior:

Major design characteristics of the Classical Revival style found on the exterior include: the division of the wall into three horizontal sections with each receiving a different treatment. (1) the street level is defined by a full terra cotta frame; (2) the upper story windows at different levels are treated differently with the second floor windows featuring terra cotta lunette panels above each of the windows, and floors three through six featuring simple unadorned rectangular windows, except for those on the corners which are capped by terra cotta jack-arches; (3) the entire building is crowned by the seven foot four inch galvanized iron cornice. This cornice features an abundance of neo-classical details including egg and dart, dentils, triglyphs and metopes, rosettes, and swags (garlands). Corners of the building are adorned with brick patterned quoins.

The main entrance is centered on the Second Street elevation. (Figures 5 & 6, pages 22 & 23) This two story entrance is executed in terra cotta. It features six monumental pilasters with a full classical denticulated cornice, capped by six urns containing flames, one centered above each pilaster. These pilasters feature a foliated rinceau pattern, with hybrid capitals. The words "Hotel Ottumwa" are centered on the cornice. Between the third and fourth floors, centered directly above the entry doors, is another terra cotta detail: an elongated octagonal panel with central flower crowned with a flamed urn and neo-classical swags. At sidewalk level the entrance doors are centered in the two story terra cotta frame.. These are flanked on each side by two tall steel casement windows. These tall windows are repeated on the second floor level, with a fifth window located directly above the entrance doors. Shallow wrought-iron balconies project front the bottom of these windows. A marquee hangs above the entrance. Although the

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Hotel Ottumwa
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design of this marquee evolved and changed over the years, recently the owners installed a new marquee designed according to the original 1916 drawings.

The Court Street entrance was referred to in the local newspaper as the Ladies' Entrance. (*Ottumwa Daily Courier*, Sept 1916, no date or page) This is not symmetrically placed, being off-set to the left due to the location of the building on a slight incline. This entry features a portico supported by two pairs of iron neo-classical columns, with a full denticulated cornice above capped by an iron railing. Amazingly, this portico has remained unchanged over the years.

The entire first floor exterior of the hotel is framed by ivory terra cotta. In addition to the two entrances, there were six storefronts facing Second Street and one facing Court Street in the original design. These storefronts are defined by pilasters and a three foot seven inch cornice. This cornice features a repeated pattern of a classical vase, foliated design, blank panel (for signage), foliated design, and then repeats with another classical vase. The sign panels were originally centered over the entrance to each shop. Originally each storefront had a two foot three inch high prism glass transom. No date for removal of this transom has been identified.

Fenestration on floors two through six is symmetrical on both primary elevations. Along Second Street the window pattern is 1-2-2-2-2-2-2-1, while the pattern on the Court Street side is 1-2-1-1-2-1. The windows on the second floor are rectangular and topped by an inset terra cotta lunette, with terra cotta keystones and corner blocks. The Second Street elevation varies on the second floor because of the elaborate terra cotta entrance, and the Court Street elevation varies with a door in place of a window above the portico. Floors three through six are simple rectangular windows, with those on the corners having terra cotta jack-arches. The corners of the building on both of the primary elevations feature brick patterned quoins.

The metal cornice that caps the building continues around the corners on both alley sides. The east alley elevation continues the use of terra cotta jack-arches over the street corner windows, while the six windows on each floor that could not be seen from the street are simple unadorned rectangles. The north elevation repeats the use of the simple unadorned windows except for those opening into the ballroom on the second floor. The two alley elevations, from the cornice back, and the entire rear wall are of plain rose-colored brick. (Figure 7, page 24)

Exterior integrity:

At first glance the Hotel Ottumwa seems unaltered from its original design, but there have been changes over the decades. The most visible alterations to the exterior are the changes that have been made to the seven storefronts. Like most commercial storefronts these have been changed and modernized over the years with the recessed entrances being moved forward to the sidewalk, display windows changed, and the transoms disappearing.

The biggest changes occurred in 1939 when the two eastern storefronts on Second Street were given an Art Deco face-lift as part of the design for the new Pink Pig coffee shop. At that time a central double door curved entrance was created, shorter windows installed, and sleek Art Deco panels covered the base and transom area. (Figure 17, page 32) The terra cotta frame however, was not touched. It is believed that the Art Deco style marquee was installed on the Second Street entrance in 1939 as well. (Figure 18, page 32) In the mid-1980s the Pink Pig exterior was re-designed again into the present configuration. About the same time new windows were installed in the second through sixth floors, the

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ivory-colored terra cotta detailing was "cleaned" (method has not been identified), and the granite-colored terra cotta base along the first floor storefronts was covered with dark brown synthetic plaster. The change in the base material is only noticeable when viewed up close. On the Court Street side a ramp was installed to provide handicapped accessibility. The entrance to the Court Street storefront has been closed, leaving the only entrance to that space from the lobby hallway. The most recent change has already been noted, the 2010 restoration of the Second Street marquee to its original design.

Interior:

The original plans for the first floor of the Hotel Ottumwa (Figure 8, page 25) show a wide foyer with marble stairs leading from the Second Street entrance to the lobby in the center of the hotel. Both an elevator and stairs are shown rising from the lobby. The "Ladies' Entrance" on the Court Street side leads to this central lobby via a somewhat narrower hall. The six storefronts facing Second street are labeled, as are a "Cafeteria" in the back left (west) corner off of Court Street, and a "Café" with coffered ceiling in the rear right (north) corner. A kitchen along the rear wall connects these two eating areas. This floor plan remains in place, but most rooms now serve different functions. The second floor plan (Figure 9, page 26) echoes the open spaces found on the main level, with a balcony, or mezzanine, above the lobby and a ballroom above the kitchen area. Like the Café below, the mezzanine features a coffered ceiling. Although the smaller individual rooms on the second floor are labeled "B.R." for bedroom, they were most probably used as Sample Rooms or Display Rooms by the many traveling salesmen who stayed at the hotel during their visits to Ottumwa. Floors three through six are U-shaped around a light well above the ballroom, and share a common floor plan (Figure 10, page 27). Like the first floor, the floor plans of floors two through six remain essentially the same, but some functions have changed. Every guest room in the hotel had a private bathroom. The basement was an active part of the commercial life of the hotel as it contained a Barber Shop and Billiard Room (Figure 11, page 28)

Just as the exterior has changed over the years, so has the interior. The basement level has not been used for commercial purposes for several decades. The area used most by the general public, the first floor, has undergone the most changes. In 1939 the Pink Pig coffee shop was opened in the most eastern of the six storefronts along Second Street, and the area originally labeled "Café" was remodeled and opened as the Fox and Sac room for fine dining. The space fronting on Court Street originally used as a cafeteria became office space. All of these continue to serve the same functions in 2011, though the Pink Pig has been replaced by the Second Street Café, unfortunately with the loss of the Art Deco design. However, the two entrances to the café have been maintained, one from the sidewalk, and the other a set of curving Art Deco stairs down from the lobby. Another area of the first floor that has changed in both use and design is at the corner of Second and Court streets. This was originally designed as a store (a drug store was in that location for thirty years), but in 1951 was remodeled into the Tom Tom Tap. This room is on three levels, with the entrance from the Ladies Entrance hallway, down three steps to an area for tables, then down a second set of steps to the street level with room for additional tables. A U-shaped bar serves both levels. Behind the bar is a large (8foot by 8 foot) mural depicting a Native American ceremonial fire. This was painted by mural artist Daniel MacMorris of Kansas City.

The most visible changes are seen in the lobby area. In the mid-1980s a floor was built over the lobby at the second floor level. This accomplished two things: it created more usable space on the second floor directly outside the ballroom, and, it removed the potential fire hazard of the open lobby turning into a tower of flames. The present owners hope to remove this flooring if the fire department approves, re-opening the space above the lobby. At this point, the majesty of the original lobby design is missing, but at the second floor level, the large open space outside the ballroom provides a large

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gathering place with the original columns and coffered ceiling in place. The second floor retains a strong feeling of the original design. It is approached from the lobby by a marble and iron staircase with decorative iron railing. The original floor plan has been retained (except for the flooring over the open lobby) and all original woodwork is visible. This includes French doors opening into the ballroom and several meeting rooms, plus original trim in the so-called sample rooms on this floor. In the ballroom, the sense of time and place has been retained. (Figure 12, page 29) Historic photos of the 1917 Dedication Banquet compared to photos of one of today's weekly meetings of Rotarians, show not only the open space, and arched windows, but also the original lighting fixtures. (Figures 14 through 16, page 31) Today, the arched windows have been filled with panes of mirrors, reflecting the light of the ballroom and eliminating the marginal exterior view.

Floors three through six have been renovated by the present owners and remain in use as hotel rooms. The original hallway layout has been retained, with rooms opening off to each side. Some of these rooms have been converted into two room suites. Dropped ceilings have been installed for energy efficiency.

Integrity:

The seven aspects of integrity have all been retained in the Hotel Ottumwa, but in varying degrees. The building has not been moved, so the location has remained constant. It is a fine example of Classical Revival design executed in brick with lavish terra cotta detailing on the exterior, and much of the original design remains on the interior in the second floor public areas. As with most commercial buildings, alterations have been made on the ground floor, updating it to "keep up with" neighboring businesses. The setting in which it was built has remained commercial, but is now a mixture of tall buildings serving to enclose the streets and the more modern concept of low, single story buildings accompanied by paved parking lots. The original exterior materials (brick and terra cotta with a metal cornice) are highly visible and many of the original interior materials (woodwork, plaster walls, coffered ceilings) are still in evidence. Despite alterations to the interior lobby area, the building retains a strong sense of time, and elegance no longer found in many hotels today. The 1917 craftsmanship can be seen in the physical condition of the building, with the original materials intact. The integrity of the design, materials and workmanship creates a strong sense of the elegant, first class hotel that it was built to be. The building continues its original functions of housing, retail, offices and food service, while providing meeting space for social events. Thus, there is a direct association between its original functions and those of the present.

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Architect/Builder (continued):

MacMorris, Daniel

STATEMENT OF SIGNIFICANCE:

The Hotel Ottumwa (1917) is locally significant under Criterion A for its role in the social history and the commercial development of Ottumwa. It was built as a first class hotel and held that position in the community for decades. The Hotel was The Place for social events from Womens' Club meetings to wedding receptions. The Hotel was The Place for Sunday dinner after church, or to take out-of-town visitors. Business deals were made and/or broken over lunch at the Hotel. For decades civic organizations held their weekly meetings at the Hotel. The seven storefronts offered prime, highly visible, retail space, and, for over six decades housed the office of the Ottumwa Chamber of Commerce. The Hotel Ottumwa has local Criterion C significance as a good example of a hotel design in the popular Classical Revival style by the premier architectural firm in Iowa during the first half of the twentieth century, Proudfoot, Bird and Rawson of Des Moines. (Figure 13, page 30) It also contains a work of art by one of the foremost twentieth century American mural painters, Daniel MacMorris of Kansas City. The hotel was in continuous use during the period of significance which begins with the opening of the hotel in 1917 and extends through the opening of the Tom Tom Tap and completion of the MacMorris mural in 1951, to a closing date of 1962 (the 50 year cutoff date).

Criterion A:

In 1915 the leading businessmen of Ottumwa met to discuss the need for a first class luxury hotel in Ottumwa. The Ballingall Hotel at the corner of Main and Green Streets had held this position throughout the late nineteenth century, but it was showing signs of age. None of the other hotels in town even pretended to provide first class lodging. These hotels included the Frazier at 104-108 South Court, the Commercial at 203 West Second Street, and two hotels in the 300 block of East Main, the Jefferson and the McCue/Plaza, as well as several others that came and went over the years.

This hotel was built by the citizens after a regular old-fashioned town meeting held at the Commercial Club. Not one in ten thought the city could do it. Then at the right moment that always comes when a crowd of men are gathered together, talking things over, one of the business men made the announcement that his firm would take \$10,000 worth of hotel stock if four other firms would agree to do the same. That was the push that put the hotel proposition over the top of the hill. (M.L. Toulme, Secretary, Ottumwa Commercial Club, *The American City*, Vol. XVIII, No. 1, January 1918, p 58)

Toulme also made the comment that "successful hotel building by committees of a commercial organization is a new idea in community development." A corporation was set up to sell shares to the people of Ottumwa. 309 Ottumwans bought shares, with an average investment of \$500. Another \$150,000 was raised through the sale of bonds. Ottumwans were willing to spend over \$300,000 to improve their downtown.

While the businessmen were looking at the hotel as an investment in the downtown economy, others in the community were anxious to have a "proper" place for social activities. The ability of the new hotel to serve this specific purpose was exhibited at the two public events arranged for the Grand Opening: A Banquet on September 4, and a Grand Reception and Ball on September 6, 1917. Both events were held in the ballroom of the new hotel.

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HOTEL WILL OPEN WITH BANQUET
Stockholders to Dine Tuesday Night

...
The opening of the hotel will be celebrated Tuesday night with a banquet at which the stockholders and business men of Ottumwa and other cities and towns in the state will be present. This will be the formal affair offered by the management under the personal direction of Leasee F.G. Warden and Resident Manager C.H. Mitchell. (*Ottumwa Daily Courier*, September 1916, no date, page or column.)

An unidentified local paper wrote on September 5, that dinner had been served at 7:30 "in the banquet room on the mezzanine floor." This dinner included caviar, lobster patties, and roast squab among other delicacies. The toastmaster for the evening was president of the hotel company, Ottumwa businessman J.B. Sax. Other speakers included H.L. Waterman, chairman of the hotel building committee, and several out-of-town guests including Mr. Bohn of New York, the editor of *Hotel World*. Mr. Bohn prophesied that "the hotel will become the city's social center." Two historic photographs document this opening banquet. (Figures 14 and 15, page 31) It is interesting to note the total lack of women in this group of prominent Ottumwans.

Among the many advertisements in the local newspapers celebrating the completion and opening of the hotel was an eleven inch by three column ad for Donelan's Department Store. The headline read "Southern Iowa's Greatest Store Welcomes Southern Iowa's Newest and Greatest Hotel" with a three column wide architect's drawing of the building. There were several paragraphs extolling the virtues of both the store and hotel, ending with:

Grand Reception and Ball
Thursday Evening, September 6th

will be the greatest social event of the season. The opening of this magnificent hotel will be marked by a brilliant gathering of the most prominent people in southern Iowa, as well as a number of prominent guests from other localities.

Such an event occurs but seldom, and this, it is believed, will be far beyond anything of the kind ever attempted here.

Correct Apparel for This and
All Other Formal Occasions

Thus, the beginning of cross-marketing, hopefully leading to the desired community revitalization.

OPENING BALL HUGE SUCCESS
Brilliant Social Function Marks First Dance at New Hotel Ottumwa

Brilliant society events are by no means new to Ottumwa, but of the many prominent in the annals of the city's social history there have been few affairs comparable to that which marked the opening of the Hotel Ottumwa last night. The two hundred and fifty guests who attended the opening reception and dance were unstinting in their enthusiastic approval of the beautiful new hotel and its artistic appointments.

Dance From 9 to 1

The reception was held on the mezzanine floor and dancing was in the ballroom

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adjoining, continuing from 9 until 1 o'clock. The rose and ivory ballroom and the appointments and furnishings of the mezzanine floor, which are in shades of old blue and gold, may be classed as complete triumphs of the decorator's art. Huge vases of American beauties and gladiolas added to the already beautiful effect.

The orchestra imported from Des Moines to play for the dancing and also for the banquet given for the directors of the hotel Tuesday evening, played irresistible "jazz" music and dream waltzes which transformed the most awkward into veritable terpsichores, at least the music made them feel that way. (*Ottumwa Daily Courier*, September 7, 1917, no page or column)

From its opening in September 1917, the Hotel Ottumwa became a gathering place within the community. The ballroom was used on a regular basis for the meetings of the Ottumwa Women's Club and most of the civic organizations such as Kiwanis, Lions and Rotary. These groups continue to hold their meetings in the ballroom in 2012.

The store rooms along Second Street became available for lease in late March 1917. Applications were received from both local and out-of-town businesses. There appears to have been some discussion among members of the hotel committee about the monthly rates, with some calling the rates "very reasonable" and others saying that they were "too low." The rates ranged from \$150 for the southwest corner to \$50 for the smaller rooms. (*Ottumwa Daily Courier*, March 28, 1917) A review of Ottumwa City Directories from 1918 through 1958 shows that several businesses occupied the same storefronts for many years, some for decades. An example is the room at the southwest corner, 101 East Second. From 1920 until 1947 there was a drug store in that space, with the name changing, but the use remaining the same. The storefront at 103 East Second was originally occupied by the millinery shop of Mrs. Alice Toole, but in 1929 Joseph R. Cotton Co., a jeweler, moved into the space for a decade. Cotton was also the local agent for Cownie Furs of Des Moines. Other businesses in the hotel's storefronts over the years included J.M. Schaefer's barbershop, a cigar stand (various owners), the Yellow Cab Co., and an investment/insurance office. As early as 1927 the Ottumwa Chamber of Commerce (along with its associated organizations the Community Chest and the Junior Chamber of Commerce) occupied the room at 111 East Second, remaining there until 1939 when that space was remodeled into the Pink Pig café. The Chamber remained in the hotel, just moving around the corner into the space at 106 North Court that had been the hotel cafeteria/coffee shop.

A new type of business was listed in the 1931 city directory. WIAS Broadcasting Station was listed at 104 North Court. WIAS was locally owned by the Poling Electric Company. Online research shows that WIAS was originally started in Burlington Iowa in July 1922. 1922 appears to have been the real beginning of radio stations for the general public. In March of that year there were only 67 general public radio stations in the country, but by December 31, 1922, there were over 500, and they were located in every state. The following year, 1923, they figured out how to make money to keep the stations on the air by selling advertising. WIAS moved from Burlington to Ottumwa in 1928 and was deleted by the Federal Communications Corporation in February 1934. It appears that it broadcast from the Hotel Ottumwa until it ceased.

The 1939 remodeling was done by a new owner of the hotel, Henry Snider. He began the process in the old hotel "café" in the northeast corner of the building. This became the Fox and Sac room, "the main dining room where deluxe service may be obtained. This room is decorated in pink, coral and copper with ebony black trimmings." (*Ottumwa Daily Courier*, November 22, 1939) The opening of the Pink Pig was described in the same article as follows:

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Formal Opening of New Coffee Shop Will Be Saturday

.....
Advertised as "The most unusual and beautiful restaurant west of Chicago," the Pink Pig is truly a successful piece of modern architecture.

Located on the Second street side of the hotel, the coffee shop is colorful and streamlined, containing large comfortable booths, tables and counter stools to accommodate 125 diners at a time.

Glass-Inclosed Kitchen

A feature of the shop is the glass-inclosed kitchen, slightly elevated above the main floor, where patrons may view food in its preparation.

The place is decorated in chartreuse, cinnamon brown and turquoise blue, with furnishings of natural maple. Perky little pink pigs add a touch of humor to the general scheme.

Besides a double entrance to Second street, there is a wide stairway leading to the hotel lobby.

Other projects that Mr. Snider planned included "the complete redecorating of the lobby, ballroom and many guest rooms, changing of the clerk's desk and new elevators." (*ibid*).

An interesting side light to the food service in the hotel was published in the *Ottumwa Daily Courier*, in 1942 in an article under the heading "FOTO Facts – Natives of Philippines Fear For Their Homeland." There was a photo of four men, all in white uniforms, two with white chef hats and two with black bow ties. They had come to Ottumwa from the Philippines in the years 1936-1941. When one of the men, Roman Bonus, was asked why so many Filipinos were connected with the preparation of food in this country,

He explained that it is a natural result of them being hired first in the islands to serve the army officers and government officials of the Americans. In that way he says, "they learned to do the work the way the Americans wanted it done and developed an appreciation of the American kitchen." When they had opportunities to come to this country it was natural they should find their way into such positions in private homes, cafes and hotels.

Although the original plans show that the southwest corner of the basement was to be a Billiard Room, city directories show that as early as 1927 this area had been converted into bowling alleys. These must have been popular because they continued to occupy this space until 1943 when the Hotel Ottumwa Tap Room tavern replaced them. This Tap Room was actually named The Parade and was the most popular upscale tavern in town during World War II, catering primarily to middle class Ottumwans and the officers and NCOs from the Naval Air Station a few miles north of town.

Following World War II Ottumwa experienced a strong period of development with new residential neighborhoods springing up to meet the needs of the returning veterans and their new families, with new schools, churches, commercial buildings and a new hospital. A major change in downtown Ottumwa was the construction of a new modern depot for the CB&Q Railroad and a newly designed city park in front of it. (Historic Railroad District, NRHP) Many of the hotel's guests arrived by rail, so Hotel Ottumwa owner Henry Snider felt it was time to make some changes to the hotel as well. He totally remodeled the corner room which had traditionally been a drug store. The *Courier* wrote the following on April 16, 1951:

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Distinctive New Tap Room is Opened

A new taproom, called the Tom-Tom-Tap, was opened today in the corner room of the Hotel Ottumwa at the intersection of North Court and Second streets.

While the room is not large, having a seating capacity of 58, it is the most beautifully decorated and furnished business room in the city, and was designed by architects who say it is the equal of any such room in the country.

Its floor is on three carpeted levels, with two levels stepping down from the hotel lobby entrance to the main floor which has a corner entrance at street level.

A half circle bar is located at the center of the east wall under a large Indian mural, "Ceremonial Fire." Other decorations include a large mirror at the north end of the room, with the mirror hung above a long flower box.

Lighting is dim but effective with tiny light beams shining through the lowered ceiling. Furnishings are modern and comfortable.

The Tom Tom, and its mural, were the last major changes made by Snider. Although he may not have realized it in 1951, the way people were traveling was changing. Fewer were traveling by train, as most were driving automobiles. With these automobiles came the need for adequate parking for overnight guests. This created a problem for downtown hotels. Motels began springing up along the highways leading into towns, providing not only new, modern accommodations, but also parking for the vehicles. The hey day of the downtown hotel was coming to an end. Following Snider's death, his widow closed the business and sold the hotel in 1975. The *Courier* carried a four column article on the closing and the people who would be affected. Portions of it read:

Economic problems including declining occupancy, rising costs for wages and materials and the replacement cost of deteriorating equipment have been cited as the reason for the decision by the owner, Mrs. Henry Snider of Danville, Ill.

The residents of Hotel Ottumwa are less concerned with the economics of the decision than with the impact on their own lives.

Among the guests are railroad personnel, college students and occasionally a salesman or two. But most of the residents, the permanent guests, are widows or widowers, elderly people who've come to think of a small room in the old brick building as their own domain.

.....
Faded green paint now covers crumbling plaster in almost all the upper floors, making every floor appear nearly identical to the ones above and below it. The rich, dark woodwork, prevalent throughout the building, serves as a reminder that this is the grand old hostess of Ottumwa, though she has seen a finer day.

In 1982 the Schwartz family, the present owners, purchased the hotel. The parents and five of their six children began the renovation of the 1917 building. Today, it is the second generation of the Schwartz family making the decisions, undertaking the rehabilitation of their historic property. The hotel has regained its position as The Place for the Kiwanians, Lions and Rotarians to gather weekly. The Women's Club again fills the ballroom on a regular basis, and once again it is The Place for wedding receptions.

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Criterion C:

The architectural firm of Proudfoot and Rawson was headquartered in Des Moines, but its influence reached throughout the state. In her Multiple Property Document "The Architectural Legacy of Proudfoot & Bird in Iowa, 1882-1940," Barbara Beving Long discussed the role that the firm played in developing Iowa's built environment. (Section E, page 1)

For well over forty-years, the Des Moines architectural firm of Proudfoot & Bird, et al. [including all of the name changes over the years] played a significant role in designing Iowa's architectural heritage.....

The firm's statewide legacy is broad and deep. Of their approximately 658 Iowa commissions between 1885 and 1940, about half (an estimated 338) were in Des Moines. The firm penetrated markets throughout the state, however, with commissions in at least 117 communities in 64 counties.The firm did significant work outside Iowa, receiving 88 commissions in eleven states...

.....while the firm was not on the cutting edge of architectural experimentation, they provided a solid body of design within the self-imposed limitations of the demands of their clients and accepted architectural styles for the period. The architectural philosophy of the firm can be characterized as conservative, both in design and attention to cost.

Proudfoot & Bird, et al. was considered the foremost architectural firm in the state, especially between 1910 and 1925.

Ottumwa was one of the 117 Iowa communities in which the firm worked. The Ottumwa Hotel, at the corner of Second and Court Streets opened in 1917. It is one of eight hotels in the state designed by the firm. (Long, E-12) Others include the Chamberlain Hotel, Hotel Fort Des Moines (NRHP) and the Northwestern Hotel in Des Moines (NRHP); the Sheldon-Munn Hotel in Ames; the Summit House in Creston; an unnamed hotel in Mason City; and, the Hotel Pattee in Perry. Proudfoot, Bird & Rawson designed the Hotel Ottumwa utilizing new construction techniques with reinforced concrete columns and concrete floors. The structural system used by the firm in 1915 for the design of the Hotel Ottumwa was the same one it used twenty-five years later for the Hofmann Building (1941, NRHP) at the opposite end of the block. At six stories, these two Proudfoot et al designs are the tallest buildings in Ottumwa.

As Long noted in the MPDF, Proudfoot et al was not on the cutting edge of architectural design, but produced solid, conservative designs for their clients. Looking at a list of their clients, most of them were solid, conservative Iowans, so the designs were a good fit. The use of the Classical Revival style for the hotel exterior was in keeping with this conservative approach.

The Hotel is a very good example of this style that was popular in the early 20th century for public buildings such as post offices and for some commercial/social buildings that served specific purposes such as hotels and Masonic lodges. It echoes the style of the Ottumwa Federal Building/Post Office (1910-1912, NRHP) around the corner on Third Street.

When the architect's drawing of the exterior first appeared in the *Courier* in early 1916 the caption read in part,

The building will be of reinforced concrete, concrete construction throughout faced with brick and terra cotta. The architects had in mind the beauty as well as

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durability of the hotel when drawing the plans that were accepted. Absolutely fireproof and fully equipped with modern hotel conveniences, the structure will serve a need here and make Ottumwa more able to handle conventions and big gatherings.

When completed, the *Courier* wrote this,

Designed to be the transient home of many travelers, and the scene of numerous parties, conventions and meetings, the imposing new Hotel Ottumwa is complete from roof to basement with the most modern and attractive appointments possible. The plain, almost classically severe outside finishing with the hospitable white porticos are but an index to the charmingly furnished interior. The most critical observer can point to no details lacking to make the entire building comfortable, modern and beautiful. (*Ottumwa Daily Courier*, "Hotel Will Open With Banquet" September 1917)

The tripartite horizontal division of the Hotel Ottumwa exterior with different treatment from level to level is typical of the Classical Revival style, as is the richness of texture seen in the use of variegated striated brick, rich terra cotta, and elaborate metal cornice. Although the hotel is in the same style found on the Federal Building, the effect is quite different. The Federal Building appears more massive as it is totally sheathed in limestone and features much more elaborate detailing in the large first floor arches, the pedimented second floor windows, and third floor "attic" windows.

The only remnant of the 1939 Art Deco remodeling is found on the interior, the curving stairs leading from the lobby downward to the restaurant originally known as the Pink Pig. No 1951 plans or drawings have been located for this remodeling. However, that remodeling changed the function of the space from office to restaurant, as it is used today.

The Tom Tom Tap retains much of the 1951 design, with the curving bar, the multi-level seating areas, the large mirror above the long flower box on the north wall, original tables, chairs and booths, and, most importantly the large mural behind the bar. Again, no plans have been found for this space. Its interior was, and is, much more modern and streamlined, than the interior of the hotel proper. The major design element in the Tom Tom is the eight foot square mural titled "Lighting the Ceremonial Fire – Plains Indians" by Daniel MacMorris. No information has been located providing an explanation of how one of America's foremost mural painters came to paint a mural on a bar room wall in Ottumwa, Iowa.

Daniel MacMorris was a Missouri native who moved to Kansas City as a child, later studying at the Kansas City Art Institute and the Chicago Art Institute. Barbara Magerl's summary of his life for the Kansas City Public Library provided the information included here. In his early days he received a Tiffany Fellowship to study in New York, later he had a studio in Paris for many years, and after that, one at Carnegie Hall in New York City. His murals can be found from Paris to Palm Springs. In 1932 he painted a series of seven panels, "Evolution of the Printed Book," for the Law Library of the Supreme Court of Ohio. The largest collection of his murals is in the Kansas City area. He portrayed Kansas City History in murals for the Kansas City Public Library, the history of Westport in the Plaza Library, and a series of murals for the Nelson-Atkins Museum of Fine Art, including the vaulted ceiling of the Rozelle Court.

The work of which he was the most proud can be found inside the Liberty Memorial on the south side edge of downtown Kansas City. It was designed and built to honor the fallen soldiers of World War I. In 1922 MacMorris was told that he was "too young" to do the murals for the new building. That turned

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around in 1945 when he was asked to paint a mural of the dedication ceremony that had taken place in 1921. This mural is located on the west wall of the memorial building and

.... depicts the portraits of the five allied military leaders: General John J. Pershing (USA), Marshal Ferdinand Foch (France), Admiral David Beatty (Great Britain), General Armando Diaz (Italy), and General Baron Jacque (Belgium) in 1921 as they presided as distinguished speakers at the Liberty Memorial site in Kansas City – and is [a] record of the only time all allied leaders were together in one place at the same time. The foreground is illustrated with 15 vestal virgins – in the background: 100,000 spectators and Union Station. (Michael John Ray, page 3)

This mural was so well received that he was asked to create three others. His biggest challenge and labor of love, however, was saving a 402 foot long painting “Pantheon de la Guerre,” the work created by 123 French artists during World War I.

MacMorris’ skillful hands turned it into a beautifully restored 45 foot long artwork to fit into the museum. The once “too young” artist completed all four walls of the Memory Hall at Liberty Memorial. (Magerl, page 1)

While we don’t know how MacMorris came to paint the Ottumwa mural, we do have a comment from him about it.

The mural in the Tom-Tom Room in Ottumwa, Iowa, had its beginnings in this preliminary sketch. It was painted with florescent colors so that it would glow when illuminated with black or ultraviolet light. I used a great deal of color to portray a great deal of movement. (60 Years MacMorris, page 40)

A comparison of MacMorris’ preliminary sketch and the finished work (Figures 19 and 20, page 33) shows that sketch appears livelier, with more movement, than the final version. The final has a more formal, static quality, representative of “The Noble Savage.” This mural has led to a popular ritual at the Tom Tom, asking new-comers how many Indians are shown in the painting.

Conclusion:

The Hotel Ottumwa (1917) is a landmark in the community. During the years that it was vacant there was a constant lament that this important local building was deteriorating and would be lost. There is definitely a local perception that it is not only historic, but that it has played an important role in the social and commercial life of the community.

The Hotel Ottumwa definitely has local Criterion A significance as a center for social activities, civic organizations, small retail operations, and for dining. It has played this role for decades, despite the ups and downs of the hotel industry. It has local Criterion C significance as a good example of the Classical Revival style designed by Iowa’s premier architectural firm, Proudfoot, Bird and Rawson. It represents a new structural system using reinforced concrete piers with concrete floors and ceilings. Additional Criterion C significance is established by the Daniel MacMorris mural in the Tom Tom Tap. It appears that this is the only work in Iowa by this renowned artist. The hotel was in continuous use during the period of significance which begins with the opening of the hotel in 1917 and extends through the opening of the Tom Tom Tap and completion of the MacMorris mural in 1951, to a closing date of 1962.

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Ottumwa Daily Courier. Architect's drawing and 4 column caption, Early 1916, no date, page or column
"Hotel Elevators Being Discussed" September 1916, no date, page or column
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no page or column. Includes three column photograph
Foto Facts "Natives of Philippines Fear For Their Homeland" 1942, no date,
page, or column. Includes three column photograph
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GEOGRAPHIC DATA:

Verbal Boundary Description:

Ottumwa Original, Lots 158 & 159, Block 13

Boundary Justification:

This is the land acquired in 1915 for the construction of the Hotel Ottumwa, and the land on which the building rests.

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Section number **Photos** Page **16**

The photographs submitted with this nomination were taken by Molly Myers Naumann in May 2010 and January and August 2011.

| Photo | Description |
|-------|--|
| 0001 | Court and Second Street facades looking east |
| 0002 | Court Street elevation looking east |
| 0003 | Main entrance on Second Street looking northeast |
| 0004 | East (alley) elevation looking north |
| 0005 | Rear elevation looking south |
| 0006 | Metal cornice |
| 0007 | Terra cotta foliated rinceau design on Second Street pilaster |
| 0008 | Interior: Iron and marble staircase to second floor |
| 0009 | Second floor outside ballroom (former mezzanine area) |
| 0010 | Second floor French doors |
| 0011 | Ballroom |
| 0012 | "Lighting the Ceremonial Fire – Plains Indians" mural in Tom Tom Tap |

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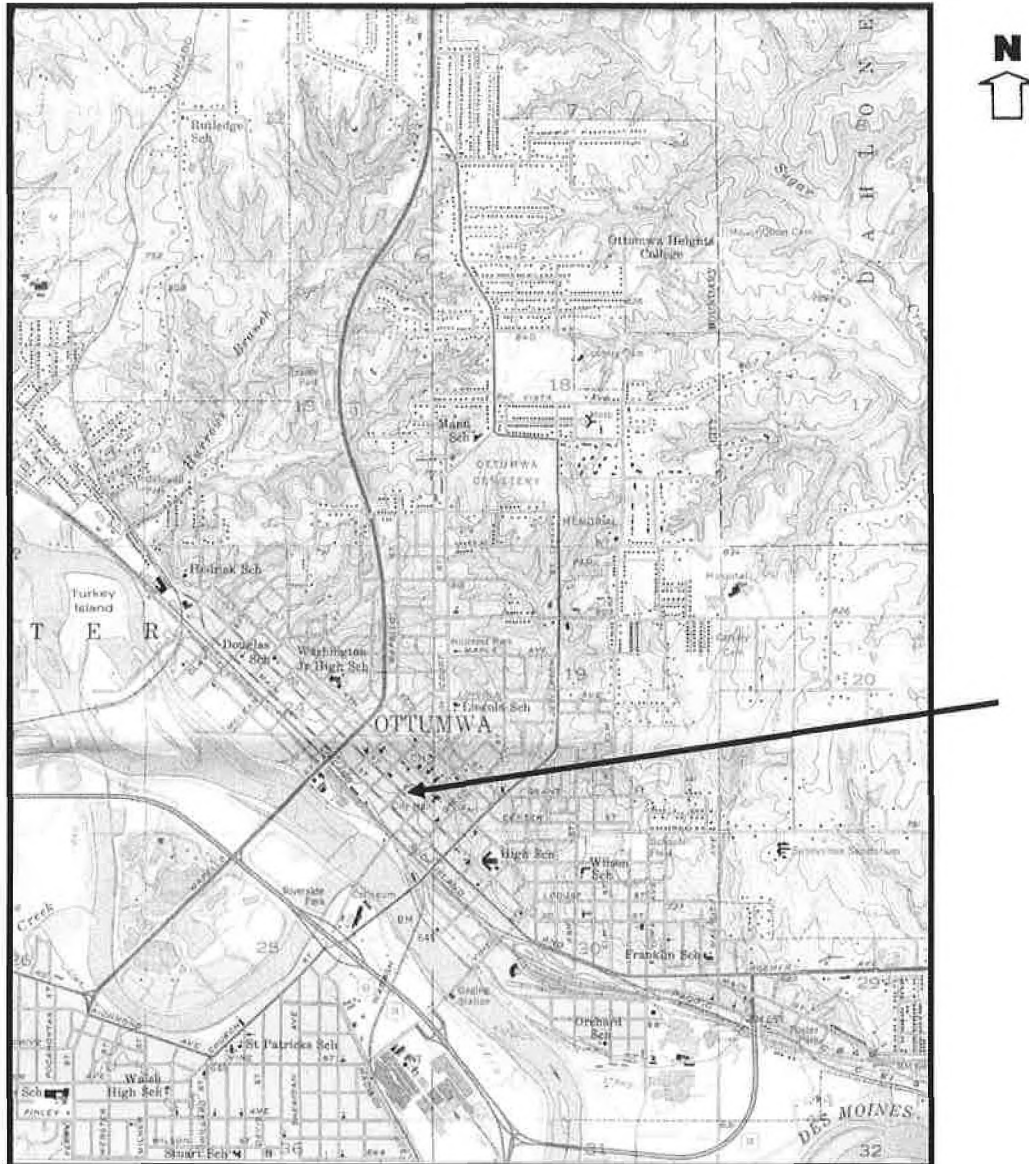


Figure 1
USGS map of Ottumwa North (1976)
Arrow indicates location of the Hotel Ottumwa

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Figure 2
1990s Aerial map of Ottumwa
Arrow indicates location of the Hotel Ottumwa

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Figure 3
Architect's Rendering of exterior, 1915
(*Ottumwa Daily Courier*, September 4, 1917, no page)

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Section number Illustrations Page 20

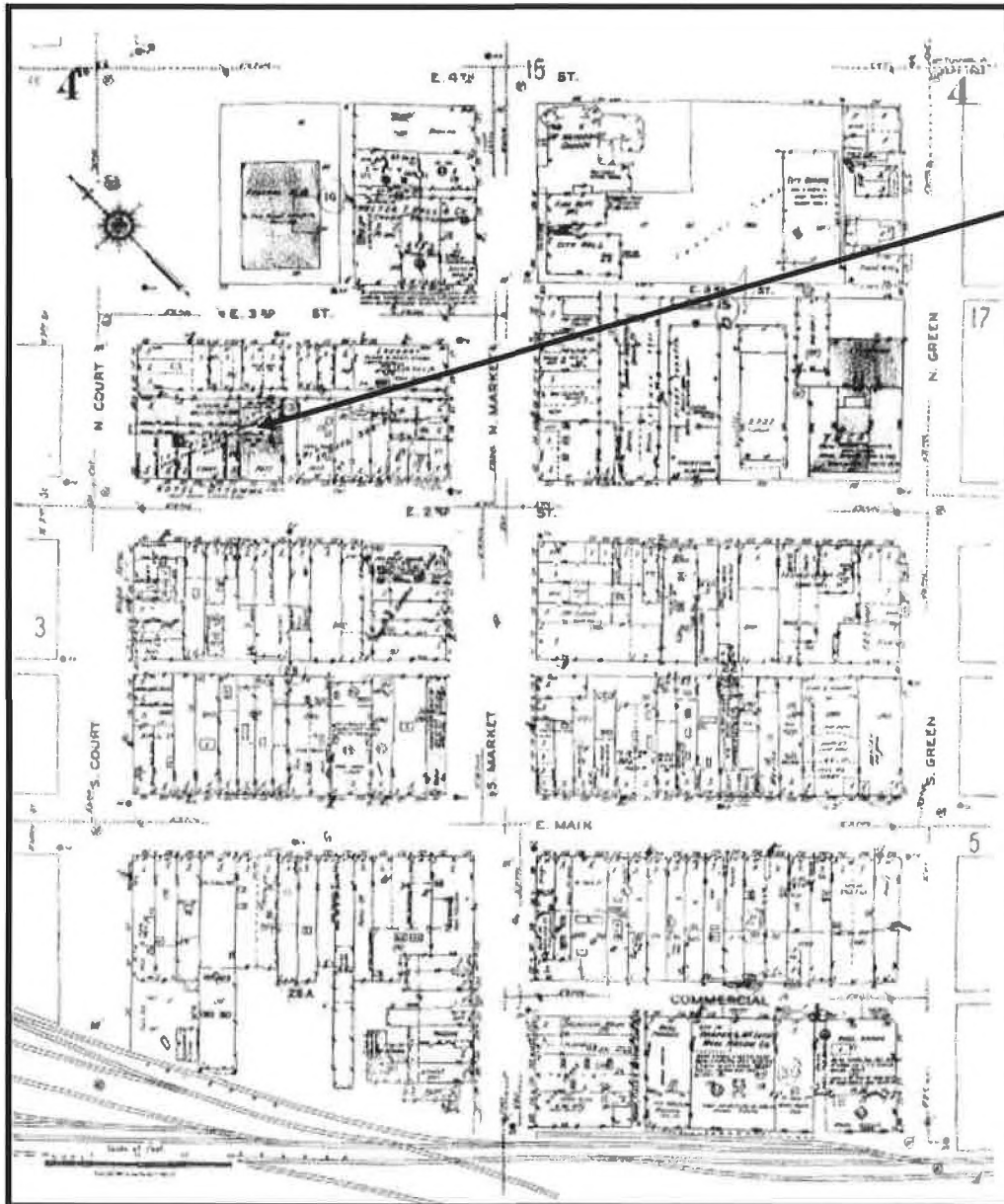


Figure 4
1917 Sanborn map of downtown Ottumwa
Arrow indicates location of Hotel Ottumwa

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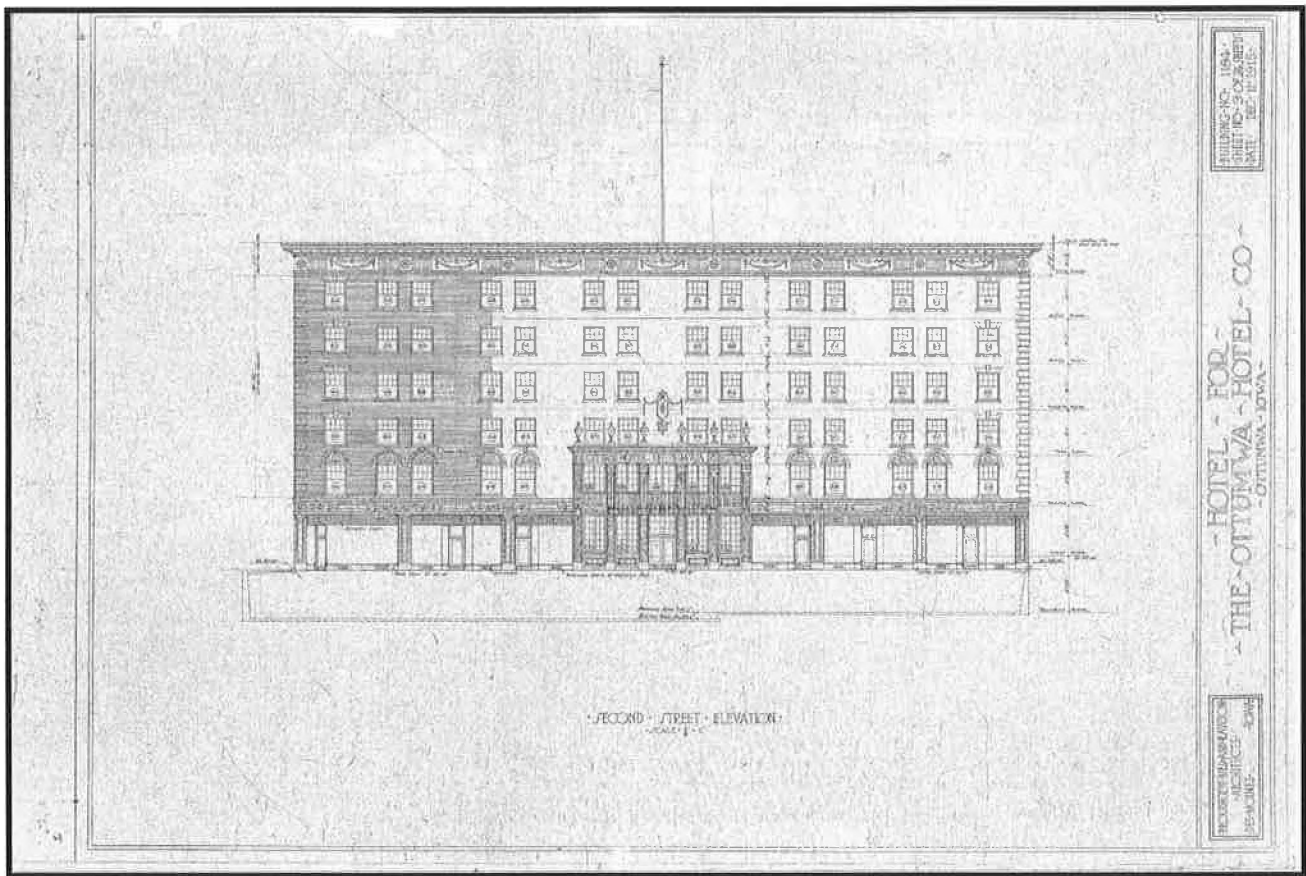


Figure 5
Primary façade, Second Street elevation
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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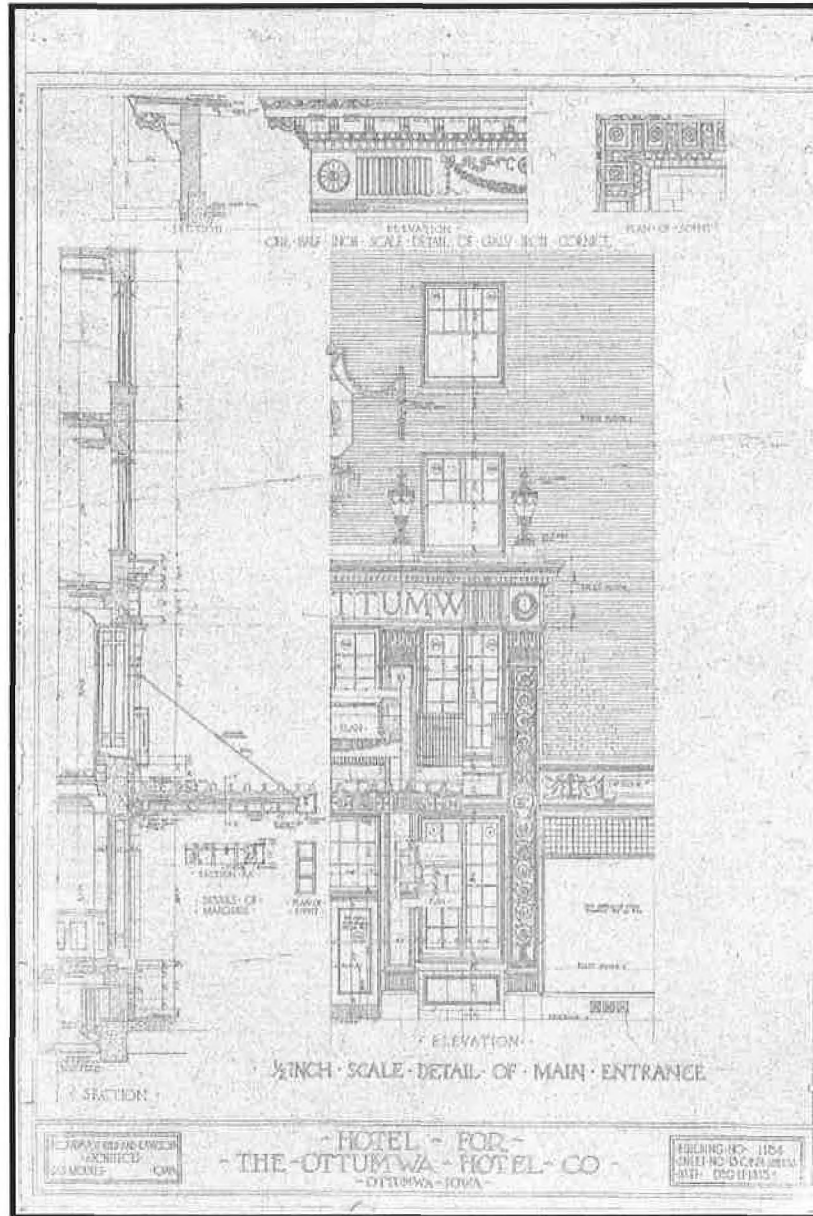


Figure 6
Main entrance details
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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Section number Illustrations Page 23

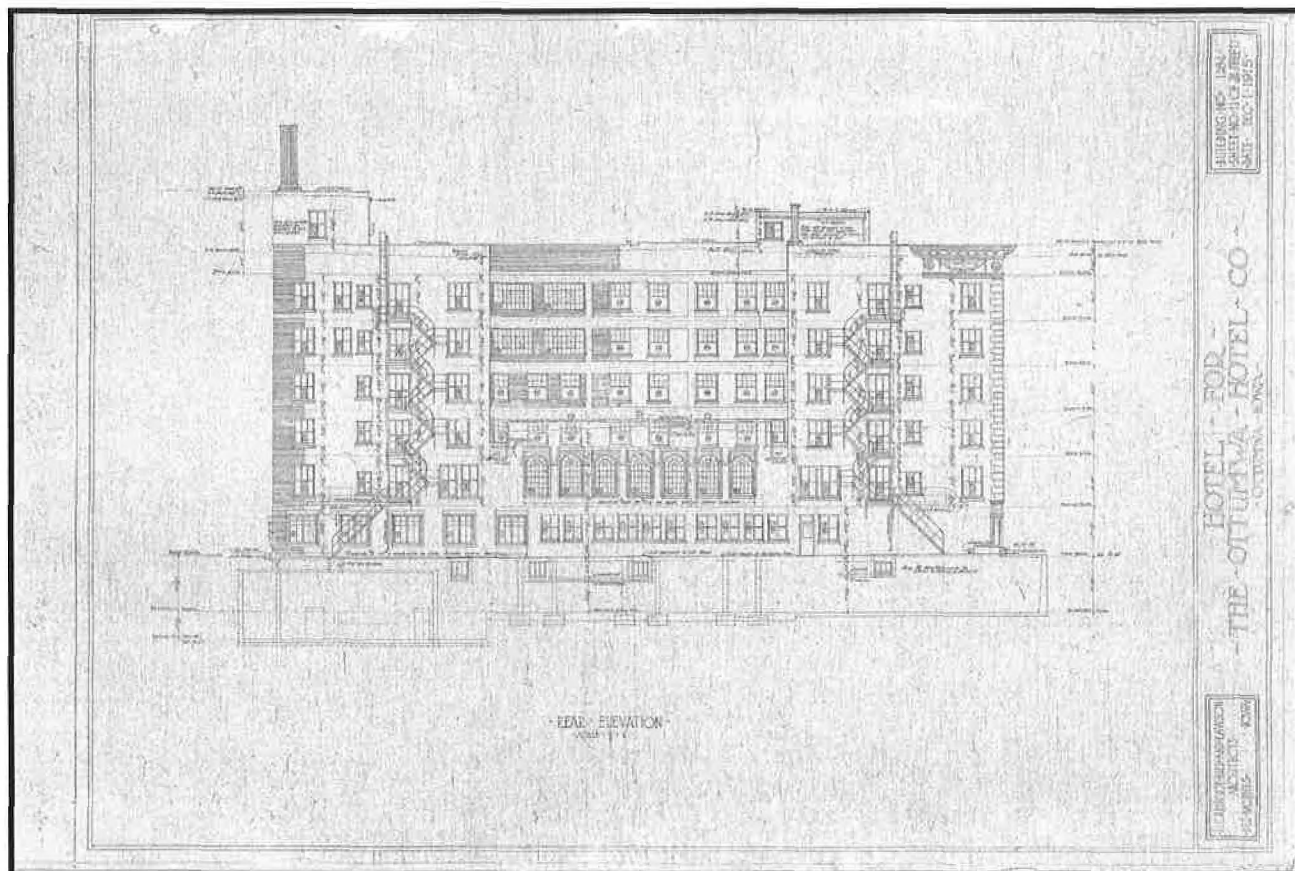


Figure 7
Drawing of rear elevation
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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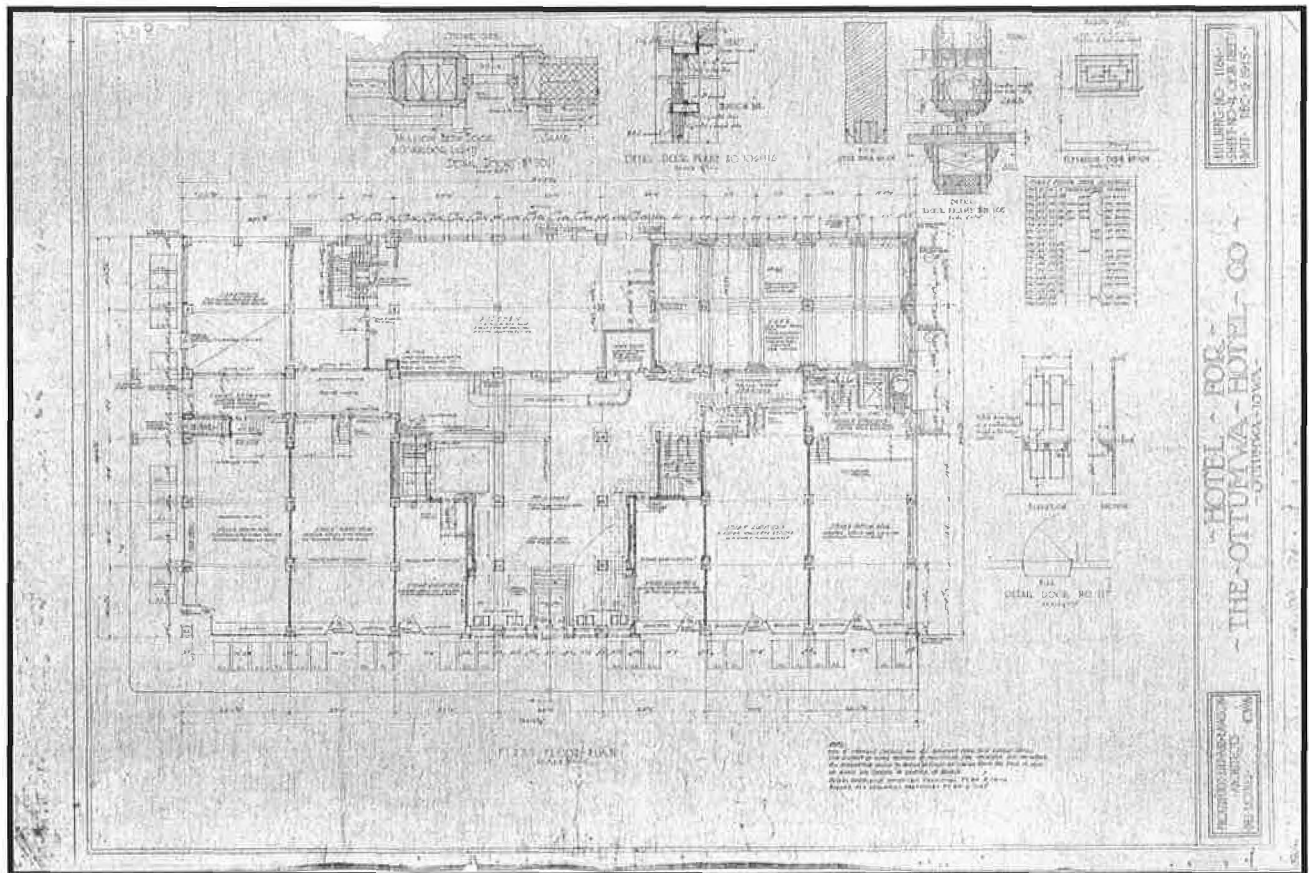


Figure 8
First floor plan
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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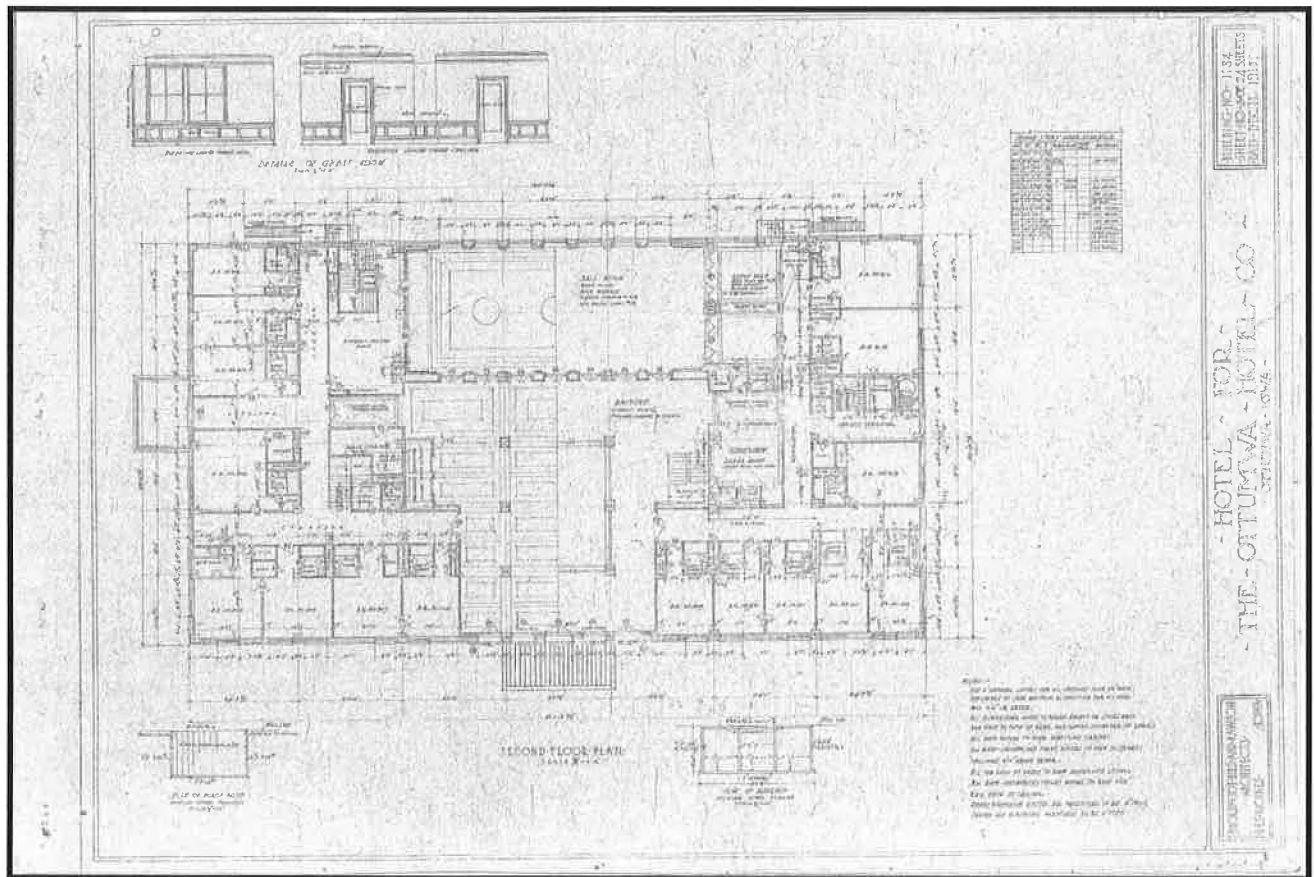


Figure 9
Second floor plan
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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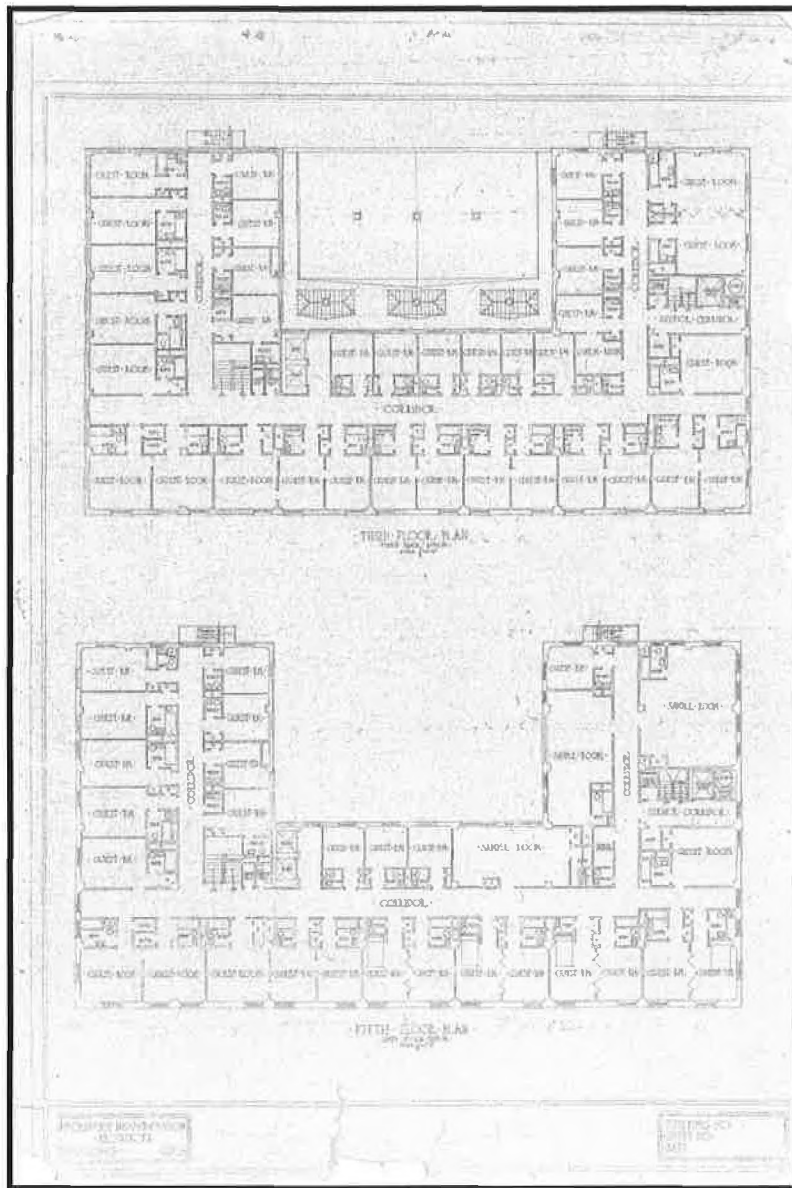


Figure 10
Third and fifth floor plans
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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Section number Illustrations Page 27

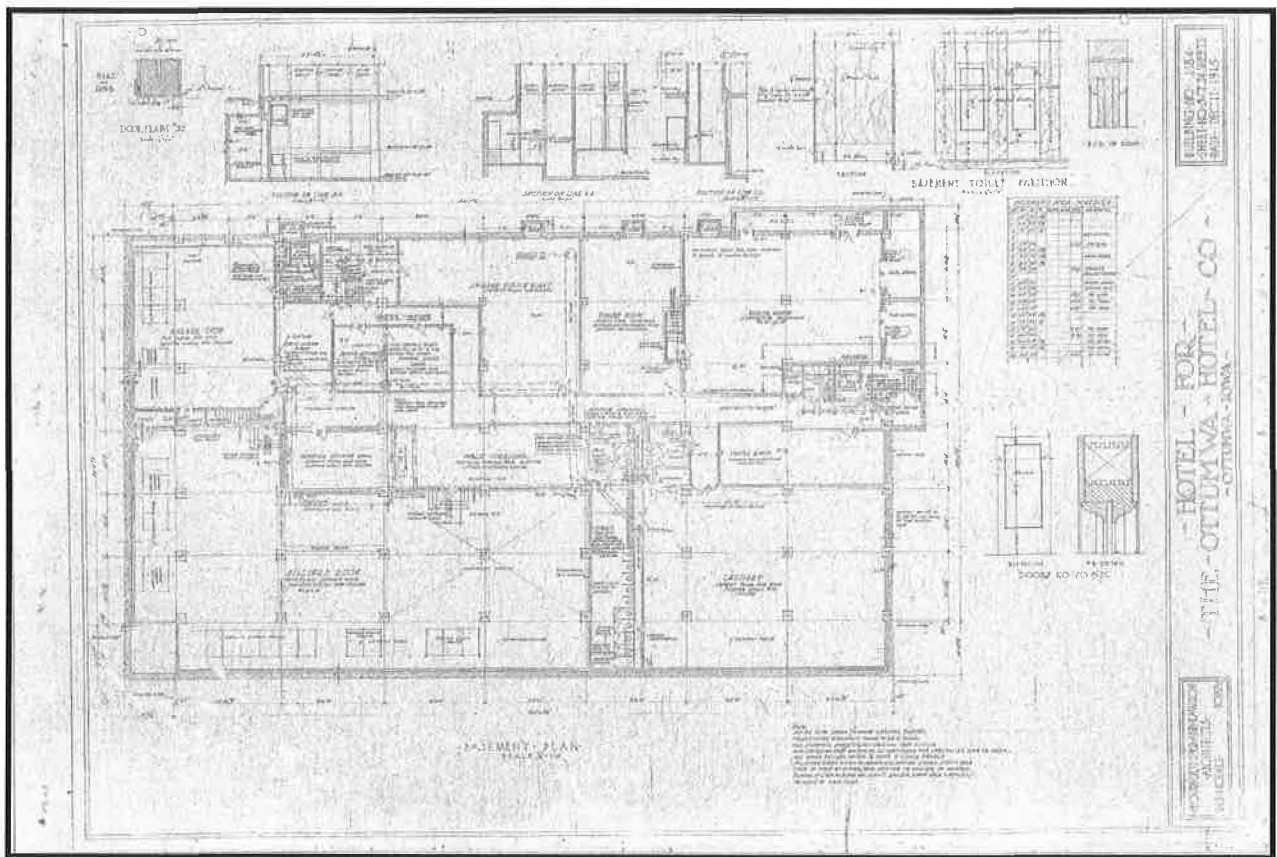


Figure 11
Basement floor plan
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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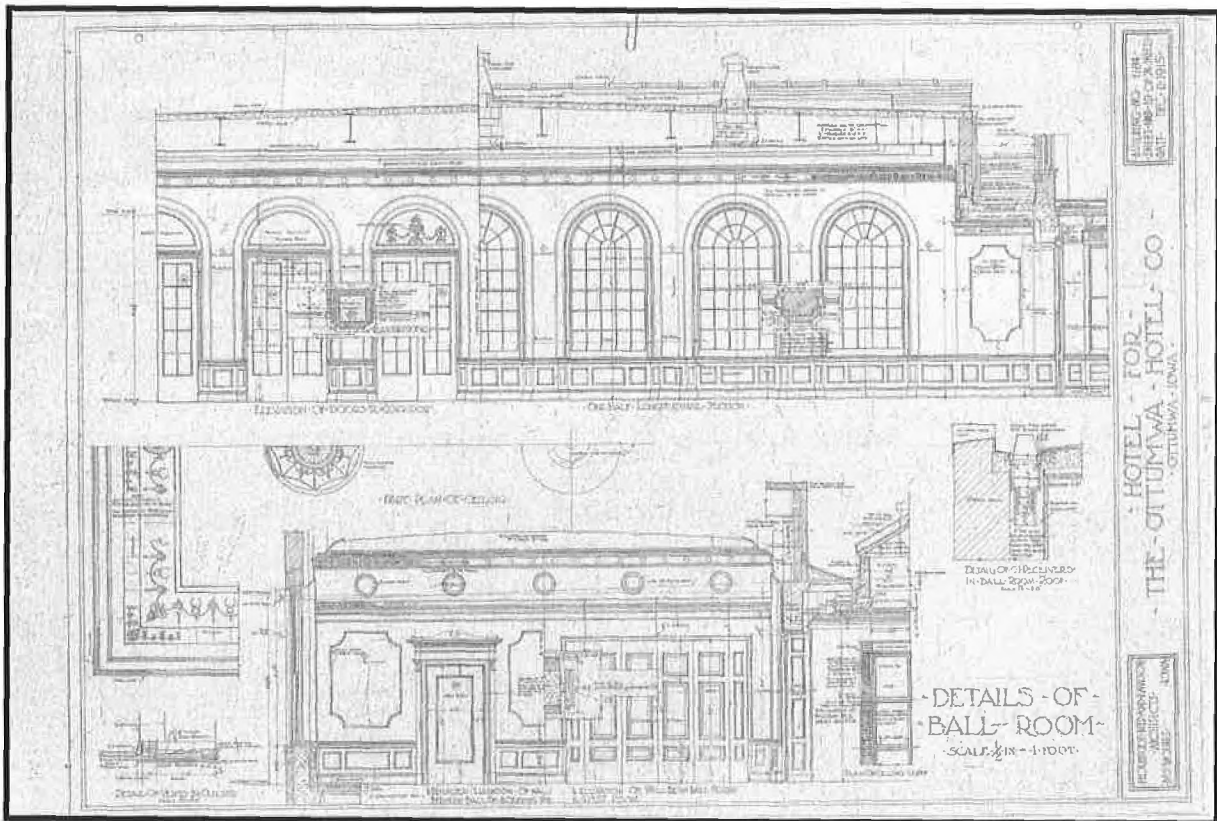


Figure 12
Second floor ballroom details
Proudfoot, Bird and Rawson, December 11, 1915
(Courtesy of Hotel Ottumwa)

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Figure 13
Hotel Ottumwa
Postcard from circa 1917
(Fred Zesiger Collection)

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Figures 14 & 15
Ballroom
Dedication Banquet
September 4, 1917
(Courtesy of Hotel Ottumwa)

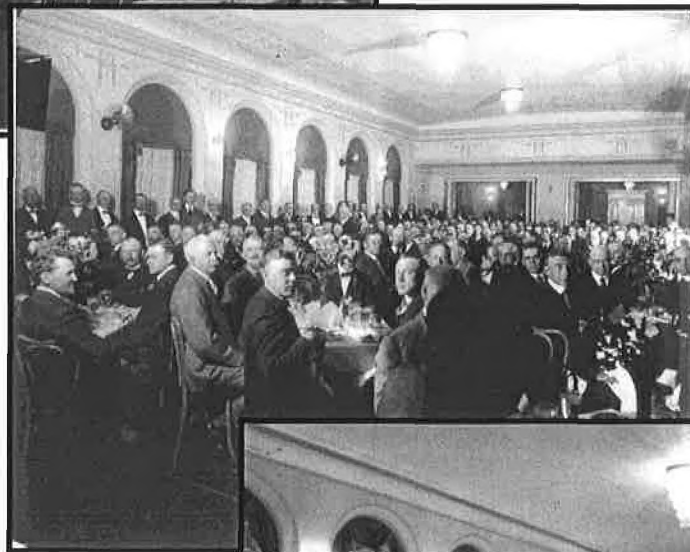


Figure 16
Ballroom
Weekly Rotary meeting
2011 photo

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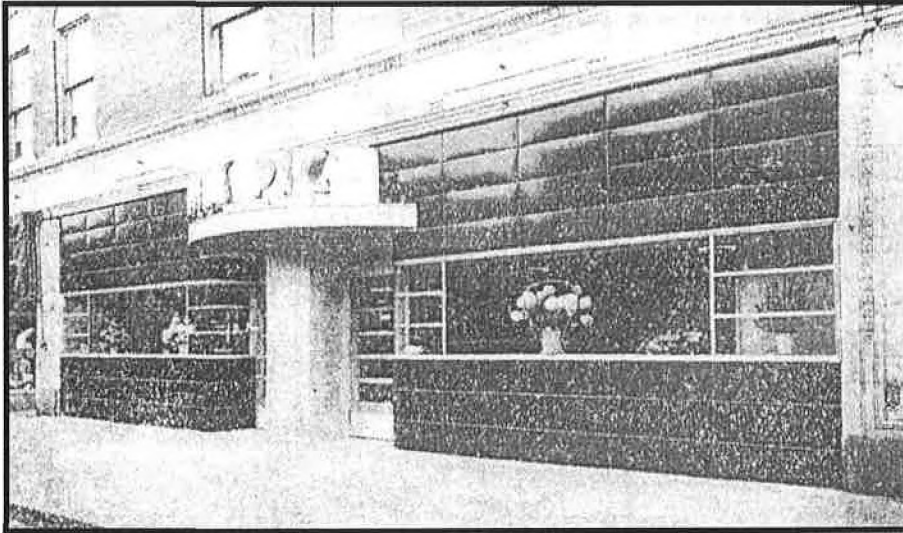


Figure 17
Pink Pig façade
(Ottumwa Daily Courier,
November 22, 1939)

Figure 18
Hotel Ottumwa
Art Deco Marquise on Second Street
1939 remodeling
(Ottumwa Daily Courier, no date)



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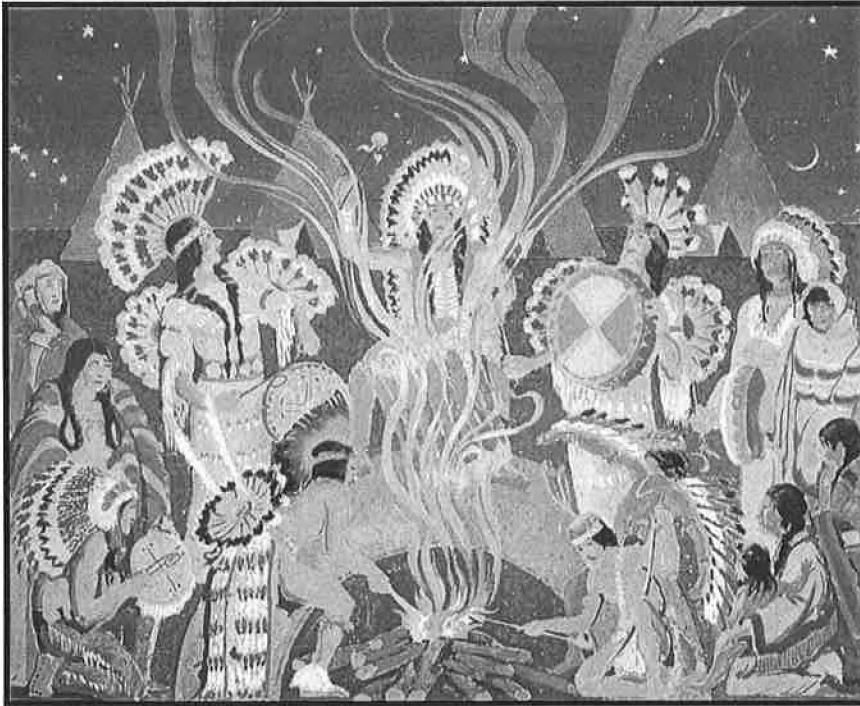


Figure 19
Ritual Fire Dance
Oil Sketch, 1950
Daniel MacMorris
(60 Years MacMorris, p 40)

Figure 20
"Lighting the Ceremonial Fire – Plains
Indians"
1951
Hotel Ottumwa Tom Tom Tap
Daniel MacMorris
2011 photo

