

NOV 20 2015

NPS Form 10-900
United States Department of the Interior
National Park Service

OMB No. 1024-0018
Nat. Register of Historic Places
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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name: Lisbon Methodist Church
Other names/site number: Lisbon United Methodist Church
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 200 East Market Street
City or town: Lisbon State: IA County: Linn
Not For Publication: N/A Vicinity: N/A

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 at the following level(s) of significance:

 national statewide X local
Applicable National Register Criteria:
 X A B X C D

Signature of certifying official/Title: _____ Date _____
State Historical Society of Iowa
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting official: _____ Date _____
Steve King 16 NOV 2015
Title: _____ State or Federal agency/bureau or Tribal Government

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Patrick Anderson
Signature of the Keeper

1/5/2016
Date of Action

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

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility
SOCIAL/civic
RECREATION AND CULTURE/auditorium

Current Functions

(Enter categories from instructions.)

RELIGION/religious facility
SOCIAL/civic

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Queen Anne

LATE VICTORIAN/Shingle

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK
STONE/Limestone
GLASS
SYNTHETIC/Vinyl
ASPHALT

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Narrative Description

Lisbon Methodist Church
Name of Property

Linn County, Iowa
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.)

- 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 old or achieving significance within the past 50 years

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
SOCIAL HISTORY
RELIGION

Period of Significance

1899-1965

Significant Dates

1899
1956

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

Josselyn & Taylor
Hartung, Daniel C.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property less than one acre

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 41.922455 | Longitude: -91.383520 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------------|-------------------|
| 1. Zone: | Easting: 634034 | Northing: 4642423 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated property is town lots 15 and 16 located on the northeast corner of the intersection of East Market Street and North Jackson Street in Lisbon, Linn County, Iowa, which parcel forms a slightly uneven rectangle that extends 204 feet along East Market Street and along the north-side alley, and 143 feet along North Jackson Street and 146 feet on the east side, all of which lies in Block 3 of Pfautz's Addition to the Original Plat of Lisbon.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entire parcel historically associated with the Lisbon Methodist Church, Lisbon, Iowa.

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

11. Form Prepared By

name/title: Jennifer A. Price, Ph.D. / Consultant
organization: Price Preservation Research
street & number: P.O. Box 5201
city or town: Coralville state: IA zip code: 52241-0201
e-mail jenniferprice1311@icloud.com
telephone: (319) 337-2020
date: October 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lisbon Methodist Church

City or Vicinity: Lisbon

County: Linn State: Iowa

Photographer: Jennifer A. Price

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

Date Photographed: January 28, 2015 and May 9, 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 21. Exterior view northeast of steeple and both façades.
- 2 of 21. Exterior view southeast.
- 3 of 21. Exterior view northwest.
- 4 of 21. Exterior view southwest.
- 5 of 21. Exterior view east of west façade.
- 6 of 21. Exterior view of junction of original church building and addition.
- 7 of 21. Exterior view northeast of cornerstone.
- 8 of 21. View north of sanctuary between gambrel trusses.
- 9 of 21. View northeast of gallery, balcony, and gambrel truss.
- 10 of 21. View southeast of stained glass windows at and above main entrance.
- 11 of 21. View east of wood-paneled folding doors.
- 12 of 21. View south of double doors and steeple reception room.
- 13 of 21. Detail of original pew.
- 14 of 21. Detail of 1915 Steinway piano.
- 15 of 21. View southwest of entrance hall and main staircase.
- 16 of 21. View west of round-arch stone entrance porch.
- 17 of 21. View of doors into balcony, second floor.
- 18 of 21. View west from balcony of stained glass window and gambrel trusses.
- 19 of 21. View northwest from balcony of sanctuary.
- 20 of 21. View southwest beneath roof addition of original shingle exterior.
- 21 of 21. View northwest of the entrance hall and main staircase.

Lisbon Methodist Church
Name of Property

Linn County, Iowa
County and State

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church

Name of Property

Linn County, Iowa

County and State

Name of multiple listing (if applicable)

Section number 7 Page 1

NARRATIVE DESCRIPTION

The Lisbon Methodist Church (known today as The Lisbon United Methodist Church) is located on the northeast corner of N. Jackson and E. Market streets in the town of Lisbon, Linn County, Iowa. Construction started in 1898, and the church was dedicated in 1899. The church is a Steepled Ell type of Late Victorian design displaying features of both the Queen Anne and Shingle styles. The foundation and raised basement level are rough-faced cut limestone. The main level of the church has exterior red brick walls with limestone trim, and the cross-gabled roof is clad in green clay tiles. Two prominent gables on the west and south elevations flank the square steeple in the southeast corner ell. The gables are enclosed and clad in wood lap siding with decorative verge boards. The main entrance on the south side between the steeple and south gable is through an integrated stone round-arch porch. On the north elevation, an original polygonal tower, or projecting bay, is partially embedded in a large 1995 addition.

Exterior

The rough-faced stone foundation of the original church extends up to the floor of the main level, where the 1-story high brick wall begins and extends up to a beltcourse that encloses both gables and divides the main level from the upper level. On the west gabled wall, the beltcourse is stone and is interrupted by a large gothic arched window and the bracketed eaves of the gable. The stone beltcourse continues around the steeple as well. On the south side, the beltcourse is a wide painted wood molding with decorative brackets on either side. The east elevation has no beltcourse, and the brick wall extends up to the eaves. On the east roof slope is a single gabled dormer with a recessed gothic arch (this appears to be clad in vinyl) containing a ribbon of five small gothic arched stained glass windows. An original interior brick chimney on the west slope of the south gable and two finials, one on each gable peak, are nonextant.

The steeple also has a raised stone foundation and brick exterior walls. Corner stone quoins extend from the top of the raised foundation to the beltcourse and frame on each of the south and west sides a paired stained glass window with stone sills and a common stone lintel. The cornerstone, part of the quoin located on the southwest corner, reads on each side: "M.E. Church / 1898." Above the beltcourse is the open belfry with decorative enclosed wood railings with brackets and a pyramidal spire with a cross at the peak. This latter section – the upper part of the steeple belfry and spire – was recently rebuilt and clad in the same roof tile as the church. The original spire was struck by lightning and burned in 1956.

The two prominent cross gables – west and south elevations – are the focal points of the church and contain much of its architectural style. Particularly displayed in the walls and gables are variations in wall textures and discontinuity in wall surfaces, both of which are features of the Queen Anne style. Each of the three levels is marked by a different wall cladding: stone raised basement; brick main level; wood upper level. Each gabled wall is also divided into three vertical bays by two central stone and brick pilasters that extend up from the raised stone foundation to each beltcourse described above. These three bays are framed by two similar endwall pilasters that terminate with two decorative wood bracket at the cornice. At the stone raised basement level, each bay contains one double hung sash window. On the west wall are three such windows: a 5/1 double hung sash flanked by a 3/3 and a 2/2 double hung sash. On the south gabled wall are four 2/2 double hung sash windows,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 7 Page 2

Each bay of the brick main level (between the basement and beltcourse) contains windows with stone sills. On the west wall, a tall gothic arched stained glass window in the central bay is flanked by two smaller rectangular stained glass windows in the outer bays. The two outer windows sit on stone sills and extend up to the stone beltcourse. The central gothic arched window extends upwards from a common stone sill through the stone beltcourse and into wood-clad gable. The large central window – the jewel of the church’s collection of stained glass – is made up of three gothic arches topped by three circular windows. The central gothic arched window displays a depiction of the Resurrection. In the south gable wall, where the staircase and classrooms are located, the main level windows are 2/2 double hung sash windows, two in the center bay and one in each outer bay.

Above the stone beltcourse, each gable is clad in horizontal wood lap siding with a slightly recessed central gothic arch (the same shape as the large stained glass window) created by a thin wood molding. On the west gable, this molding outlines the upper part of the large gothic arch window. On the south gable, the molding outlines two 2/2 double hung sash windows and a quatrefoil shaped window at the peak. Each gable also has decorative wood verge boards at fill the space between wall and eaves and create a recessed trefoil arch frame around the wood-clad wall and windows within the gable. These verge boards are painted contrasting colors to enhance their shape and surface depth. The trefoil is repeated on the verge boards as a cut-out motif at each gable peak and at each corner.

The main church entrance is through a stone round arch leading to an enclosed entry porch between two staircases: one leading right (east) through a glass door to the main level south and east side classrooms, overflow room, and balcony; and one leading left (west) through a glass door to the main level vestibule in the steeple and then into the main church auditorium. The interior brick wall of the entry porch has a triple stained glass window with brick mullions, stone sills, and a common lintel that appears to be marble. The stone arch entryway was enclosed with glass in 1989. Above the stone round arch entrance is a gabled dormer, clad in vinyl, with a ribbon of three gothic arch windows.

On the north wall of the original church building, a 1½-story polygonal tower, or projecting bay, is positioned off-center. The roof of this tower/projecting bay blends into the main roofline (north slope) of the church, like a typical Shingle Style tower. The upper section above a molded beltcourse was once clad in painted wood shingles, but is now clad in vinyl. Each of the original five sides contains a small gothic arched stained glass window. This bay, which contains the chancel and sanctuary of the church within, is now partially embedded in a large addition built in 1995, although all of the original bay and stained glass windows are extant within the roof of the new addition. The new addition features a similar and complementary cross-gabled design with brick and stone veneer cladding and decorative verge boards. The parsonage – built in 1878 just north of the original church – was taken down in 1995 when the new addition was built.

All original windows (including stained glass) on the main and upper floors of the original church have been covered in storm windows.

Interior

The interior of the main floor of the Lisbon Methodist Church reflects the Akron Plan, a form of church architecture developed in response to the American Sunday School movement, a new form of

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 7 Page 3

evangelical education established in the mid-nineteenth century. The Akron Plan church interior included a diagonally oriented auditorium with a staged pulpit in one corner, and pews arranged in a semicircle rather than in straight rows. Graded Sunday School classrooms were arranged along the back walls of a church at both the main floor and balcony levels with easy access to the central auditorium space. Sliding wooden doors at the back of the main floor could be opened to allow Sunday school students to join the church service as well as provide additional seating for special occasions or evangelistic worship. Overhead doors in the balcony could also be rolled up or down to accommodate either worshippers or Sunday school classes.

Inside the Lisbon Methodist Church, the auditorium is two stories high, with a cross-gambrel vaulted ceiling dominated by two parallel dark wood gambrel trusses. The trusses span the center of the auditorium from the west side, where each springs from the capital of one of the Corinthian wood-paneled pilasters framing the sanctuary, to the east side where they frame the wall of stained glass windows at the main entrance. Each gambrel truss features turned posts as tension and compression webs and bottom chords.

The auditorium contains the original curving wood pews and an original organ. The sanctuary retains its four gothic arched stained glass windows, although two on the northeast side are enclosed beneath the roof of the addition, under which the original shingled cladding of the tower/bay exterior is extant. At the southwest corner are double wood and glass doors that provide entry into the small reception room under the steeple.

On the west side of the auditorium is the original gallery (remade into a Sunday School room in 1915), accessed through a wide opening that can be closed off by a heavy wood-paneled folding door. Directly above this gallery is the open balcony that overlooks the auditorium. The balcony is accessed through the church entrance hall, off of which the library and an office are located, as well as the main decorative wood staircase. The staircase leads to the partial upper level, or second floor, which contains the balcony (now largely partitioned off and not more than walkway), the original Sunday School room in the southeast corner, and a storage room on the north side.

Beneath the main staircase is the staircase to the raised basement level that contains a hallway leading to the church parlors, kitchen, and dining room, all of which have been remodeled and reconfigured several times over the last 117 years.

Original features can be seen throughout the interior, and include the large folding wood-paneled doors between the auditorium and gallery, original pews, stained glass windows, decorative metal floor vents, two staircases, wood paneled doors, and wood moldings throughout.

Seven Aspects of Integrity

The Lisbon Methodist Church meets the seven aspects of integrity including setting, location, design, workmanship, materials, feeling, and association. Overall, the Lisbon Methodist Church retains the identity for which it is significant.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church

Name of Property

Linn County, Iowa

County and State

Name of multiple listing (if applicable)

Section number 7 Page 4

- **Location** – This is the location where the Lisbon Methodist Church was built and dedicated in 1899.
- **Setting** – The setting of the Lisbon Methodist remains intact, including its position on a prominent corner in a historic residential area of Lisbon, surrounded by mostly late-nineteenth and early-twentieth-century houses.
- **Materials** – The church retains its exterior brick and limestone, its wood-clad gables, original stained glass windows, and many interior finishes, moldings, materials. While there has been some vinyl cladding of dormers and tower/projecting bay, storm window covers, and covering of original wood shingles, these updates appear to be mostly reversible, making future restoration of historic materials possible. Within the last year, the storm window covers have been removed from the large west side stained glass window.
- **Design** – The distinctive historic character of the Lisbon Methodist Church's Queen Anne and Shingle Style features shows the skill of the original architects, including the prominent gabled façades, round arch stone entryway, stained glass windows, and steeped ell shape. The interior largely retains its original Akron Plan layout, including the large diagonally oriented auditorium, folding doors, Sunday school spaces, balcony, and basement social rooms. The large west addition built in 1995 and the recently rebuilt spire complement rather than imitate the cladding and design of the 1899 church, allowing the original Lisbon Methodist Church to retain its separate identity from the new sections.
- **Workmanship** – The church displays good integrity, with original masonry and carpentry work that shows the workmanship of the original builders and contractors. The interior of the original church is also largely intact, with its dramatic dark wood gambrel trusses, Corinthian wood-paneled pilasters, framed balcony, large folding paneled doors, original pews, stained glass windows, decorative floor vents, staircases, paneled doors, moldings, and other original details throughout.
- **Feeling** - The overall feeling of the Lisbon Methodist Church still reflects a sense of time and place as the church was during its period of significance.
- **Association** - Through its extant historic features, the Lisbon Methodist retains strong associations with its original and historic functions as a small-town church and neighborhood landmark.

Future Plans

The trustees and congregation of the Lisbon United Methodist Church are making plans to restore and preserve the historic church. Some of the restoration work has already been completed. The south-side stained glass windows and stone masonry have been restored; some interior plaster has been repaired; and the Steinway piano (original to the church) has been restored. More work is needed, however, including completing the stained glass window restoration, tuck-pointing the original brick, removing all vinyl siding from the exterior, and repairing the rest of the interior plaster, as well as the stone entry and front steps. The nomination of the Lisbon Methodist Church to the National Register is the first step in ensuring the long-term preservation of the building.

United States Department of the Interior
 National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
----- Name of Property
Linn County, Iowa
----- County and State
----- Name of multiple listing (if applicable)

Section number 8 Page 5

STATEMENT OF SIGNIFICANCE

The Lisbon Methodist Church is locally significant and eligible for the National Register of Historic Places under Criteria A and C. Under Criterion A, the Lisbon Methodist Church is associated with the religious and social history of the community of Lisbon. The church was completed in 1899, when the Lisbon Methodist Church had but 150 members and shared their resident minister with several other area churches as part of the Lisbon-Mechanicsville Circuit. The new church was in fact a community endeavor, paid for and dedicated not only by members of the Lisbon Methodist Church, but also by members of other denominational churches and non-religious residents of Lisbon (population about 950), the neighboring town of Mount Vernon, and rural Franklin Township. Under Criterion C, the Lisbon Methodist Church is an important example of the work of Josselyn & Taylor, a prominent Cedar Rapids architectural firm active in the late nineteenth and early twentieth centuries. It is also the only extant church known to have been designed by the Cedar Rapids architects. Large and fashionable in its Late Victorian combination of Queen Anne and Shingle Style, the Lisbon Methodist Church was an Akron Plan church, a design originating in Akron, Ohio, that articulated the Social Gospel movement through architecture. With its open, pie-shaped auditorium and multi-purpose interior plan, the church building reflected ideals central to the Social Gospel, which advocated an enlarged social and educational role for evangelical religious institutions. These new functions required new ecclesiastical architecture that provided libraries, large Sunday school classrooms, and social rooms for community gatherings and missionary and charitable work. Throughout its period of significance, 1899-1965, the Lisbon Methodist Church continued to reflect its Social Gospel roots as an educational and social center for the Lisbon community.

Criteria Consideration A

The Lisbon Methodist Church meets Criteria Consideration A for religious properties because it is a historic church significant for social and religious (i.e., Social Gospel) history and architecture.

History of The Methodist Church in Lisbon

The history of the Lisbon Methodist Church and the early settlement of the Lisbon area are intertwined. In 1840, the area contained only a few scattered settlers, the first of which was C.C. Haskins who arrived in 1837 from New York and settled near the eastern Linn County line. Haskins named the timbered area Yankee Grove, which would later become Lisbon. The Haskins and the James Barkleys (whose farm became the east half of Lisbon) were “charter members of the Methodist Class that met” in the log cabin of John Donahoo in the early spring of 1840 to hear the first Methodist sermon preached by Nelson Rathbun, a resident of Pioneer Grove (later Mechanicsville). Rathbun was “a local preacher and physician” and in his travels “over the trackless prairies established preaching places in settlements within reach of him.” One of these preaching places was the future townsite of Lisbon (Lisbon United Methodist Church 1982:4).

In 1848, settlement in the area changed and increased suddenly when Christian Hershey, a preacher of the United Brethren denomination, paid for himself and 61 members of his extended Pennsylvania family to establish a colony at the future site of Lisbon. Among these families were J.E. Kurtz, Michael Hoover, Jacob Breneman, J.H. Eby, and Jacob S. Pfautz. Another group arrived in 1850, the same

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 8 Page 6

year Rev. Hershey built a United Brethren Church, the first west of the Mississippi. In 1851, Kurtz, Eby, and Hoover laid out the town of Lisbon. Additions to the original town plat included Pfautz’s Addition just to the north, in which the first Methodist Church was built (Western Historical Co. 1878:569; Lisbon United Methodist Church 1982:5).

Outnumbered by this larger religious group, the Lisbon Methodists (about 25 in number) were subsumed in 1850 by the consolidation of the Yankee Grove Circuit with those of the North and South Sugar Grove and McClellands Schoolhouse groups into the Mount Vernon Circuit, with Mount Vernon and its church the central preaching place. The Lisbon group remained known as the Yankee Grove Class, however, and continued meeting in log cabins and in a brick schoolhouse, until the fall of 1857, when Lisbon was cut off the Mount Vernon Circuit and placed on the Pioneer Grove (Mechanicsville) Circuit, with Andrew Coleman as minister. One year later, Coleman established the Lisbon Circuit, which included Mt. Zion (northwest of Mount Vernon), Caraway’s Schoolhouse (west of Mount Vernon), Coon Creek (south of Lisbon), Valley Chapel (east of Lisbon), and White Oak Grove (northeast of Lisbon). Lisbon was head of the circuit and had its own resident minister from 1858 onward (Lisbon United Methodist Church 1982:5).

With their own identity firmly established, along with a resident minister, the Lisbon Methodists stood more as equals with the town’s other larger churches. In 1859, the Methodists helped the Lutherans build their own church (not extant), with the provision that the Methodists would be allowed to use it for worship, which they did from 1860 to 1868. After the Chicago, Iowa & Nebraska Railroad (later the Chicago & North Western Railroad) was completed in 1859 just north of town, the town of Lisbon finally began to grow, and by 1860 had 583 inhabitants, among which were more Methodists. Revival meetings held by the Methodist minister Rev. Sam Harmer in 1866 also increased membership from 25 to 80, sparking interest among Lisbon’s Methodists in having a church of their own. Articles of Incorporation were filed, naming the new church the Wesley Methodist Episcopal Church (Western Historical Co. 1878:569; Lisbon United Methodist Church 1982:5; 9).

The first Methodist church, begun in 1867 and dedicated in 1868, was a brick church – 34½ by 56½ feet – located on the corner of E. Market and N. Jackson streets (also site of the present-day church). By 1877, the Lisbon “station” had grown to 117 members, and in 1878, a brick parsonage was built immediately north of the church. A Sabbath School was also organized. This first church served the needs of the Lisbon’s Methodists until May 1, 1898, when the last service was held within its walls, after which it was torn down and replaced (Lisbon United Methodist Church 1982:6).

Building the Lisbon Methodist Church, 1897-1899

Talk of building a new church had begun in 1895, but nothing more happened until the fall of 1897. On October 2 of that year, the Trustees of the Lisbon Methodist Church met and started planning for a new church, the first step of which was to raise the funds. The trustees agreed that unless they reached \$7,000 in pledges, they would not move forward with the project. As the *Lisbon Herald* reported:

It has been rumored around for some time that the members of the Methodist congregation were to build a new church at this place, but nothing definite was decided about it until within the past week, when it was finally decided that next spring a new church should be built. At this writing \$5,000 has been

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
----- Name of Property
Linn County, Iowa
----- County and State
----- Name of multiple listing (if applicable)

Section number 8 Page 7

subscribed. The entire amount to be raised will be \$7,000, and it is thought there will be no trouble to raise the amount.

The new edifice will be erected on the site of the old one, which will be torn down. Plans have been submitted by Joslin [sic] & Taylor, architects, of Cedar Rapids, which will doubtless be accepted by the board of trustees. It will be built of pressed brick, and will have seating capacity of 600 (*Lisbon Herald*, October 8, 1897).

Membership of the church numbered 150 in 1898. W.C. Stuckslager – prominent Lisbon banker, State Representative, Lisbon Methodist Church Trustee, and member of the Church Building Committee – pledged the first \$2,000. Subsequent pledges ranged from \$500 on down. The Ladies Aid Society pledged \$3,000 for furnishings, including the \$1,000 stained glass window on the west side, a Steinway grand piano, folding chairs, carpeting, and other interior items. The Ladies Aid was particularly responsible for the finishing and furnishing of basement kitchen, dining room, and parlors, in which the society served many meals, hold bazaars and food sales, and sew quilts and carpet rags to pay off their debt. These rooms, remembered Mrs. Cora Doner, were “dedicated for the special purpose of using [them] to make money for the upkeep of the church and parsonage” (Lisbon United Methodist Church 1982:16).

Interest in the new church plans spread throughout the Lisbon community of about 950 residents. Members of other denominations pledged substantial sums, and a large number of Lisbon residents, members and non-members alike, gave 25 cents each. In this manner, the \$7,000 goal was reached well before building began (Lisbon United Methodist Church 1982:11-12).

In December 1897, the trustees met with “a Mr. Joslyn, Architect from Cedar Rapids,” and engaged him to design the new church. Henry S. Josselyn was the creative half of the successful Cedar Rapids architectural firm Josselyn & Taylor (Lisbon United Methodist Church 1982:41; Shank 1999:90). On May 1, 1898, Lisbon Methodists held their last service in the old 1867 brick church at the corner of East Market and North Jackson streets.¹ A few days later, “[t]he work of taking down the Lisbon Methodist church began,” and, according to the *Mt. Vernon Hawk-Eye*, the new church, which would be built on the same site, “will now be pushed rapidly. Josselyn & Taylor, of Cedar Rapids, are architects of the new church which . . . will be a modern structure (*Mt. Vernon Hawk-Eye*, 5/6/1898). The bell from the old church was to be used in the new one. Rev. M.A. Goodell, resident pastor of the Lisbon Methodist Church from 1896-1901, led the members through the project.

The work of building the church was accomplished by “local men, mostly Methodists.” Carpenter Daniel C. Hartung was superintendent of construction. Masons Jesse G. Woods and Jacob Meyers laid the stone and brick, and Jonas S. Gauby did the woodwork (Lisbon United Methodist Church 1982:11). The contract for foundation stone went to W.A. Platner of Mount Vernon. J.A. Green of Stone City received the contract for cut limestone. Samuel Shannon of Shellsburg, Iowa, supplied the pressed brick. The “art and cathedral glass” was designed and manufactured by Ford Bros. of Minneapolis. The alter rails, pews, pulpit set, opera chairs for the choir, and 250 camp chairs for the side rooms were all supplied by the Grand Rapids School Furnishing Company (Minutes, Building Committee, Lisbon Methodist Church, May 10, 1898). According to the *Lisbon Herald*:

¹ Where the Methodists held their services during construction of their new church has not been discovered, however, they likely shared space in another church building in town..

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 8 Page 8

The pulpit set is of a Gothic design and conforms with the pew ends which are of the same design. The altar rail and pew screen will be specially designed for this church and will be entirely different from anything this Company has ever turned out. This will be the finest job of church furniture ever sold in the state of Iowa, by any firm. This may sound lie boasting but it is not, it is an absolute fact. The directors wanted the best and they are getting it, and it will only harmonize with the balance of the church (*Lisbon Herald*, July 22, 1898).

The new church promised to be modern and stylish, and in response residents of the surrounding neighborhood began a program of improvements, mainly in the form of sidewalks:

On east Market street the new sidewalk mania is prevalent. The homes on the south side of the street have been improved in many ways, and now new walks have been built by U.D. Runkle, George Shaler, D.S. Fouse, Emil Schottle and Henry Shaler. In the near future, it is expected that the walks will extend a block on the south side of the street. Some of the lots have been graded and when the new Methodist church is completed the people of that locality say that they will have one of the most beautiful parts of town. It is a fact that the portion referred to is a very handsome locality. The majority of the homes are new and the few that have been there during the past years, are nicely kept in order, and have been remodeled or painted. Good for east Market street (*Lisbon Sun*, November 11, 1898).

When the new Lisbon Methodist Church was completed and dedicated in April 1899, the *Mt. Vernon Hawk-Eye* described it for its readers:

The structure is a magnificent brick and stone example of modern church architecture, commodious and complete in design. Besides the regular church auditorium with a seating capacity of about five hundred, there are Sunday school apartments upon the main floor. In the first story are reception, dining, kitchen, furnace, storage and other apartments well arranged and finished. Well located, it stands in every respect a worthy and prominent monument to the best thought and element of the community (*Mt. Vernon Hawk-Eye*, 4/14/1899).

The dedication of the new Lisbon Methodist Church on April 9, 1899, "attracted a large number of people," around 900 total, who came from the church membership, as well as from Lisbon, Mount Vernon, and Cornell College. Dr. Lewis E. Curts, a Lisbon native and Cornell College alum, came from Cincinnati to preach the dedicatory sermon. The large choir that performed on Dedication Sunday "was made up of some of the best singers in town, many from other churches." The total cost of the new church was \$14,000, and on dedication day, around \$6,000 remained outstanding. The full amount was pledged that day, leaving the church debt-free. According to *The Lisbon Sun*: "It was a most remarkable, inspired meeting and the Lisbon people generously responded to the call to clear the indebtedness. The members of the churches were present as well as some who hold no membership, and they all did nobly" (Lisbon United Methodist Church 1982:11; *The Lisbon Sun*, April 21, 1899).

A month earlier, the Ladies Aid Society had "dedicated their new dining room and parlor in the basement of their new church. . . .

This initial gathering took on the garb of a banquet and a bazaar, both of which were well patronized by the ladies and citizens of the town. Two meals were served and three hundred, at least, attest the ability of the Methodist ladies to serve first-class meals. At the bazaar aprons and sunbonnets were the principal sale and proceeds here were not more only because of the lack of stock. The day's labor netted the ladies society something like a hundred and five dollars. The basement where the meals were served and the bazaar held is certainly a commodious place and a modern necessity to any church" (*Lisbon Herald*, March 3, 1899).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church

Name of Property

Linn County, Iowa

County and State

Name of multiple listing (if applicable)

Section number 8 Page 9

Over the next three decades, further improvements were made. The furnace room floor in the basement was drained and cemented in 1905, and the wood floor in the parlors and dining room were cemented in 1913. In 1914, the balcony was remodeled into a Sunday School room, and in 1915, the church was relighted. A \$3,000 pipe organ, first proposed and sponsored by the Ladies Aid Society, was installed in the summer of 1915. The Carnegie Foundation helped clear the debt on the organ in 1917. Sewer connections were made in 1917, and a new furnace was installed in 1925. In 1937, the church was re-decorated (Lisbon United Methodist Church 1982:42). In 1956, lightning struck the church steeple, and the spire was destroyed in the ensuing fire. The spire was not replaced until 1999.

The Lisbon Methodist Church: "Building the Social Gospel"

The Lisbon Methodist Church is an example of the effects of the Social Gospel movement on American church architecture. With its open, diagonally oriented auditorium, multi-purpose interior plan, and basement social parlors, the Lisbon Methodist Church building reflected ideals central to the Social Gospel, which advocated an enlarged social and educational role for evangelical religious institutions. These new functions required new ecclesiastical architecture that provided libraries, large Sunday school classrooms, and social rooms for community gatherings and missionary and charitable work. The Social Gospel movement was one response to the dislocations and human suffering caused by the end of Reconstruction and the rapid industrialization of the United States in the latter half of the nineteenth century. Instead of seeing this suffering as inevitable or desirable, as would Social Darwinists, "the Social Gospelers saw them as the result of greed and the collective failure to protect people. Social Gospel leaders such as George Herron saw the terrible living conditions of workers and their families in urban areas as evidence of the beginning of a new millennium in which Christians were called to build the Kingdom of God." To ignore such human suffering "would be a social sin in the eyes of the Social Gospelers" (Bateman 2015). With this new enlarged role to play in society, church buildings needed to accommodate far more than traditional liturgical functions. The new social and educational mission required a new ecclesiastical architecture that provided libraries, large Sunday school classrooms, and social rooms for community gatherings, missionary and charitable work, and instruction. "Generic to the ecclesiastical architecture in the Midwest was the so-called Akron plan, first developed by Kramer & Snyder in 1872, and including a large Sunday school classroom opening into the main auditorium of the church in various configurations, and administrative attachments." The semi-circular arrangement of the auditorium seating, movable partition between auditorium and Sunday school classroom, and the open floor space in the classroom were features of the new Social Gospel influenced church, of which the Lisbon Methodist Church was a relatively early Iowa example. Other extant Akron Plan churches in Iowa include the First Methodist Church, Iowa City (1908); St. Paul's Methodist Church, Cedar Rapids (1913); the First Methodist Church, Ames (1908); and the First Methodist Episcopal Church, Des Moines (1908), all of which are listed on the National Register of Historic Places. While older churches had to add basement facilities to their buildings, the Lisbon Methodist Church had their basement parlor and kitchen facilities built into the original church plans. Furnished and dedicated by the Ladies Aid Society, these social rooms reflected the new architectural emphasis on community (Ramsey 1991, cited in Floyd 1994:132; Bateman 2015).

Beginning with the communal investment in its construction and its public dedication, the Lisbon Methodist Church continued as a center of community for all residents of Lisbon and Franklin

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 8 Page 10

Township. Almost immediately, the church became the venue for the annual public high school commencement exercises and continued as such for a number of years.² Cooperation among the churches for “union services,” was particularly strong for the annual Memorial Day service, but this cooperation was extended to include Social Gospel influenced meetings and lectures focusing on the social problems of the day, such as temperance and Prohibition, prostitution (or “sexual hygiene,”), and equal suffrage. For example, in 1903, Miss Ruby Wheeler of the Northwest Purity Association gave her lecture, “Traffic in Girls and Rescue Work,” at a union meeting of the churches at the Methodist church (*Lisbon Herald*, October 8, 1903). In 1913, the Womans’ [sic] Christian Temperance Union of Mt. Vernon held their convention in the Lisbon Methodist Church. The convention, open to all, included a full day of addresses, a contest by young people, and a picnic supper on the church lawn (*Lisbon Herald*, June 26, 1913). In 1915, a “temperance declamatory contest, given by the children of the town,” was held at the Methodist Church (*Lisbon Herald*, February 25, 1915). In 1916, Mrs. Loomis, Chairman of the County Equal Suffrage League and guest of the Women’s Christian Temperance Union (W.C.T.U.), addressed the public in the church parlors (*Lisbon Herald*, April 6, 1916). In 1922, Dr. Louis Albert Banks, “one of the greatest Prohibition orators of the day,” gave a public lecture entitled, “World Prohibition Coming and America Leads the Way,” at the Methodist church to “a fair audience” (*Lisbon Herald*, March 16, 1922).

Civic and patriotic meetings, services, and other events – particularly during World War I – also received cooperation between the churches as well as secular venues. Patriotic Day, to which all were invited, was observed in 1917 with an address on Abraham Lincoln and George Washington, with “special and appropriate music. . . rendered by Prof. and Mrs. Shaw [of Cornell College] and the choir” (*Lisbon Herald*, February 15, 1917). When the Linn County Veterans Association met in Lisbon in 1918, the Methodist Church was just one of the venues for that group’s Reunion activities (*Lisbon Herald*, September 12, 1918). Given the backdrop of World War I at the time, these patriotic events at the church were, not surprisingly, well attended by Lisbon citizens of all denominations.

From the 1930s through mid-century, the Social Gospel mission of the church focused on “race relations,” making the Lisbon Methodist Church, along with the town’s other churches, into a public space for the celebration of what would be called today “diversity.” In 1938, for example, Rev. W.R. Stewart, “the minister of the negro church in Cedar Rapids, with his choir,” conducted “an evening service in the Methodist church” (*Lisbon Herald*, February 8, 1938). In 1945, the “Negro Radio Singers” and Mrs. Edith Reed Atkinson of Cedar Rapids “will give us a half hour of Music during the evening service Palm Sunday” (*Mount Vernon Hawkeye-Record and Lisbon Herald*, March 22, 1945). In the 1960s, according to a Report of the Commission on Christian Social Concerns, the Lisbon Methodist Church observed Race Relations Day with a “negro minister as speaker and his daughters [who] provided special music” (Commission on Christian Social Concerns, 1963).³

Occasionally, the Lisbon Methodist Church, with its “amphitheatrically arranged” seating, served as a venue for traveling entertainment companies, although these events appear to have occurred mostly very early in the church’s history (Floyd 1994:137). In 1900, for example, the Clare Vaughan Concert Company, a traveling musical troupe popular on the Chautauqua circuit, “gave an entertainment at the

² See for example *Lisbon Herald*, May 29, 1902 and May 30, 1907.

³ During another Race Relations Sunday, “Fred Penny (African Methodist Minister from Iowa City) and his family were guests.” Pastor’s Report to Quarterly Conference (typescript, n.d.), Lisbon Methodist Church.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 8 Page 11

Methodist church Saturday evening.” Although everyone enjoyed the show, the concert venue, according to the *Lisbon Herald*, somewhat stifled the audience’s response:

The attendance filled the church nicely but did not equal that in enthusiasm which put the company at a little disadvantage. The quiet reception, if such it may be classed, was due entirely on account of the reverence for the place rather than the estimate of the company” (*Lisbon Herald*, February 15, 1900).

In 1914, Blind Boone, an African American ragtime composer and pianist, and his concert company gave “A Concert of Unequaled Brilliancy at the M.E. church,” to which admission was charged, but everyone was welcome to attend (*Lisbon Herald*, November 12, 1914). In addition to these well-known entertainers, the Cornell Orchestra from Mount Vernon gave occasional “entertainments” at the Methodist church, as well (*Lisbon Herald*, January 5, 1905).

More than anything else, however, the Lisbon Methodist Church served as a gathering place for the Lisbon community. In 1907, for example, a “seven cent social” was held in the church parlors on Hallowe’en, with the following invitation to all in the *Lisbon Herald*:

AN INVITATION –
On Hallowe’en at eight o’clock,
Thrice, please, upon our portal knock;
The door will ope and you shall see
Weird things beautiful as weird can be
(*Lisbon Herald*, October 24, 1907)

In 1947, “a Youth Center for teen age young people” was open each Wednesday in the church basement, where Lisbon teens played games and ping pong, danced “to phonograph music,” and were served hot dogs and soft drinks (*Mount Vernon Hawkeye and Lisbon Herald*, October 23, 1947). Also during the 1940s, Rotary Club meetings and the High School Alumni Banquet were held in the church facilities (*Lisbon Herald*, May 30, 1946; December 20, 1946). In 1955, the Women’s Club met at the Methodist Church, where Mrs. Marguerite Ashlock, a well-known *Cedar Rapids Gazette* columnist and a WMT-TV personality on “Home Fare,” gave a talk on Nutrition (*Mount Vernon Hawkeye-Record and Lisbon Herald*, October 20, 1955). Some of the church’s increased function as a community center in the mid- to late-twentieth century can be attributed perhaps to the dwindling number of churches in Lisbon over the last 90 years, accompanied by an increasing scarcity of public meeting rooms.⁴ In 1898, when the Board of Trustees were planning to build a new Lisbon Methodist Church, the town of Lisbon had eight active churches (i.e., Methodist, Catholic, Lutheran, Reformed, United Brethren, Evangelical, 7th Day Adventist, and Radical United Brethren). By 1970, only two churches remained, the Methodist and the Federated (formerly United Brethren), and these are the only two churches that continue to serve the Lisbon community today. Nevertheless, as a public gathering place, the Lisbon Methodist Church was continuing its Social Gospel legacy established during its construction and dedication as a center of community and social responsibility.

⁴ In 1921 the Reformed Church joined the United Brethren, changing the name to Federated Church and in 1935, the Evangelical church joined the Federated Church. The Catholics moved to Mount Vernon, and the other very small churches apparently just disappeared (*Lisbon United Methodist Church* 1982:10).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church

Name of Property

Linn County, Iowa

County and State

Name of multiple listing (if applicable)

Section number 8 Page 12

Architecture of the Lisbon Methodist Church

Josselyn & Taylor, Architects, Cedar Rapids

Josselyn & Taylor were “one of the first major modern architectural firms in Iowa” (Shank 1999:90). The firm was established in 1882 in Cedar Rapids by Henry S. Josselyn (1849-1934) and Eugene H. Taylor (1853-1924), both professionally trained architects. Josselyn received his architectural training at the Massachusetts Institute of Technology (MIT), Europe, and in architect’s offices in Chicago and Des Moines. Eugene Taylor graduated from Grinnell College, where he received preparatory training in architecture, and also attended the two-year course at MIT, where the two men had met and become friends in 1876. Because “Taylor was of the encyclopedic rather than the creative bent,” Josselyn probably took “the role of architectural designer.” Josselyn & Taylor was a major architectural firm in the state through about 1912, when younger firms began successfully competing with them. The partnership between Josselyn and Taylor lasted more than 40 years, ending with Taylor’s death in 1924 (Shank 1999:90; 159).

Throughout the 1880s, Josselyn & Taylor received a number of important commissions, including Alumni Hall, Grinnell College (1882); Cedar Rapids and Northern Railway General Office Building (1885); and Bruce more (Mrs. Thomas Sinclair Home), Cedar Rapids (1884-1886). In 1892, the firm incorporated as Josselyn & Taylor Co., and landed major commissions: Agricultural Hall, Iowa State College, Ames (1892-93); Iowa Building, World’s Columbian Exposition, Chicago (1893); University Medical Hospital, State University of Iowa, Iowa City (1896-1898); Iowa Building, Trans-Mississippi International Exposition, Omaha (1898); and Cedar Rapids Savings Bank (1895-1896). Josselyn & Taylor designed at least one other church in Iowa, the Grace Episcopal Church in Cedar Rapids, a Late Gothic Revival church built in 1890, but torn down in 1948 (Shank 1999:91; Grace Episcopal Church, Cedar Rapids, website).

Josselyn’s connection to Lisbon seems to derive from a personal relationship with Willard C. Stuckslager, who was well known throughout Linn County (*Lisbon Herald*, July 7, 1899). In addition to his membership on the Methodist Church Board of Trustees and Building Committee, Stuckslager was a successful banker with banking and insurance businesses in Lisbon, Mount Vernon, and Cedar Rapids. Stuckslager was also a member of the Board of Trustees of Cornell College, and he was elected to the General Assembly in 1899 and served as State Senator for the 26th District from 1904 to 1908 (*Mount Vernon Hawkeye-Record and Lisbon Herald*, February 26, 1931). The connection between the banker and architect may explain in part the unusually high-style of the Lisbon Methodist Church, which was a building type uncommon among the known work of Josselyn & Taylor and an architectural style not typically seen in a small community like Lisbon. The Lisbon Methodist Church shared some of its Queen Anne and Shingle Style features with the more opulent and urban Grace Episcopal Church in Cedar Rapids (1890; not extant), the only other known church designed by Josselyn & Taylor.

Queen Anne and Shingle Styles

The Lisbon Methodist Church displays Late Victorian architecture in a combination of Queen Anne and Shingle Style features. The name Queen Anne “was coined in England in the late nineteenth century to

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 8 Page 13

describe buildings that supposedly were inspired by the transitional architecture of the pre-Georgian period, when good Queen Anne reigned (1702-14).” The originators of the style claimed it was a time when “classical ornament was grafted onto buildings of if basically medieval form.” Richard Norman Shaw was the English architect most closely associated with Queen Anne style. Shaw’s houses were well known to American architects through professional architecture publications, particularly the *American Architect and Building News*. The Queen Anne style “played on contrasting materials,” with first floors being brick or stone and upper floors being stucco, clapboard, or decorative shingles. Gable or hip roofs, or a combination of both were popular. Gable ends were ornamented with half-timbering or stylized relief decoration. Turrets and towers were common, and stained glass was a popular decorative window detail. The first true Queen Anne house, the William Watts Sherman House, was designed by H.H. Richardson in 1874 in Newport, Rhode Island, and from there spread throughout the country. The style was most popular in domestic architecture, and was “the choice for bankers, lawyers, doctors and other professionals who sought to strut their architectural stuff in small-town America in the 1880s and 1890s” (Poppeliers and Chambers 2003:72-73).

The Shingle Style was an American style that evolved from the Queen Anne. The style began in New England, “where the fondness for natural wood shingles reflected a post-Centennial interest in American colonial architecture.” The gambrel roof, a feature of the Shingle Style, was also a reflection of the renewed fascination with the country’s colonial past. The Shingle Style was especially popular in the region’s coastal towns, which were being rediscovered as wealthy and fashionable resorts, and as such most examples of the style are high-style architect-designed houses in the East. The first fully developed examples appeared in the 1880s. Architects Willis Polk, H.H. Richardson, Bruce Price, William Ralph Emerson, John Calvin Stevens, and McKim, Mead and White were its main practitioners. Shingle Style buildings were more horizontal than their Queen Anne predecessors, and featured less ornament and less diversity in texture, relying mainly on wood shingles, along with rough-faced stone, to unify the design (Poppeliers and Chambers 2003:75-77).

Overall, however, the Lisbon Methodist Church displays a combination of features of both Late Victorian styles. On the exterior, the Queen Anne style is the most prominent, displayed in the church’s contrasting wall materials, gabled walls, and decorative verge boards. Although wood shingles are visibly nonextant (they were the original cladding on the north tower/projecting bay – See Photo 20), the Shingle Style nevertheless shows its influence in the church’s overall horizontal massing, integrated round arch entry porch, the shape of the integrated and somewhat bulging north tower/projecting bay, and throughout the open spaces of the interior. The gambrel shape, seen in the interior trusses and ceiling of the auditorium, are features of the Shingle Style as well.

Acknowledgements

The author wishes to thank Kathy Jamison, Trustee Chairman, and Dawn Morgan, Administrative Assistant for their kind and cheerful assistance in researching the history of the Lisbon Methodist Church. Dawn Morgan was particularly helpful in locating relevant information on the role of the church in the Lisbon community for this nomination.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number 9 Page 14

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List of Figures

Figure 1. Topographical Map with Location of Lisbon Methodist Church..... 14

Figure 2. Site Plan and Photo Key 1 (Photos 1-7) 15

Figure 3. Main Floor Plan and Photo Key 2 (Photos 8-16)..... 16

Figure 4. Second Floor Plan and Photo Key 3 (Photos 16-20) 17

Figure 5. "M.E. Church when it was first built, 1898" 18

Figure 6. The New Lisbon Methodist Church, 1899, as depicted on the front page of the *Lisbon Sun* 19

Figure 7. Footprint of The Lisbon Methodist Church in 1900 20

Figure 8. Steeple damaged from fire after lightning strike in 1956..... 23

Figure 9. The Lisbon Methodist Church, 1985. A new steeple was constructed in 1997..... 24

Figure 10. Lisbon Methodist Church functioned as an occasional public entertainment venue..... 25

Figure 11. Civic and patriotic programs were common at the Lisbon Methodist Church 26

Figure 12. Advertisement for a special public performance in 1945 by the "Negro Radio Singers" 27

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number Additional Documentation

Page 15

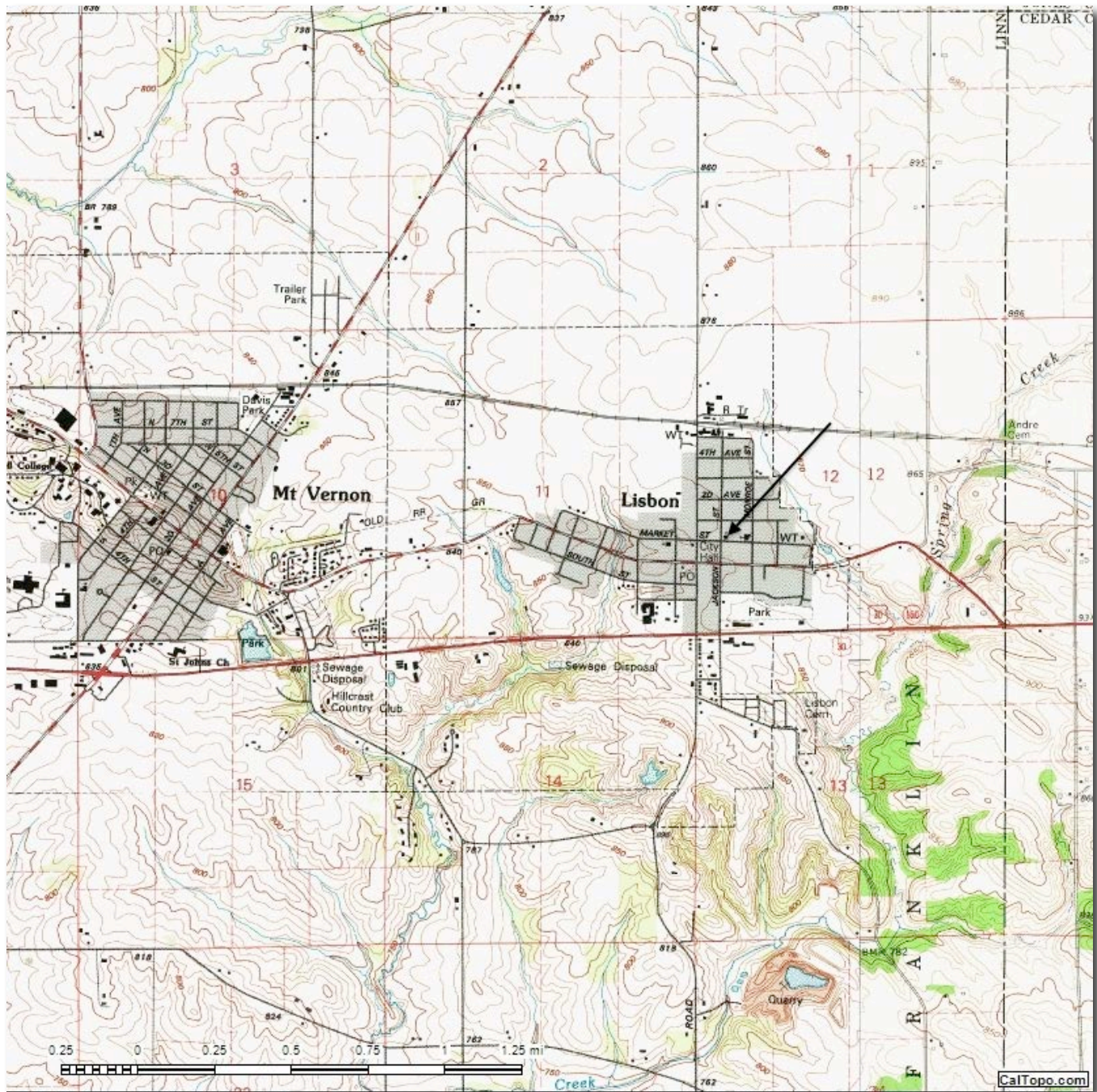


Figure 1.

Lisbon Methodist Church, Linn County, Iowa N↑

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number Additional Documentation

Page 16

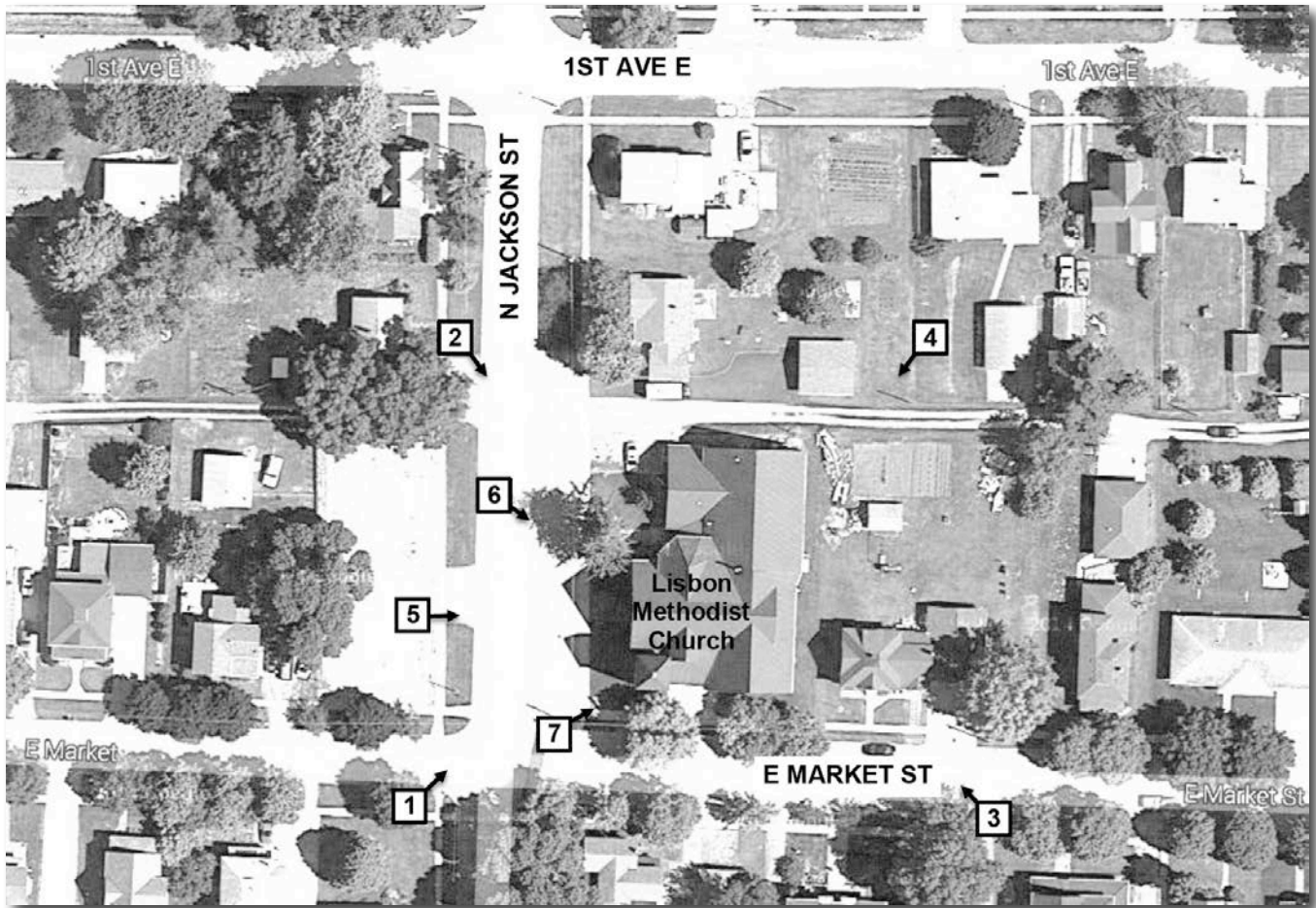


Figure 2. Site Plan and Photo Key 1 (Photos 1-7)

Base map: Imagery 2015 DigitalGlobe USDA Farm Service Agency, Map data 2015 Google

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
----- Name of Property
Linn County, Iowa
----- County and State
----- Name of multiple listing (if applicable)

Section number Additional Documentation

Page 17

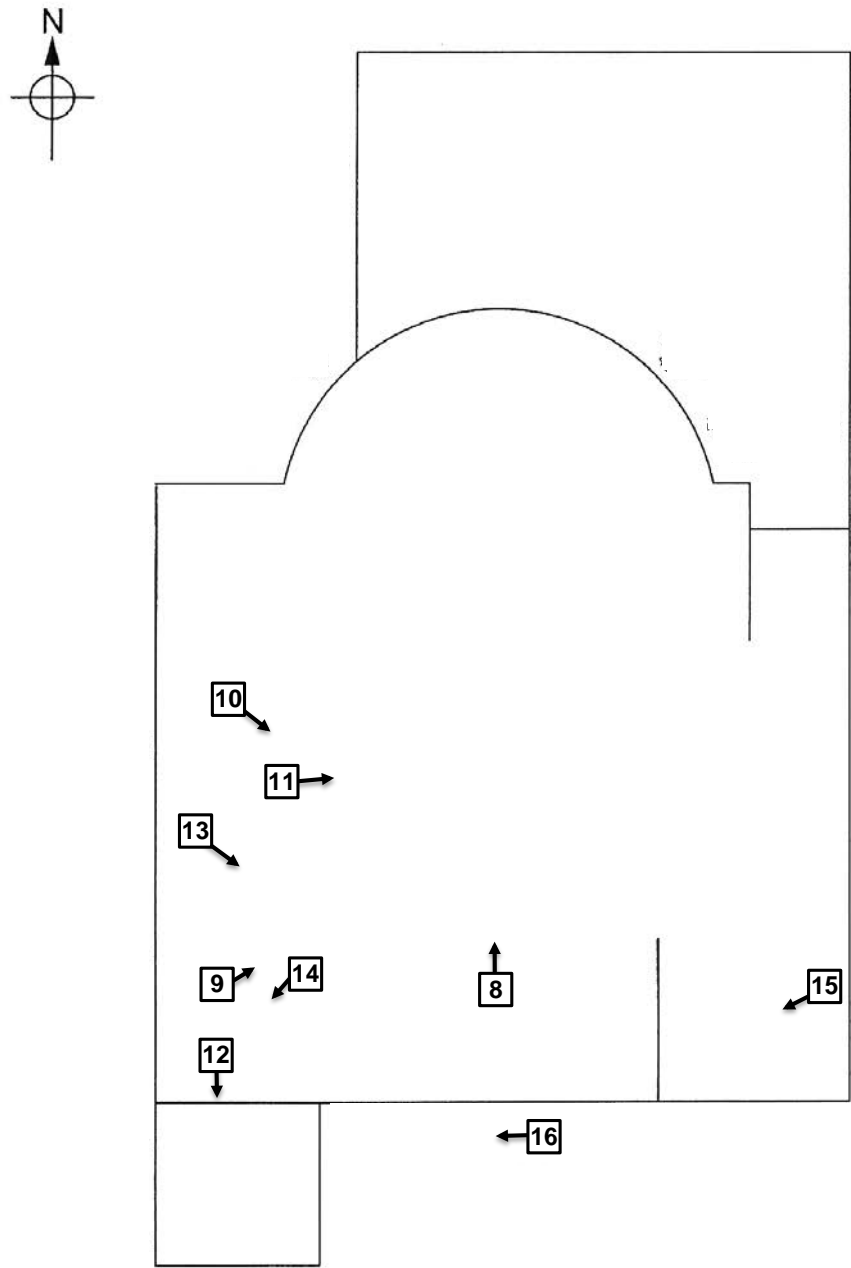


Figure 3. Main Floor Plan and Photo Key 2 (Photos 8-16)

Not to Scale

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
----- Name of Property
Linn County, Iowa
----- County and State
----- Name of multiple listing (if applicable)

Section number Additional Documentation

Page 18

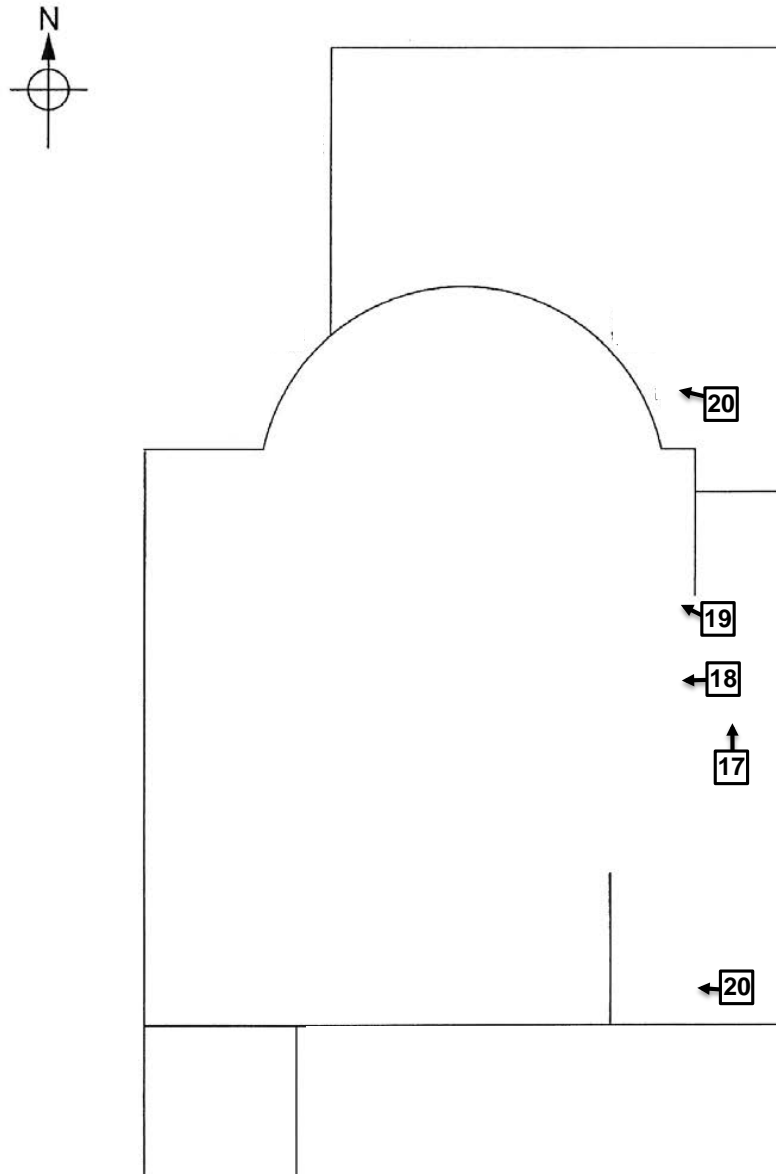


Figure 4. Second Floor Plan and Photo Key 3 (Photos 16-20)

Not to scale

Source: Lisbon United Methodist Church/Bovard Studio, Inc., 2013

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church

Name of Property
Linn County, Iowa

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 19

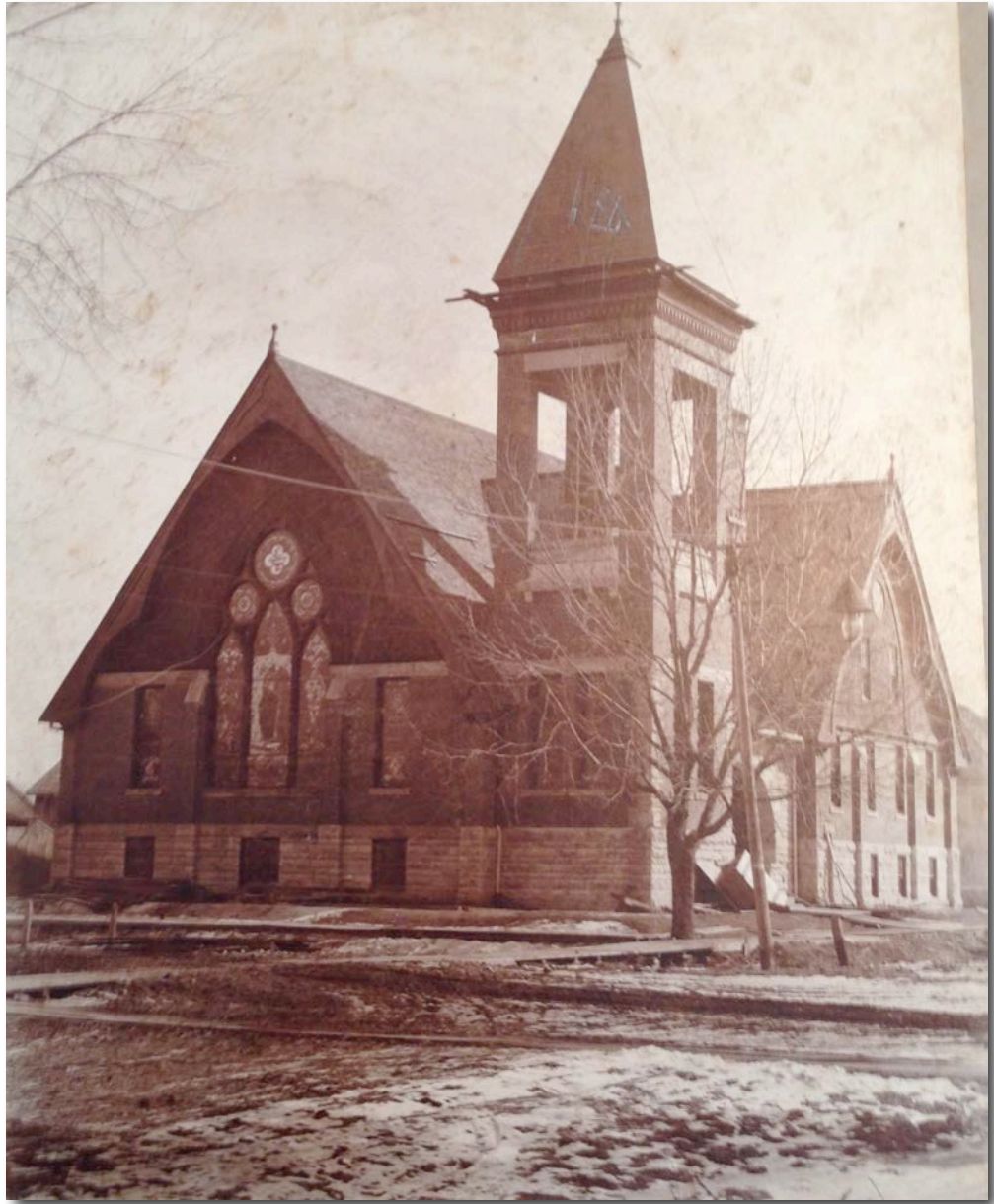


Figure 5. "M.E. Church when it was first built, 1898"

Source: Lisbon United Methodist Church, Lisbon, Iowa

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
----- Name of Property
Linn County, Iowa
----- County and State
----- Name of multiple listing (if applicable)

Section number Additional Documentation

Page 20

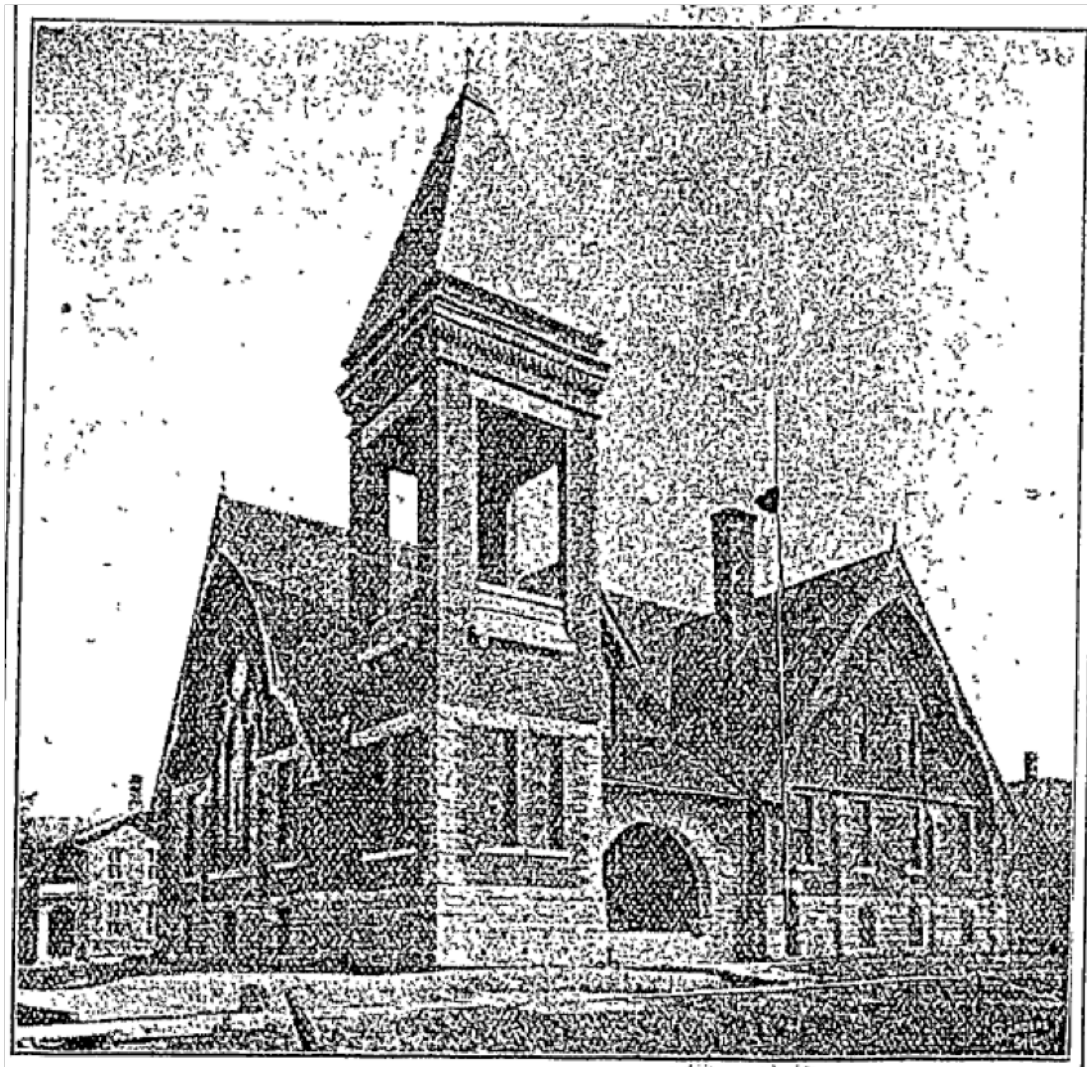


Figure 6. The New Lisbon Methodist Church, 1899, as depicted on the front page of the *Lisbon Sun*

Source: *The Lisbon Sun*, April 21, 1899

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number Additional Documentation

Page 21

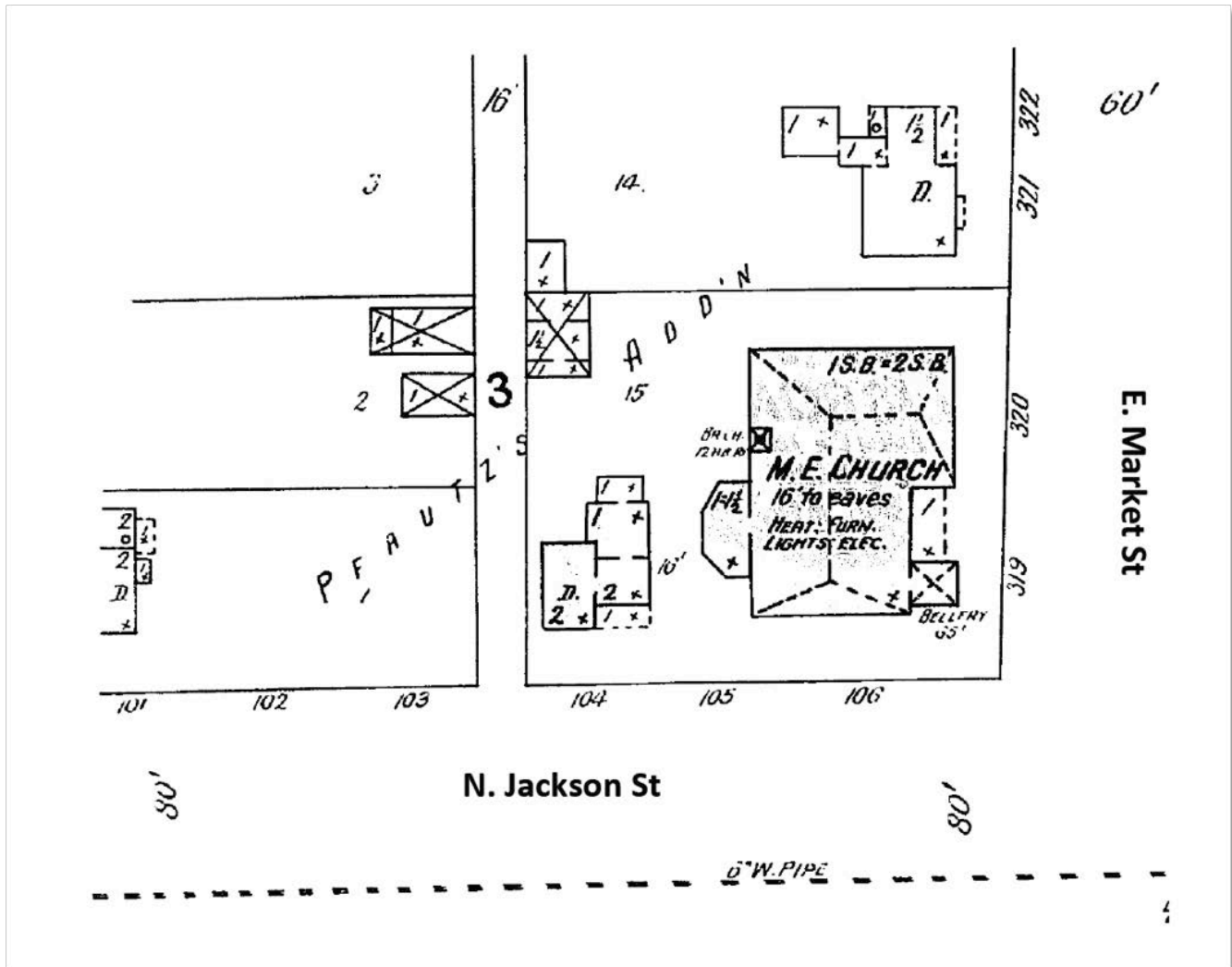


Figure 7. Footprint of The Lisbon Methodist Church in 1900.
The parsonage (nonextant) was the house to the north.

Source: Sanborn Fire Insurance Map, Lisbon, Iowa, 1900

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
----- Name of Property
Linn County, Iowa
----- County and State
----- Name of multiple listing (if applicable)

Section number Additional Documentation

Page 22

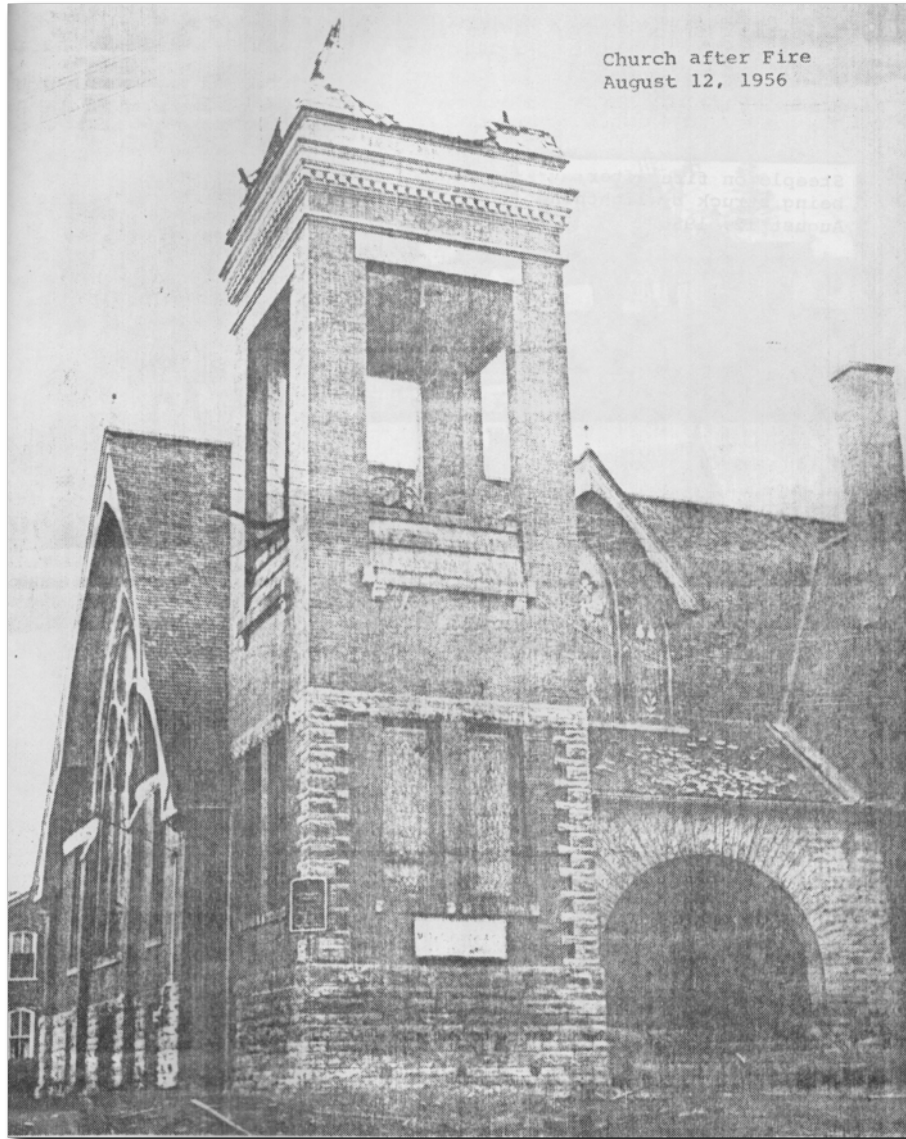


Figure 8. Steeple damaged from fire after lightning strike in 1956

Source: "The Lisbon United Methodist Church: Through the Years, 1840-1982"

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church

Name of Property
Linn County, Iowa

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 23



Figure 9. The Lisbon Methodist Church, 1985, before the entrance was enclosed, the addition built, and the new steeple constructed in 1997.P

Source: 1985 Directory of the Lisbon United Methodist Church

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number Additional Documentation

Page 24

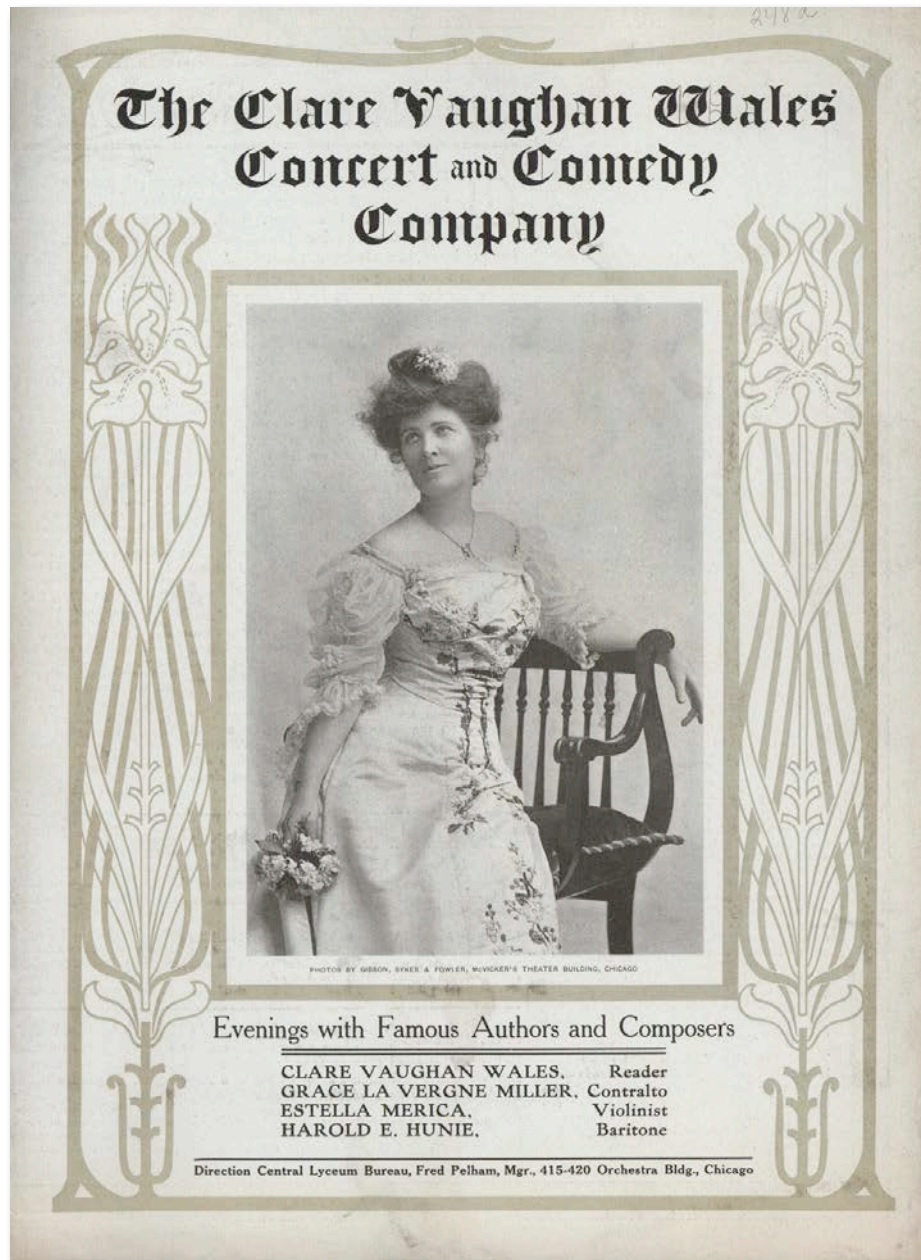


Figure 10. Lisbon Methodist Church functioned as an occasional public entertainment venue. In February 1900, the Clare Vaughan Wales Concert & Comedy Company, popular on the Chautauqua and Lyceum circuits, performed at the Lisbon Methodist Church.

Source: *Lisbon Herald*, February 15, 1900 / University of Iowa Libraries digital.lib.uiowa.edu/tc

United States Department of the Interior
National Park Service


National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church
Name of Property
Linn County, Iowa
County and State
Name of multiple listing (if applicable)

Section number Additional Documentation

Page 25

LISBON HERALD, LISBON, IOWA



OLD GLORY AFLOAT
Forever may it wave over the land of the Free

Thirty-third Annual Reunion
...of the...
Linn County Veteran's Association
...to be held at...
Lisbon, Iowa, Tuesday and Wednesday
September 24th & 25th 1918

...Program...

Tuesday, September 24, 1918

9:00 a. m. Assembly at Grace Reformed Church for Registering, Assignment of homes, and securing your badges. The Boy Scouts will be there to direct you to your homes.

Afternoon

2:00 o'clock Assemble at Reformed Church.

- 1st Organ prelude by Miss Burd.
- 2nd Invocation by Rev. R. B. Kerney.
- 3rd Song by Glee Club.
- 4th Address of welcome, E. A. Johnson.
- 5th Response by J. O. Stewart.
- 6th Song by Glee Club.
- 7th Reading by Miss Rosa Baker.
- 8th Short talk by Dept. Com'd E. J. C. Beeler.
- 9th Song "America", by everybody. Led by the Lisbon wrablers
- 10th Benediction by Rev. C. J. Roberts.

Tuesday evening, September 24th

8:00 o'clock. Everybody assemble at the M. E. church for a thrilling Camp Fire.

- 1st Organ Prelude, Miss Burd.
- 2nd Invocation by Rev. B. C. Barnes.
- 3rd Song by Glee Club.
- 4th Address by Rev. C. C. Dillavou.
- 5th Song
- 6th Reading
- 7th Short impromptu talks by Comrades, Judge Milo P. Smith, Frank G. Clark, Capt. C. W. Kepler, J. O. Sewart, H. G. Porter, Dept Com'd Beeler and any others you wish to call upon.
- 8th Star Spangled Banner by Everybody.
- 9th Benediction by Rev. Halls.

Wednesday, September 25th

9:00 o'clock. Assembly at the Reformed church.

Business Meeting

- 1st Call to order by the president.
- 2nd Prayer by Conrad T. C. Brown.
- 3rd Appointing of committee on resolutions.
- 4th Reading of the Minutes of the last meeting at Central City.
- 5th Report of the Q. M.
- 6th Unfinished business
- 7th New business, election of officers and committees.
- 8th Reading Roll of deceased members since the last meeting.
- 9th Memorial address by Capt. C. W. Kepler.
- 10th Requiem by Glee Club.
- 11th Suggestions for the good of the association.
- 12th Song by everybody, "America".

Afternoon

Automobile ride and visit to Gettysburg Monument at cemetery.
Goodbye to our guests

Figure 11. Civic and patriotic programs were common at the Lisbon Methodist Church. Part of the Third Annual Reunion of the Linn County Veterans' Association, 1918, was held at the Lisbon Methodist Church, where "a Thrilling Camp Fire" was held that included an organ prelude, an address by Rev. Barnes, singing by the Glee Club, a reading, "short impromptu talks" by several Comrades and "any others you wish to call upon," and a group sing of the Star Spangled Banner.

Source: *Lisbon Herald*, September 12, 1918

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lisbon Methodist Church

Name of Property

Linn County, Iowa

County and State

Name of multiple listing (if applicable)

Section number Additional Documentation

Page 26

Negro Radio Singers

**Mrs. Edith Reed Atkinson,
of Cedar Rapids**

Will give us a half hour of Music during the
Evening Service

PALM SUNDAY

The Choir will also have a part in this service.

Methodist Church, Lisbon, Iowa

8:00 P. M.

Everyone is invited to come. An offering will be taken
up. This service is sponsored by the Music committee.

Remember—Church School 10 a. m. every Sunday.

Figure 12. Advertisement for a special public performance at the Lisbon Methodist Church in 1945 by the "Negro Radio Singers," with Mrs. Edith Reed Atkinson of Cedar Rapids. As part of the Commission on Social Concerns, the Lisbon Methodist Church participated in many types of social justice work. An example of this work was Race Relations Sundays, which usually involved an address and music provided by ministers of local A.M.E. churches.

Source: *Mount Vernon Hawk-Eye and Lisbon Herald*, March 22, 1945



N

ST. MARY'S
CATHOLIC CHURCH
1234 N. MAIN ST.
WILSON, N.C.
REV. FR. MARY





















EXIT





















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Lisbon Methodist Church

MULTIPLE
NAME:

STATE & COUNTY: IOWA, Linn

DATE RECEIVED: 11/20/15 DATE OF PENDING LIST: 12/24/15
DATE OF 16TH DAY: 1/08/16 DATE OF 45TH DAY: 1/05/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000952

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: Y PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1/5/16 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA

Accept A's C

REVIEWER

Patricia Andrews

DISCIPLINE

Historian

TELEPHONE

DATE

1/5/2016

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

IOWA DEPARTMENT OF
CULTURAL AFFAIRS

TERRY E. BRANSTAD, GOVERNOR
KIM REYNOLDS, LT. GOVERNOR

RECEIVED 2280

NOV 20 2015

Nat. Register of Historic Places
National Park Service

MARY COWNIE, DIRECTOR
CHRIS KRAMER, DEPUTY DIRECTOR

IOWA
ARTS
COUNCIL

November 16, 2015

PRODUCE
IOWA

J. Paul Loether, Deputy Keeper and Chief
National Register and National Historic Landmarks
1201 Eye St. NW, 8th Fl.
Washington D.C. 20005

STATE HISTORICAL
SOCIETY OF IOWA

Dear Mr. Loether:

The following National Register nomination(s) from Iowa are enclosed for your review and listing if acceptable.

STATE HISTORICAL
MUSEUM OF IOWA

- Lisbon Methodist Church, 200 E. Market Street, Lison, Linn County, Iowa
- Hardacre Theater, 112 E. 5th Street, Tipton, Cedar County, Iowa

Thank you for your consideration.

STATE HISTORICAL
LIBRARY & ARCHIVES

Sincerely,

Elizabeth Foster Hill

STATE
HISTORIC
SITES

Elizabeth Foster Hill
National Register

STATE HISTORIC
PRESERVATION
OFFICE OF IOWA

IOWA
HISTORICAL
FOUNDATION