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United States Department of the Interior
National Park Service

National Register of Historic Places
Nomination 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 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. 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 Ranshaw, Samuel and Emma A., House
other names/site number _____

2. Location

street & number 515 West Penn Street not for publication N/A
city or town North Liberty vicinity N/A
state Iowa code IA county Johnson code 103 zip code 52317

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide X locally. (____ See continuation sheet for additional comments.)

[Signature] DSHP 8/9/12
Signature of certifying official 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 commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

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

Signature of Keeper

Patrick Andrus

Date of Action

9/26/2012

Ranshaw, Samuel and Emma A., House
Name of Property

Johnson 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 count)

Contributing	Noncontributing	
<u> 1 </u>	<u> 0 </u>	buildings
<u> </u>	<u> </u>	sites
<u> 1 </u>	<u> 0 </u>	structures
<u> </u>	<u> </u>	objects
<u> 2 </u>	<u> 0 </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

 N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

VACANT/Not In Use

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Queen Anne

Materials

(Enter categories from instructions)

foundation CONCRETE
walls WOOD: weatherboard

roof ASPHALT
other _____

Narrative Description

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

Ranshaw, Samuel and Emma A., House
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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 a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1908

Significant Dates

1908

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

Wickham, Bernard Alfred

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data:

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

Name of repository:

Ranshaw, Samuel and Emma A., House
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10. Geographical Data

Acreage of Property 2 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>15</u>	<u>615896</u>	<u>4622973</u>	3	<u>15</u>	<u>615954</u>	<u>4622846</u>
2	<u>15</u>	<u>615954</u>	<u>4622973</u>	4	<u>15</u>	<u>615896</u>	<u>4622846</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 Leah D. Rogers, Principal Investigator, and Melissa A. Allen, Research Assistant

organization Tallgrass Historians L.C. date July 16, 2012

street & number 2460 S. Riverside Drive telephone 319-354-6722

city or town Iowa City state IA zip code 52246

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps: A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs: Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name City of North Liberty, Iowa

street & number 3 Quail Creek Circle telephone 319-626-5700

city or town North Liberty state IA zip code 52317

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 the 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 Project (1024-0018), Washington, DC 20503.

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7. Narrative Description

The house of Samuel and Emma A. (Stauffer) Ranshaw in North Liberty, Iowa, is a late Queen Anne style house built in 1908 and designed by Iowa City builder-architect, Bernard Alfred Wickham. The house was originally part of a ten-acre farmstead located on the outskirts of town. When it was built, the house was a local showplace featuring custom woodwork, ornamental glass, hot and cold plumbing, and gas lighting. The size and quality of the house displayed the wealth Samuel Ranshaw had obtained through his career in agriculture. While today the custom house is positioned on an approximately two acre lot in-between a growing commercial district and suburban neighborhoods, it serves as a reminder of the farmsteads and early 1900s architecture of the historic North Liberty community. The house is counted as a contributing building, with a cistern and surrounding decorative inlaid sidewalk next to the house counted as a contributing structure.

The Ranshaw house is nestled in an expanding community developing on all sides of the lot. However, the parcel still features a spacious front lawn on the south side of W. Penn Street. The east lawn retains many trees and serves as a buffer between the house and the apartment complex to the east. A modern street named "Community Drive" sits parallel to the west side of the house, and a small, gravel parking lot sits immediately to the south. The parcel once featured a driveway lined with a tall row of shrubs extending from W. Penn Street south to the house. Surviving family members and local residents recall a U-shaped driveway that curved up to the front porch from Penn Street.¹ In later years, the eastern section of the U-shaped drive was abandoned, with the western section becoming a straighter driveway extending along the west side of the house and into the barn yard area. That driveway was essentially where current Community Drive now extends.

Many contemporary commercial and community buildings now occupy the rest of the original ten acres to the south and west of the house. The barn and accompanying outbuildings of the original farmstead were demolished over time, with the barn site now underneath Community Drive. A small concrete sidewalk with marbles inlaid in geometric and floral patterns surrounding the covered cistern is on the west side of the house along with a large slab of concrete covering a subterranean room. This room is related to the fuel oil heating system and other updated utilities that were later added to the house. There is currently no sidewalk at the front of the house, but a sidewalk does wrap around the east side of the house to the rear. Reportedly, there was a second cistern or a well on the east or south side of the house. A former detached garage was recently demolished to the south of the house.

The house has many features that resonate with the Free Classic subtype of the Queen Anne style as defined by McAlester and McAlester (1998). It represents the transition of the Queen Anne from the elaborate ornamentation of the Late Victorian era to the simplified classical patterns and modern character of the early twentieth century. Identifying features of the Queen Anne style in general, and seen in the design of the Ranshaw House, include: an irregular floor plan, steeply-pitched irregular rooflines, and asymmetrical

¹ "Memories from Samuel Ranshaw House." Typescript of handwritten notes from Ethel Bowman Green, granddaughter of Samuel Ranshaw.

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façades with partial or full-width porches that often wrap around one side (ibid.:263). The typical roof form of the Queen Anne style is a hipped roof with lower cross gables. While many Queen Anne homes traditionally have two lower gables extending from the hipped roof, the Ranshaw house has four lower gables. A secondary gable off the northern hip roof slope runs diagonally from southwest to northeast creating a canted-corner, two-story bay that marks the main entrance to the porch. However, the actual front door is offset to the west of the bay and the main porch entrance. A second doorway into the former living room is off the south end of the porch.

The Free Classic elements exhibited in the Ranshaw House design are expressed in the classical columns on the front porch, the lack of turned spindle work and decorative shingle siding overall, and the use of classical lunette and Palladian-inspired windows in some of the gable ends. Additionally, the cottage windows on the main floor have cut glass decorative headers rather than the colored glass headers more typical of the Queen Anne style. Other elements such as the flared eaves and wide eave overhang were popular in the early twentieth century (McAlester and McAlester 1998:267).

The top two feet of the foundation is exposed to the exterior and consists of a coursed, rusticated concrete block laid in a running-bond pattern and painted dark red. Clapboard siding covers the entire house and extends into the gable ends. The original construction specifications for the house outlined that the siding was to be white pine.² The finish lumber used for the casings, corner boards, base boards, cornices, and the porch steps was to be of "clear cypress" according to the specifications. The siding on the house has a narrow reveal, a popular surface treatment in the early 1900s. The corner boards have capitals and rounded edge molding. The main body of the home is currently painted off-white with teal trim and red accents. The peeling paint on the siding and historic photographs indicate that the original color of the home was white with white trim. The original specifications did recommend painting the body of the house white but left the final color choice to the owners. It appears that they followed the architect's recommendations. The simplicity of ornamentation and of the original paint color aligns with many Queen Anne homes of the Free Classic variant.

The exaggerated flared eave overhang adds drama to the roofline, with the pedimented gables exhibiting the same exaggerated flared overhang. The soffits were originally covered with beaded board, although some sections were replaced in recent years with plywood or are missing altogether. The roof overall was recently repaired and covered with gray asphalt shingles. The original specifications called for red cedar shingles to cover the roof. Historic photographs suggest that the original roof was wood shingled, with metal ridge caps and finials on the gable ends.

A one-story porch, or "piazza" as it was labeled on the original house plans, wraps the north façade and part of the east side of the house. This porch shelters the main entrance to the house. The wood-board porch floor is original, although in need of repair. The original specifications indicated that the porch floor boards were to be Northern fir and the porch ceiling boards to be yellow pine. There are six columns that support

² The typewritten specifications originally called for red cedar siding, but this was crossed out and "white pine" was handwritten above.

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the porch roof. The three rounded, fluted columns on the north side are the original hollow, wood-stave columns. Only one retains the original plaster capital featuring four diagonally set Ionic volutes. The other three capitals on the east side were replaced in recent years with square wood posts. The balustrade on the east side near the side door was removed due to the construction of a wooden handicap-accessible ramp that ran alongside the east of the home. It was added when the house was remodeled for use as a childcare facility. That ramp was recently removed. A wooden partition on the east side of the porch extends from the wall of the house out to the second column from the south. It separates the side entrance from the main space of the porch and is a modern addition to the porch related to the handicapped entrance to the childcare facility. This partition will be removed when the Ranshaw House is refurbished.

The low-pitched hip roof of the porch is covered with the original galvanized iron corrugated roofing. The porch roof was originally lined with a balustrade, which was removed in recent years. A canted corner, gabled pediment over the main northeast entrance to the porch features a decorative appliqué within the pediment. According to the construction specifications, this appliqué and the one originally in the center of the west-side dormer were to be galvanized metal ornaments ordered from the "Freidley & Voshardt" catalog.³ A wide wooden staircase provides access to the porch at the canted corner entry. A second dilapidated wood staircase to the porch at the west end was not original to the home.

The south side, or rear of the house, features a wooden fire escape staircase that was added during the childcare facility renovation to provide an exterior exit from the second floor. A small porch enclosed with clapboard siding sits on the back of the house off the kitchen where a screened-in porch originally sat. A small, one-story addition with a modern smooth concrete block foundation protrudes from the back of the home off the dining room. This addition was built during a renovation following a fire in the 1980s and contains a full modern bathroom.

The window patterns and glazing detail of the Ranshaw house are reminiscent of the Queen Anne Free Classic subtype. There is a mix of single-pane-over-single-pane (1/1) double-hung windows, fixed cottage windows with plain and cut glass headers, smaller fixed windows, and some contemporary windows.⁴ One

³ Other product catalogs mentioned in the construction specifications included: Roach & Musser's 1905 catalog for the porch column caps and doors, and potentially much of the woodwork; Carr & Adam's catalog for the window hardware; N.O. Nelson's catalog for the bath tub and lavatory; L. Rolff's catalog for the water closet; "C.R. & A.E. catalog 1906 and 7" for the "paneled base and columns" colonnades on the first floor; and the Cedar Rapids Pump Co.'s catalog for the force pump. Specific products mentioned included: Garry's Masters Tinnets I.C. tin for the porch roof and gutters; James H. Rice's liquid wood filler and floor oil; Standard Varnish Co. varnish; Crocketts Spar varnish; American Radiator Co.'s Ideal Sectional boiler; St. Louis Standard or Roccoro design cast iron ornamental radiators; syphen "Parvus" jet watercloset; Schroeder window screen and storm hangers; Richard's Royal Sliding Door hanger and adjustable track; and "Chicago" floor hinges for all double action doors.

⁴ The original specifications recommended "mitered art glass" for the "east sash in the main hall" and the "transom in living and bed room on first floor" and "mitered glass" for the center transom in the bay window and the front hall window. The glass for the top sash of the dining room east window and the transom of the window on the front stair landing were simply identified with a catalog number. The definition of mitered is the process of joining together two pieces of wood, glass, or other construction material. Mitered corners are specifically fitted together from parts cut at

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small window in the attic level is currently boarded over with plywood. Many of the windows retain their original glass panes, although some, such as the large fixed pane in the dining room cottage window, are modern replacement panes. Some windows retain the original wood-framed storm windows while others have modern metal-framed storm windows or none at all.

Windows similar to the Palladian style are featured in the east and west attic gables. These windows are fixed with nine lights flanking both sides of a taller, double-hung sash window to create the Palladian effect but lack the round-arch to the center window that true Palladian windows possess. The northeast attic gable has a lunette window with exaggerated wood keystone, while the south gable contains a small, fixed rectangular window. There are hipped dormers on both the east and west sides of the house, with paired square windows and divided lights in a diamond pattern. There is one shed-roofed dormer on the east side that features two windows with divided lights in a diamond pattern flanking a center space covered with clapboard and once featuring an appliqué as noted above. All windows of the house have a simple square-edge trim around the perimeter, while those on the first floor and in the gables have plain cap trim on the lintels. A frieze board wraps the entire house underneath the eave overhang and soffit.

The foundation of the building exposed in the basement consists of one foot thick, poured concrete walls at five and one-half feet tall, with two feet of concrete blocks laid on top of the walls. The use of Portland cement was becoming very popular in construction around the time that this house was built and represented modern technology and material for this advanced home. The addition of modern mechanical systems was made through time, although some historic units are still present in the basement including: a welded steel fuel oil tank dating from the 1920s-30s or later positioned along the west wall near the furnace room; a Crane Co. automatic water system/shallow well pump machine located in the vegetable cellar underneath the kitchen; and a Bell & Gossett galvanized tank suspended from the ceiling of the former furnace room. The Crane Co. machine was manufactured in Chicago, Illinois, and was powered by a General Electric "squirrel cage" induction motor manufactured in Schenectady, New York. The fuel oil tank features a "Galongage" fuel indicator manufactured by the Applied Mechanics Co. of Boston, Massachusetts. The suspended tank was manufactured by the Bell & Gossett Company of Morton Grove, Illinois. Bell & Gossett was established in 1916; therefore, this tank was a later addition to the home's heating/water system. It may read "hydro-flo" in the stenciled markings but this is unclear.

According to the original construction specifications, the heating system was steam supplied to cast iron radiators, some of which are still in place throughout the house. Water was supplied to the kitchen and bathroom by a force pump from the Cedar Rapids Pump Company's catalog and connected to the cistern. A

angles (Definition obtained from <http://architecture.about.com/od/structural/g/mitered.htm>, accessed November 30, 2011). However, in this case, the term "mitered" may refer instead to bevel-edged glass. The actual windows at these locations do fall under the general definition of "art glass," which can include "stained, beveled, fused, blown, etched, leaded and cut" glass (Definition obtained from <http://buffaloah.com/a/DCTNRY/stained/dcty/dcty.html#Art>, accessed November 30, 2011). Architectural Historian, Patricia Eckhardt noted in her National Register evaluation of the Ranshaw House that the cut glass windows were not typical for windows of this date, which were more commonly etched or leaded glass (Eckhardt 2010:2).

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galvanized iron pressure tank with a 200 gallon capacity connected the force pump to the boiler. The house is still heated by steam using the existing radiators, but the boiler system has been updated through the years, first by adding a fuel oil heating system and more recently changing over to natural gas.

A solid block wall divides the old vegetable cellar from the rest of the basement. The vegetable cellar is further subdivided by a partition that was added during later renovations. A notable feature original to the vegetable cellar design is a waist-high, concrete-encased earthen shelf around the perimeter wall for dry storage of produce.

In the northeast corner of the basement is a small room created by a lathe-and-plaster, beaded-board partition. This room is an older construction and may be original to the house but it was not part of the original house plans. The original plans cite partitions to divide out a laundry space, a furnace room, a fuel room, and a storage cellar in the north half of the basement. None of those internal partitions currently exist. The chimney base and dumbwaiter closet are located across from the wooden staircase along the west wall. This stair is the only access to the basement and connects with an exterior door on the landing and with the interior of the first floor kitchen.

The first floor of the house is formally entered through a single wood door that features an oval beveled glass pane and egg-and-dart molding. Upon entering the front door, the visitor is in the "reception hall," which originally featured a built-in bench just inside the door and next to the main staircase. This bench was later removed. The open, dog-legged staircase sits immediately south of the front door but lands facing east rather than north towards the front door. The starting step is elliptical in shape and flanked by paneled newel posts with egg-and-dart molding. The stair balustrade features slender turned balusters, capped with a molded rail. A tall double-hung window with cut glass transom pane is at the landing of the stair. The window surround features egg-and-dart molding and carved floral insert squares. Vertical wood paneling covers the sides of the staircase, and a small, five-panel wood door opens into a closet underneath the staircase landing.

The northeast area of the reception hall features a large bay window, a common feature of Queen Anne homes. All windows and doors are framed with embossed cap trim sets and egg-and-dart molding on the lintels. Wood baseboards run the perimeter of the room and all the upper rooms in the home. The original specifications called for all finishes to be crafted of yellow pine except for quarter sawn white oak to be used for the stairs, railings, casings, and trims in the front room. The original light fixture remains, although all the other rooms of the home feature contemporary replacement fixtures. The original cast iron radiators are seen in this room and throughout the house. However, the radiators are now oddly placed and have piping running the height of the wall, signifying a later transition in mechanical systems. The original yellow pine hardwood is underneath the modern carpeting of the room. Most of the rooms currently feature carpeting or linoleum. Some of the original lathe-and-plaster walls and ceilings throughout the house have been replaced

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with drywall. The specifications called for all lock sets on the first floor to be of stamped bronze metal, while those on the second floor were to be of bronze on steel.⁵

The opening into the original living room from the reception hall is framed by a decorative wood colonnade, with a panel pedestal and plaster capitals. These capitals take on the same design as those on the front porch. The living room features a large cottage window with cut glass header flanked by narrow vertical windows. The entrance to the west bedroom sits off the living room and features double sliding, five-cross panel pocket doors. One of the windows in this bedroom is a cottage window with two lights and a plain header; the other is a double-hung window. A small closet sits in the southwest corner of the room. A door on the south wall opens into the kitchen and back stair.

The entrance between the living room and the dining room to the south features the same colonnade as the reception hall. The dining room originally featured a built-in china cabinet and pass-through; however, a later fire in the rear of the home destroyed these custom features. The owners at the time then placed a modern bathroom along the south wall, protruding into the original dining room space. A cottage window with a plain header and a single double-hung window bring light into the dining room. A double-action swing door moves traffic into the kitchen. After the 1980s fire, the kitchen was modernized. Originally, it featured custom cabinetry, both a small and large sink, a wood box with lid, and a work table. The dumbwaiter that moved from the basement to the first floor of the home was later converted into a closet with shelves. A dog-legged, secondary "back" staircase sits opposite the dumbwaiter closet and leads down into the basement and up to the second floor hallway.

The main formal staircase to the second story, previously described and located in the original reception hall, leads up to a central hallway that runs the north-south length of the house. The bedroom just to the north of the stair is entered through an angled doorway. It contains both a bedroom and an alcove space. The bedroom is within the upper story of the front bay and has three double-hung windows. The entry to the alcove is through a cased opening in the west wall of the bedroom. The original fir flooring is exposed in both rooms.

Additional bedrooms flank both sides of the hall to the south of the first room. The first bedroom on the east is the largest and has a closet. During the childcare facility renovation, a dividing wall was removed between this bedroom and the southeast bedroom. Originally, these two rooms were not connected and were each entered from the hallway. The room to the south is much smaller and has no closet. It also has water damage on the east wall from a past leak in the roof.

There is one bedroom off the west side of the hall. It has two windows, one to the north and the other to the west, and one small closet. Moving south, the second stairway and landing are entered off the hall through a doorway. This door was added during the childcare facility renovation.

⁵ The specifications also called for the placement of "picture moulding to be placed in all rooms throughout the house except kitchen and bath room on first and second floors" at 18 inches below the ceiling. If this molding was ever applied, none has survived.

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The next two rooms on the west side of the hall are a closet and bathroom. The closet is original to the home and was labeled "Store Room" on the blueprints and was originally entered from the north side off of the secondary staircase. The door is currently on the east side of the closet room and features the historic door, framing, and egg-and-dart molding. Either the old door components were moved to a new opening in the east wall when the childcare facility renovation built the fire door enclosure around the secondary stairs, or the door was always at this location and represents a change made in the original design plans.

The bathroom is original to the home as well but it was renovated in recent years to include modern fixtures and linoleum flooring. Historically, this bathroom featured a tub, water closet, and sink. Both hot and cold plumbing and hard and soft water were included; a prized and modern-for-the-time convenience of this upscale home. At the end of the hall, a fire door currently leads to the exterior fire escape stairs. This, again, is an addition to the home dating from the childcare facility renovation.

The secondary staircase leads down to the kitchen on the first floor and up to the attic. The original doorway to the attic flight of stairs remains in place. The attic space is fully open and unfinished, although it was recently used for living/entertaining space. The attic receives lots of natural light from the numerous dormer windows. The interior of the attic and the brick chimney both show water damage from the formerly leaking roof. The roof was recently replaced, and the chimney repaired.

Seven Aspects of Integrity

- **Location** - The Ranshaw House retains its integrity of location. It is situated on its original foundation, on its original site, and in its original orientation.
- **Design** - It further retains good integrity of design retaining many original construction and design elements on both the exterior and interior. Some of the historic integrity was impacted as a result of a fire and later renovations. The kitchen renovation and addition of a modern bathroom in the dining room did remove much of the custom woodwork in those areas and altered the floor plan in that area. Alterations to two of the second floor bedrooms and additions to improve fire safety during the time the home was a childcare facility impacted, but did not adversely affect, the character of the house. The house does retain a significant amount of the original features that remain in good condition. The interior woodwork is exceptional, and many of the original windows are in place. The house retains its overall form, plan, space, structure and style from its original construction in 1908. It still closely matches the original design plans for the house.
- **Setting** - The Ranshaw House retains only fair integrity of setting, with the original parcel only a fraction of what it was originally. Further, the formerly rural outskirts location is now fully within North Liberty's expanding suburban residential and commercial development. The outbuildings are also non-extant, with the barn site now built over by a modern street that forms the west edge of the nominated property. The setting does retain, however, the broad, expansive north and east yards and some of the historic trees, including a very large pine tree just northeast of the house.
- **Materials** - The historic materials of the house are still largely intact, with the house retaining its historic siding, most of its original windows, the original foundation, and some of its original decorative porch and gable end details.

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- **Workmanship** - The original workmanship of the house retains good integrity as seen in the original woodwork and hardware on both the interior and exterior.
- **Feeling** - The Ranshaw House still presents a strong historic feeling despite the surrounding modern development because the lawn space and trees help to separate the house from that development.
- **Association** - The Ranshaw House retains good integrity of association because it is recognizable as an important and stylish historic home in the North Liberty area. The integrity of association will be further enhanced by the proposed plans to make this house into a museum and visitors' center that will feature the home's history and its association with the Ranshaw family.

The City of North Liberty applied for funds from the Iowa Great Places program administered by the Iowa Department of Cultural Affairs. The proposed project will entail renovation and rehabilitation of the Ranshaw House for use as a visitors' center where historical information, literature, and displays will be available to the public. The building will also function as an event/meeting rental space. The project will involve the following: installation of a geothermal heating and cooling system that will replace the gas boiler system; repair existing historic materials on the interior and exterior as needed; replace any materials that cannot be repaired with appropriate historic materials salvaged from other older houses in the community;⁶ install insulation to improve energy efficiency of the house; remove carpeting and restore the wood floors; upgrade the plumbing and electrical systems; scrape and repaint the exterior; repair the historic front porch and repair or replace the back porches, which are not historic; gutters will be replaced; and, where needed, windows will be replaced with wood sash windows but retaining all of the original decorative windows and headers.

To accommodate the public use of this property, handicapped-accessible restrooms will be installed where the kitchen is on the first floor since the kitchen is not the original having been damaged in a fire and modernized. The bathroom that was added in recent years to the dining room on the first floor will be removed, and the dining room restored to its original configuration. The modern bathroom on the second floor will be renovated. The wall that had been removed between the two bedrooms on the second floor will be rebuilt as it was originally.

Site improvements will include installation of a parking lot and driveway to the rear of the property, landscaping, and backfilling the cistern. The large pine tree in the front yard will remain in place and be maintained.

⁶ The City has stockpiled wood flooring, siding, and other materials salvaged from houses that had to be demolished.

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8. Narrative Statement of Significance

The Samuel and Emma A. Ranshaw House is locally significant under Criterion C as one of few remaining well-preserved historic homes in the expanding building stock of the North Liberty area. It stands as a reminder of what North Liberty was historically--a small but prosperous farming community. The house is also a well-preserved example of a stylish, transitional Free Classic subtype of the Queen Anne style designed by Bernard Alfred Wickham, an Iowa City builder-architect. Wickham was an influential contractor and designer in Iowa City in the early 1900s. This home is representative of the architecture Wickham built throughout the area and of his interpretation of early twentieth century contemporary home design in the Midwest. Contributing to the architectural significance of the house is a concrete sidewalk and cistern cap inlaid with glass marbles set in geometric and floral patterns. This contributing structure is considered to be a piece of local folk art that may be original to the construction of the house. The period of significance and the significant date is 1908, the year the house was built for Samuel and Emma A. Ranshaw.

Architectural Significance of the Ranshaw House

The Ranshaw House was originally situated on a ten acre lot on the edge of the town of North Liberty. While it was closer to town than Ranshaw's previous homes and farmland, it still possessed the qualities of a rural farmstead. The center of North Liberty was situated to the east of the home, and farmland surrounded the Ranshaw property on the north, west, and south sides. Today, the environment is much different. The Ranshaw house sits on a lot approximately two acres in size and is now in the middle of a rapidly expanding town instead of the rural outskirts. Modern commercial and residential development surrounds the house and provides a much more contemporary setting for the historic home. However, the house still serves as a reminder of historic North Liberty and its rural environs.

The house was designed in the Free Classic subtype of the Queen Anne style, a variation that became popular in the early years of the twentieth century. The use of simple, classical decorative details and less elaborate details reflect this transition from the Late Victorian style to the more classical-inspired revival styles of the early 1900s. Similar homes from the early twentieth century are still seen in the area today; however, the Ranshaw House stands as one of the more technologically advanced and expensively appointed homes built in North Liberty in the early twentieth century. It was thoroughly modern at the time. The general character of the home still resonates as a stylish, important house in the community.

The Ranshaw House was designed by Bernard Alfred Wickham, who was a notable builder-architect in Johnson County.⁷ Most of his known work is located in Iowa City and consists primarily of private residences.

⁷ Wickham does not appear to have been formally trained as an architect and may have learned how to design buildings while working for his father. He began his own business as a general contractor but later advertised himself as an architect as well as a contractor. Wesley Shank (1999:2) in his biographical dictionary of Iowa's historic architects noted that "many of the first architects in Iowa were former builder-architects who became professional by ceasing to be builders" and that "their training was largely limited to their experience as builders." This is probably a good description of Wickham's career, one in which he started out as a builder and gained experience in design. However,

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"B.A. Wickham," as titled on his construction documents and advertisements, was born on November 26, 1868, in Southampton, England. At two years of age he arrived in the United States with his parents, George and Sarah (Light) Wickham. In 1870, the family moved to Iowa City. His father was a carpenter, stair builder, and cabinet maker in Iowa City. The elder Wickham was the only stair builder in the area for the majority of his career. B.A. Wickham attended public school and worked for his father for a time (Aurner 1912-13:94-6).

On July 13, 1893, Wickham married Miss Emma Weber.⁸ She was born in Iowa in June of 1865 to German immigrants. The Wickham family is listed in the 1900 United States Federal Census as living in Iowa City. The couple's three daughters were named Florence, Edna, and Ruth. The 1900 census listed Wickham's occupation as "carpenter & stair builder." By that time, his father was listed as an elderly invalid, but his brother Edward was also listed as a carpenter and stair builder (1900 United States Federal Census). The 1910 census for Iowa City listed Bernard Wickham's occupation as "architect & builder houses" (1910 United States Federal Census). The 1911 Iowa City directory listed Wickham as "Architect & Builder."

B.A. Wickham's biography in the 1912-13 Johnson County history book describes him as a "hustling businessman," a "progressive citizen," and a member of the Iowa City Commercial Club, the Iowa City Automobile club, and Modern Woodmen of America (Aurner 1912-13:94-6). According to this biographical account, Wickham founded a general contracting business in 1897 with his brother, Edward F. Wickham. In 1899, Bernard became sole owner of the business. Around 1912, Wickham employed over 100 men (ibid.:94-6). The headquarters of his contracting firm was located in downtown Iowa City at 124 South Gilbert Street (Weber 1976:273).

The National Register Nomination for the Melrose Historic District in Iowa City gives conflicting information about Wickham's business matters:

Wickham's company traced its roots to carpenter George Wickham, who started the firm in ca. 1890. By 1893 the firm operated as Wickham & Brothers. Shortly after the turn of the 20th century the firm became Wickham & Diehl for a short time. Sometime between 1904 and 1909 B.A. Wickham took over the firm and began advertising his services as an architect as well as a contractor (Svendsen 2004).

There were several advertisements and articles in the local newspapers for B.A. Wickham throughout 1908-1911. In these, he was listed as both architect and builder, working on many residences in Iowa City. Wickham was listed as an architect-contractor for the Donald and Margaret Munger house in the Melrose Historic District. He was the contractor for the University of Iowa President's home until its completion in 1909. Wickham built the Delta Delta Delta Sorority House in Iowa City, along with many private residences including those of F.E. Ayer, F.L. Steven, and Professor A.H. Ford (Aurner 1912-13:94-6; Gebhard and Mansheim 1993:248-9). Wickham also built his own home at 906 S. Lucas Street. In some cases, such as

he never completely ceased being a builder. Thus, the term "builder-architect" is used herein to describe Wickham's occupation because he never truly became a professional architect.

⁸ Emma Weber was the aunt of well-known Iowa City historian and chronicler, Irving B. Weber.

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The nomination project has been financed in part with Federal funds from the National Park Service, U.S. Department of Interior. However, the contents and opinions do not necessarily reflect the view or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color national origin, disability or age in its federally assisted programs.

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9. Major Bibliographical Sources

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- Gebhard, David, and Gerald Mansheim. *Buildings of Iowa*. New York and Oxford: Oxford University Press, 1993.
- McAlester, Virginia, and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1998.
- Shank, Wesley I. *Iowa's Historic Architects*. Iowa City: University of Iowa Press, 1999.
- Svendsen, Marlys A. "Melrose Historic District, Iowa City, Johnson County, Iowa." National Register of Historic Places Registration Form, May 2004. Digitized copy provided by the U.S. Department of the Interior, National Park Service, National Register of Historic Places, Washington, D.C.
- Weber, Irving B. *Historical Stories about Iowa City*, Volume I. Iowa City: Iowa City Lions Club, 1976.

Oral History and Typescripts:

- Letter from Margaret Burdick Morgan to Brian James, North Liberty Administrator, n.d. Copy on file North Liberty City Hall.
- "Memories from Samuel Ranshaw House." Typescript of handwritten notes from Ethel Bowman Green, granddaughter of Samuel Ranshaw.
- Oral history from Harlan Ranshaw, grandson of Samuel Ranshaw, as told to Leah Rogers, Tallgrass Historians L.C., September 1, 2011.

Census and other online databases:

- "Cemeteries in Penn Township in Johnson County, Iowa." Iowa City Genealogy Society, 1985. Des Moines, Iowa.
- Iowa State Census Collection, 1836-1925* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2007.
- 1900 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004.
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- 1920 United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2006.
- 1911 Iowa City Directory from the U.S. City Directories, 1821-1989* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.
- Reports of Deaths of American Citizens Abroad, 1835-1974 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2010
- "*South Dakota Marriages, 1905-1949*" [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2005.

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Newspaper articles:

"Academy Alumnus: A Fact A Day About Iowa City." *Iowa City Press Citizen* n.d. Photocopy obtained from Tracy Mulcahey, City of North Liberty, Iowa.

"Advertisement." *Iowa City Citizen* 28 March 1910.

"To the Memory of Mrs. Samuel Ranshaw." *Iowa City Citizen* 14 February 1919.

"Samuel Ranshaw, 87, Longtime Resident of North Liberty, Dies." 02 May 1951. Unsourced photocopy of newspaper article obtained from Harlan Ranshaw, Chariton, Iowa.

Other Sources:

Blueprints for the "Residence of Samuel Ranshaw B.A. Wickham Architect." Originals in possession of Harlan Ranshaw, Chariton, Iowa. Photocopies on file at the North Liberty City Hall.

Historic photographs of the Ranshaw House. Digital and photocopies provided by Harland Ranshaw, Chariton, Iowa, and other family members and former residents of Ranshaw House.

Property abstract for 515 W. Penn Street, North Liberty, Johnson County, Iowa. On file North Liberty City Hall. Transcription by Mary K. Mitchell, North Liberty, September-October 2011.

Samuel Ranshaw House Historic Site. Shutterfly Web Page accessed at <http://samuelranshawhouse.northlibertyia.shutterfly.com/?email=ldrog215%40aol.com#>, August-December 2011.

"Specifications of the Material and Labor to be used in the Erection of the Two Story Frame Dwelling to be Constructed for Samuel Ranshaw at North Liberty, Iowa," n.d. Iowa City, Iowa: B.A. Wickham, Architect. Copy of original typescript on file at North Liberty City Hall.

Nowysz, William. "Architectural Plans for the North Liberty Visitor's Center and City History Museum." On file North Liberty City Hall.

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10. Geographical Data

Verbal Boundary Description

The boundary of the Samuel and Emma A. Ranshaw House is shown as the solid gray line on the accompanying map entitled "Topographic Map Showing the National Register Boundary & UTM Coordinate Reference Points of the Ranshaw House, Johnson County, IA."

Boundary Justification

The boundary includes the historic house and intact yard areas historically associated with the Ranshaw House that remain from the original 10-acre parcel. The current parcel encompasses approximately 2 acres of the original 10 acres.

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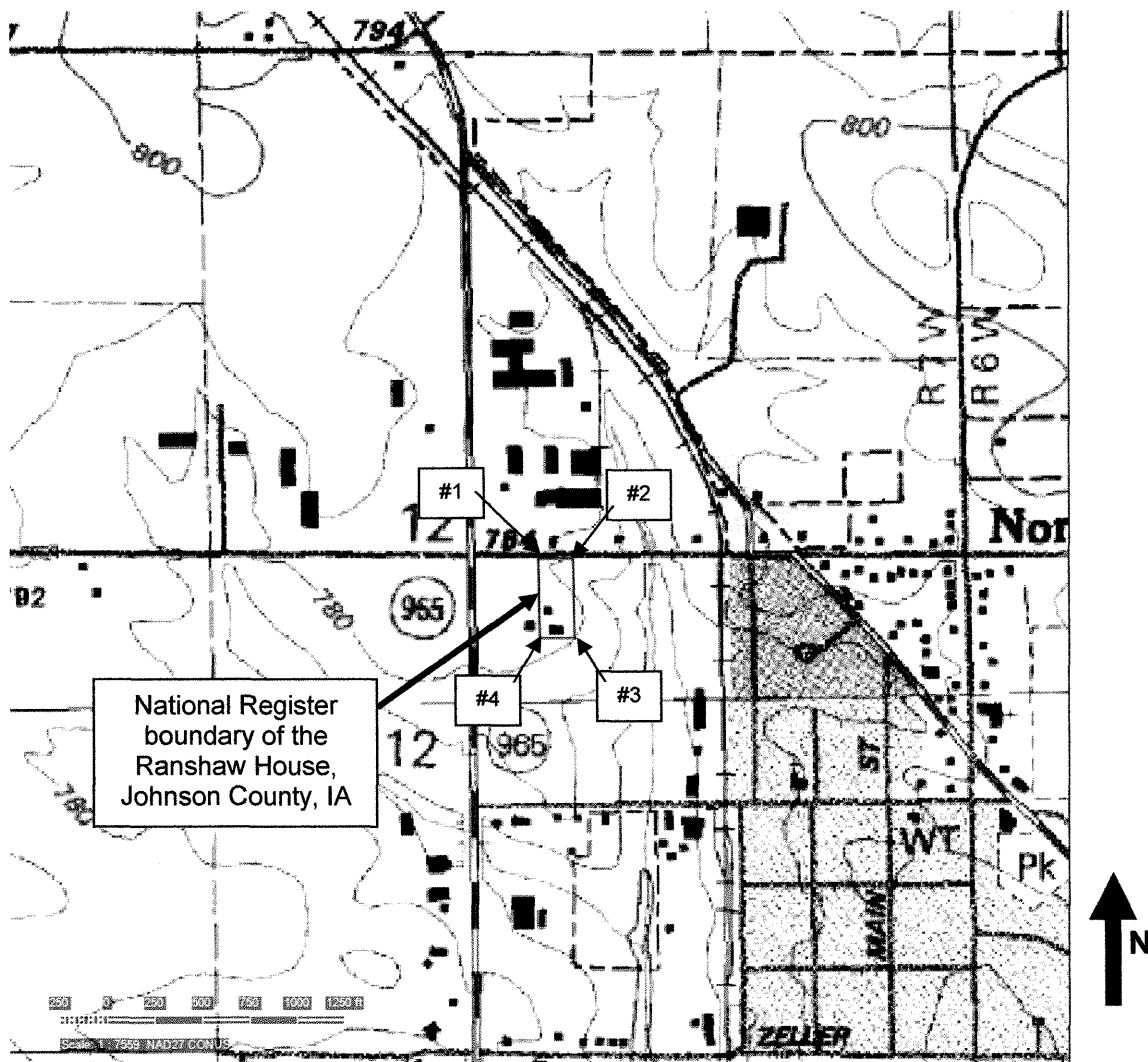
Additional

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Additional Documentation

Topographic Map Showing the National Register Boundary & UTM Coordinate Reference Points of the Ranshaw House, Johnson County, IA. Source: USGS Ely, IA Quadrangle, 1994 digitized map with mapped points produced with ExpertGPS mapping software by Tallgrass Historians L.C.



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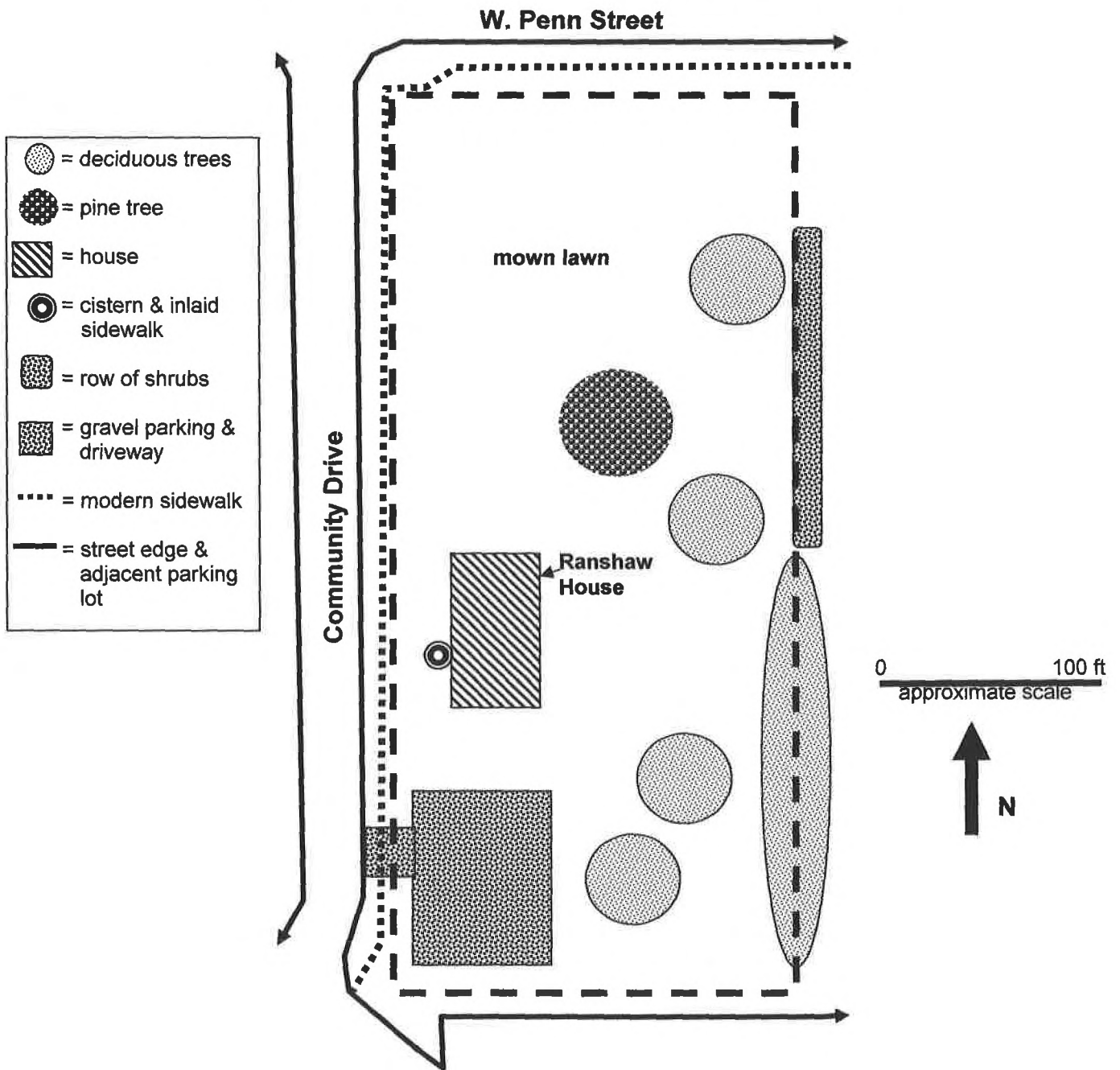
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Current site plan sketch map of Ranshaw House
Map prepared by Leah Rogers, Tallgrass Historians L.C., Iowa City, IA



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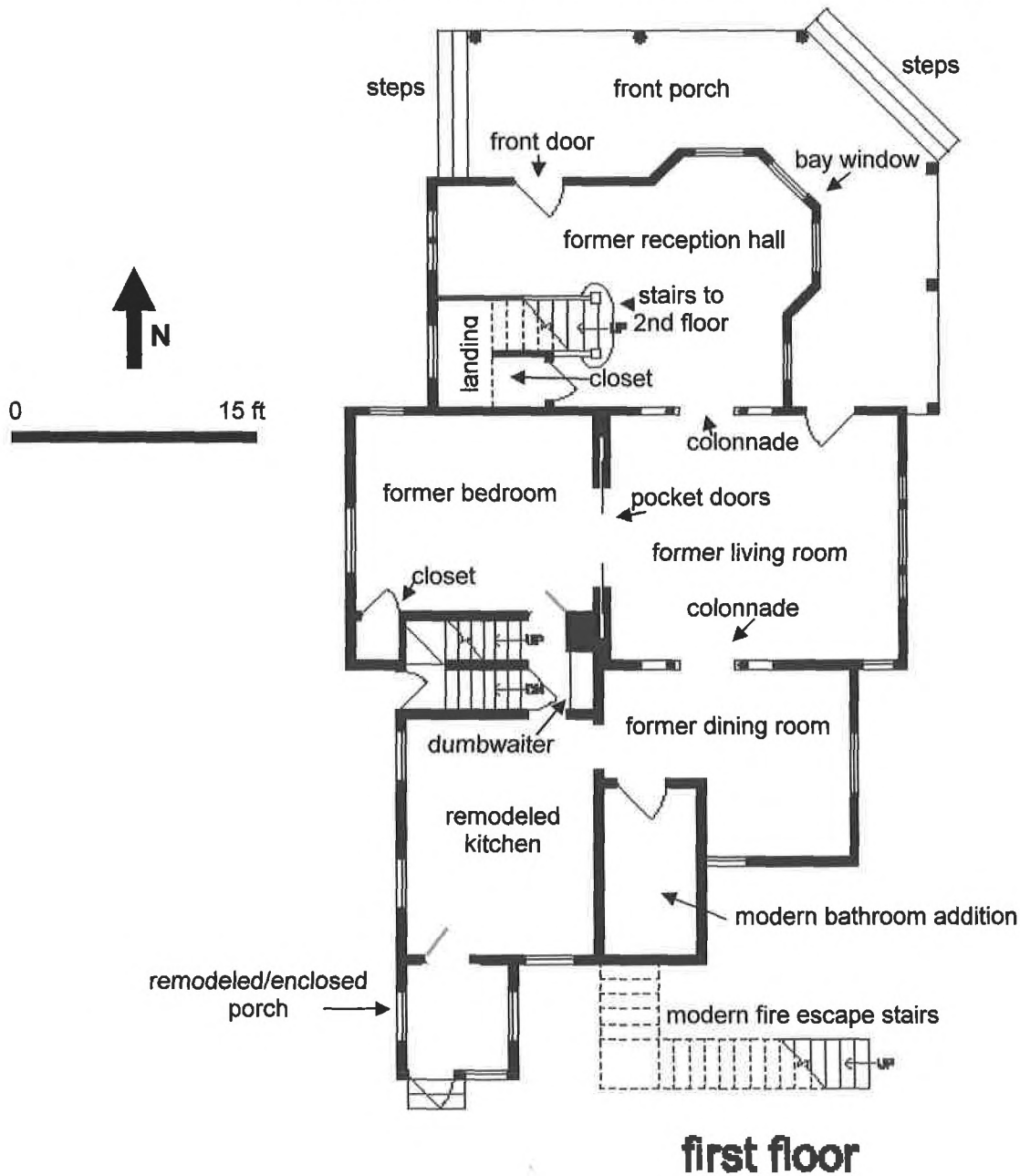
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Current floor plan of Ranshaw House, First Floor.
Prepared by Melissa Allen, Tallgrass Historians L.C., Iowa City, IA



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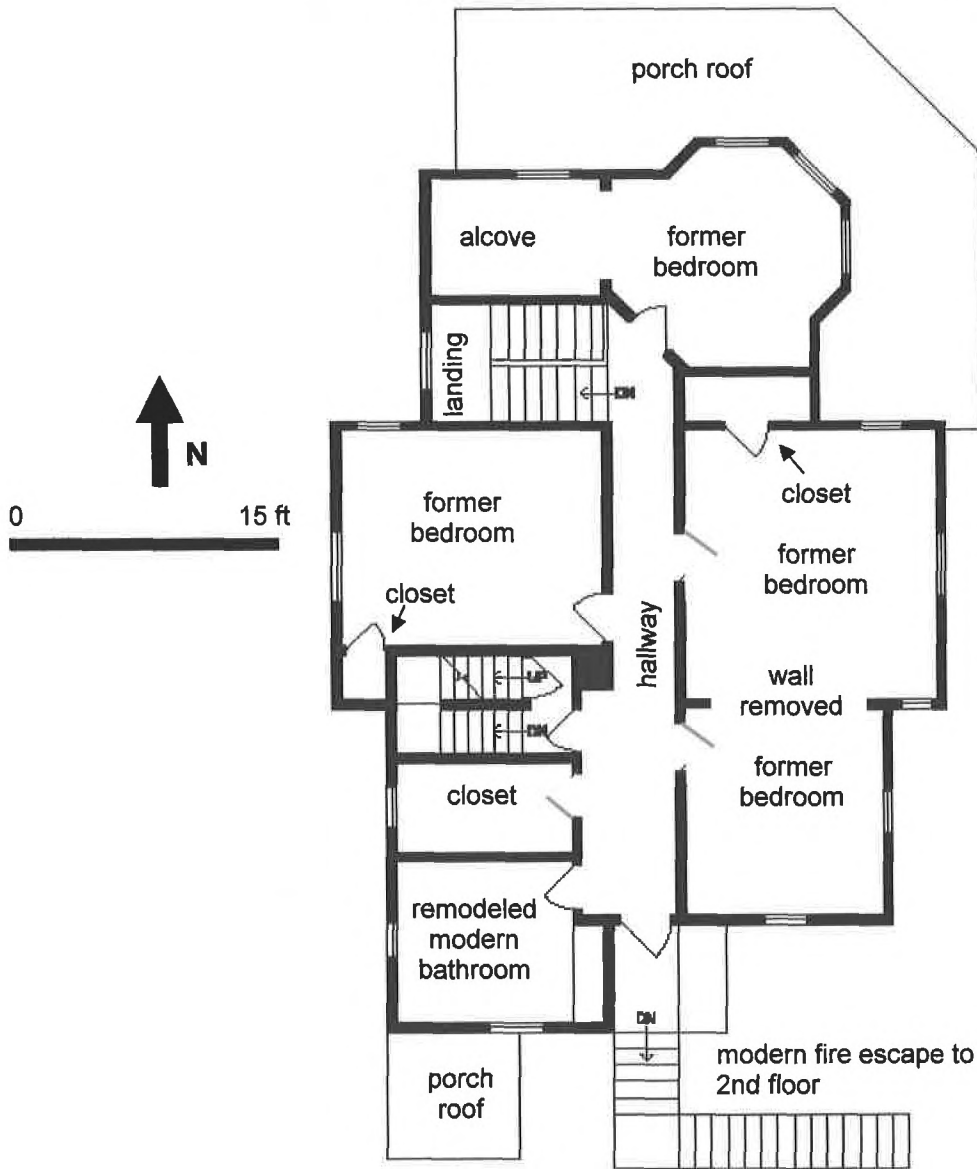
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Current floor plan of Ranshaw House, Second Floor.
Prepared by Melissa Allen, Tallgrass Historians L.C., Iowa City, IA



second floor

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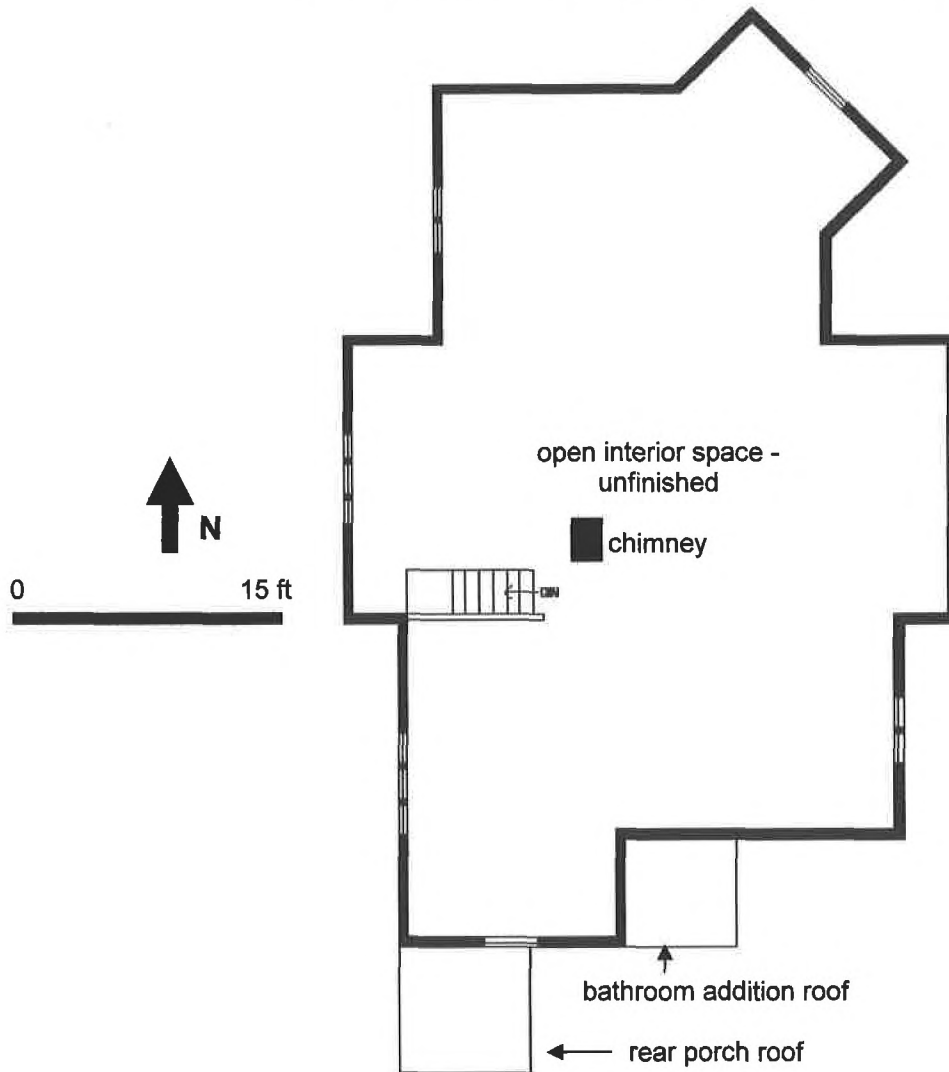
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Current floor plan of Ranshaw House, Attic.
Prepared by Melissa Allen, Tallgrass Historians L.C., Iowa City, IA



attic

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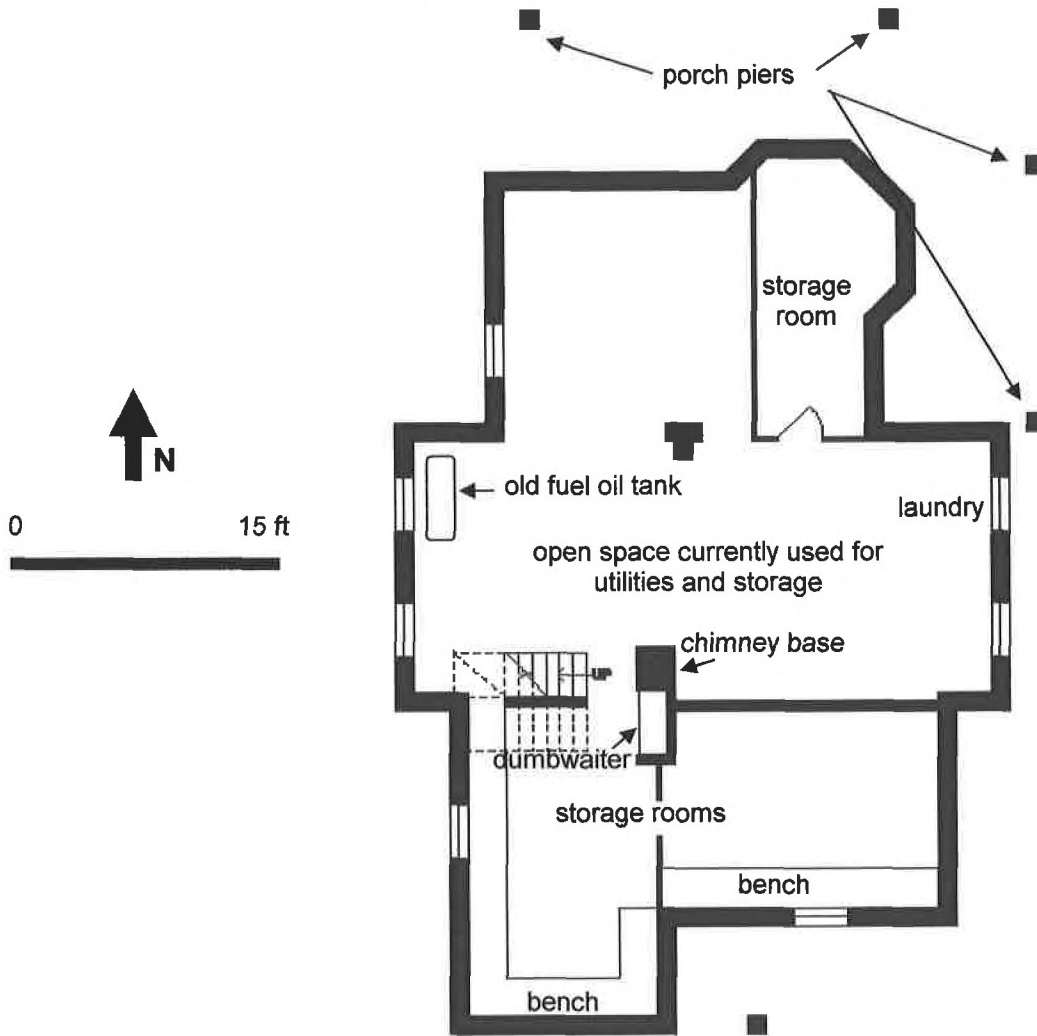
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Current floor plan of Ranshaw House, Attic.
Prepared by Melissa Allen, Tallgrass Historians L.C., Iowa City, IA



basement

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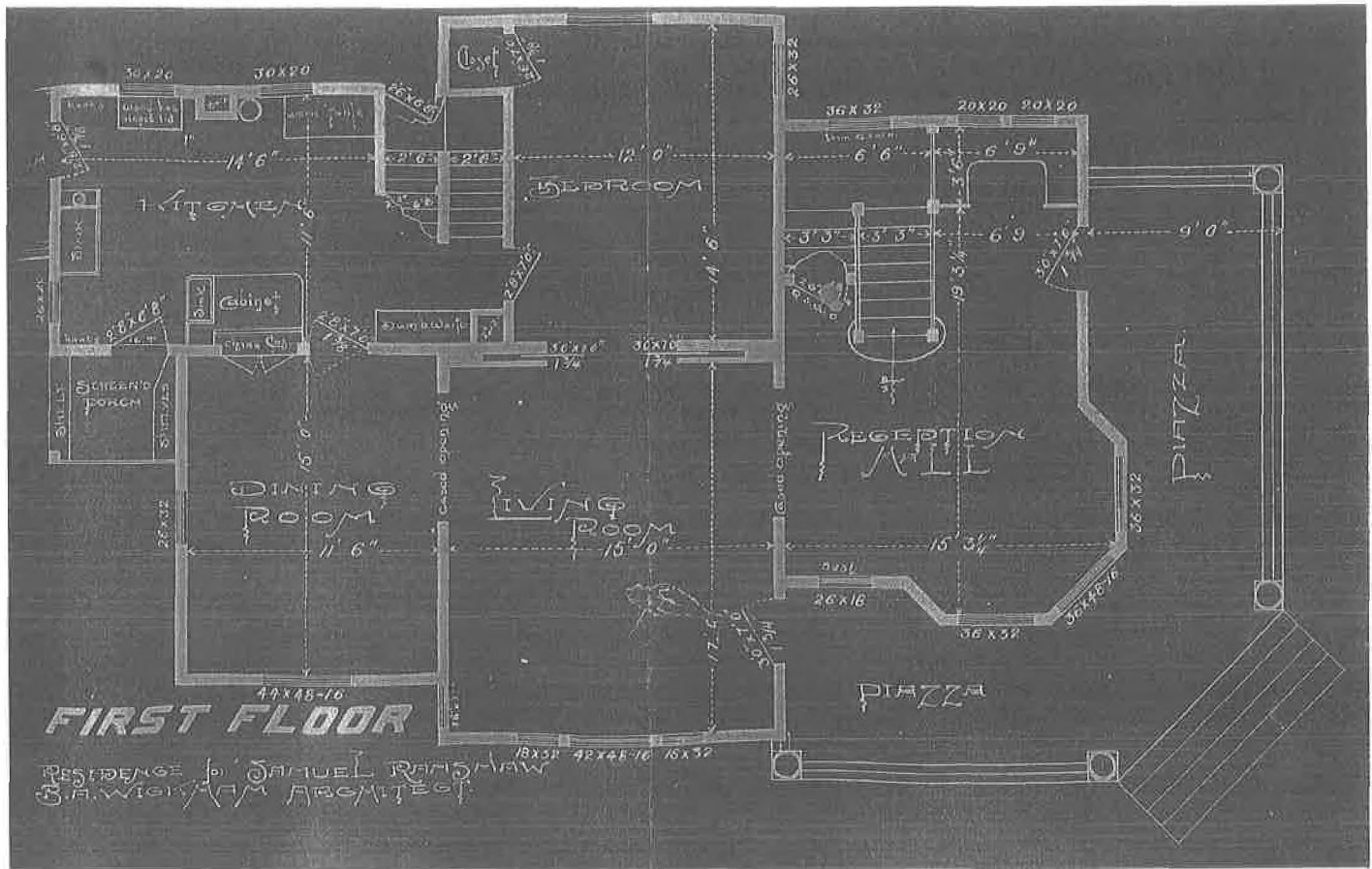
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Blueprint floor plan of Ranshaw House, First Floor

Original blueprints on file with Harlan Ranshaw, Chariton, Iowa. Photocopies on file North Liberty City Hall.



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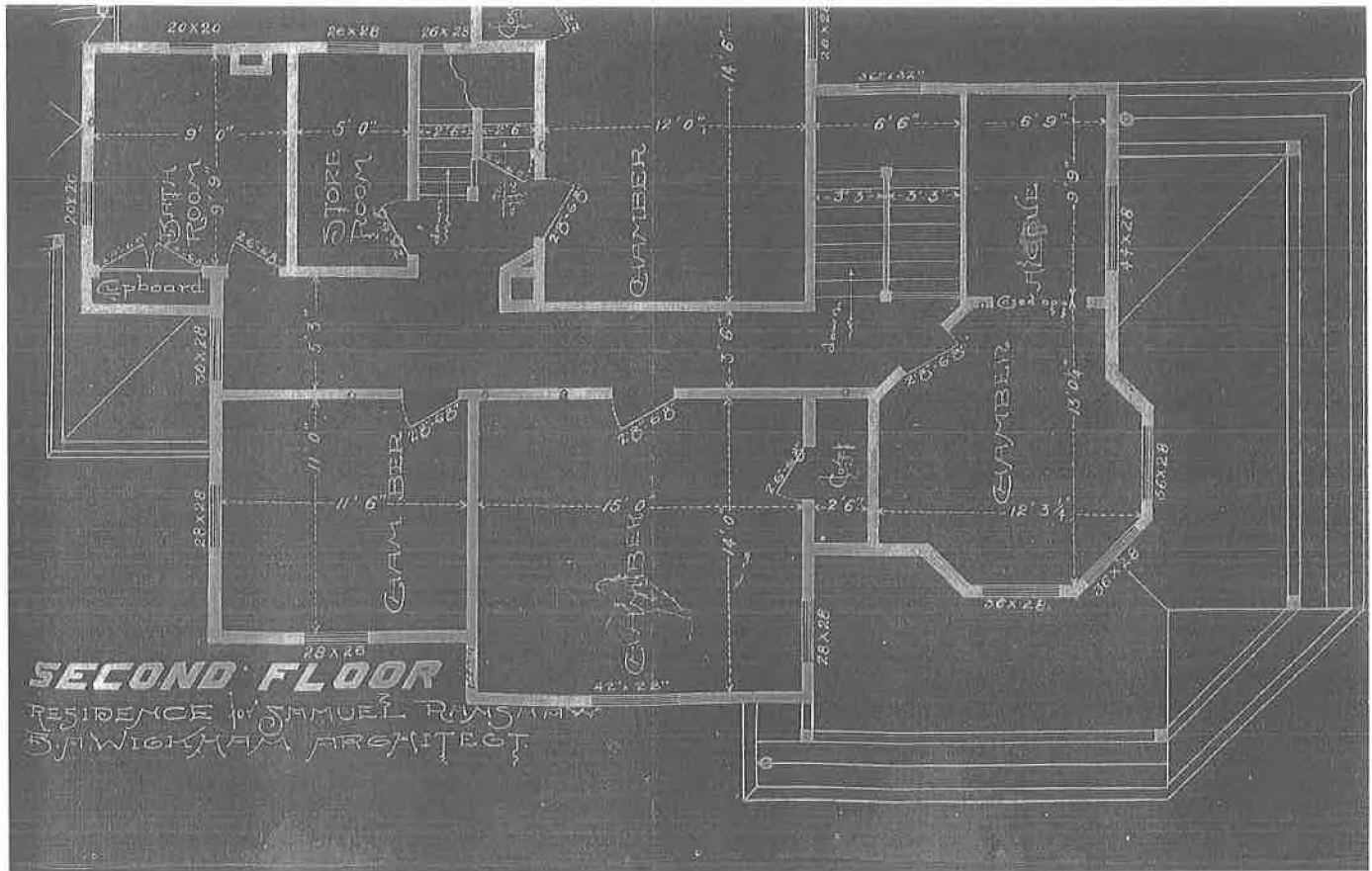
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Blueprint floor plan of Ranshaw House, Second floor
Original blueprints on file with Harlan Ranshaw, Chariton, Iowa. Photocopies on file North Liberty City Hall.



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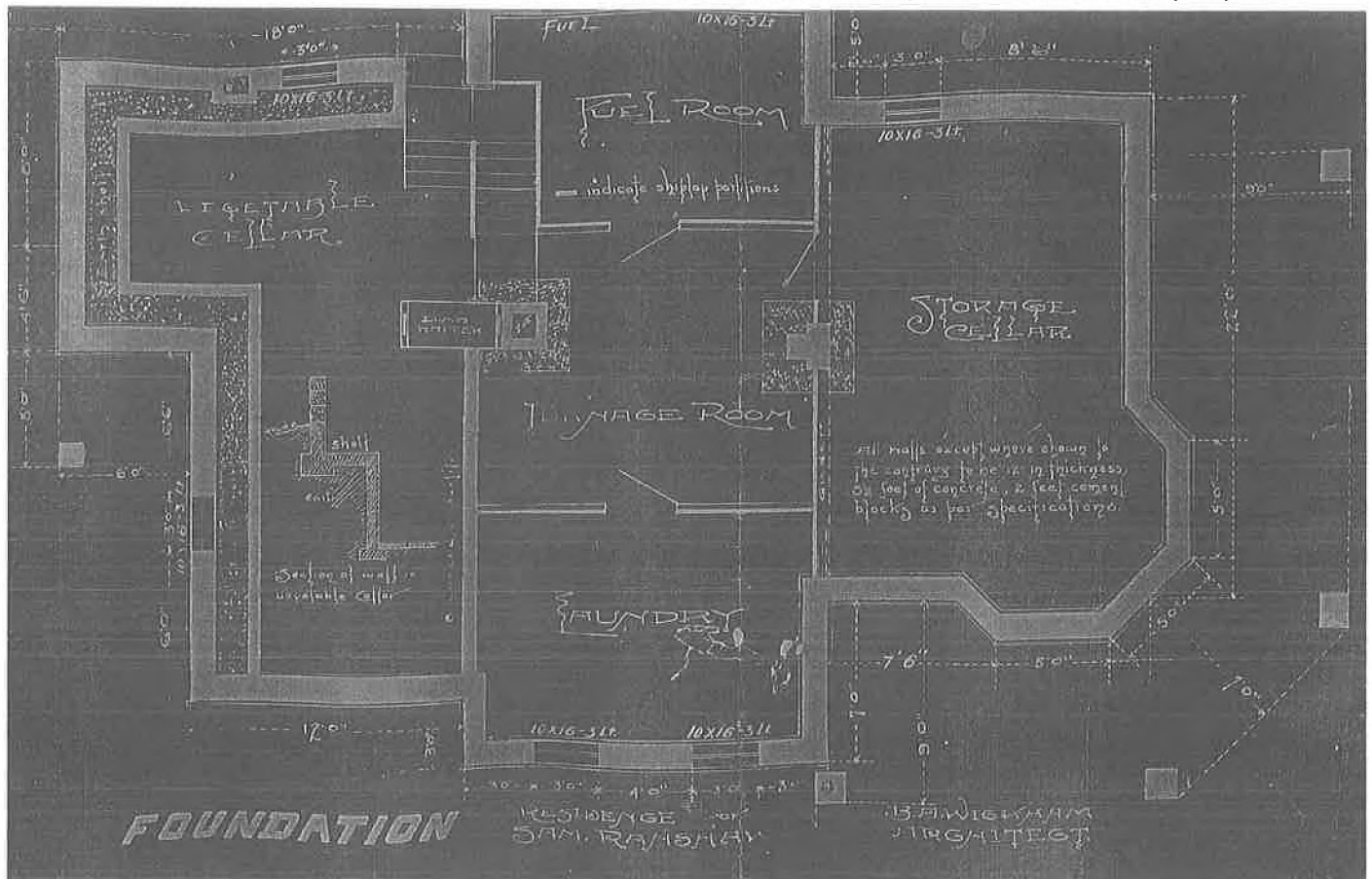
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Blueprint floor plan of Ranshaw House, Basement

Original blueprints on file with Harlan Ranshaw, Chariton, Iowa. Photocopies on file North Liberty City Hall.



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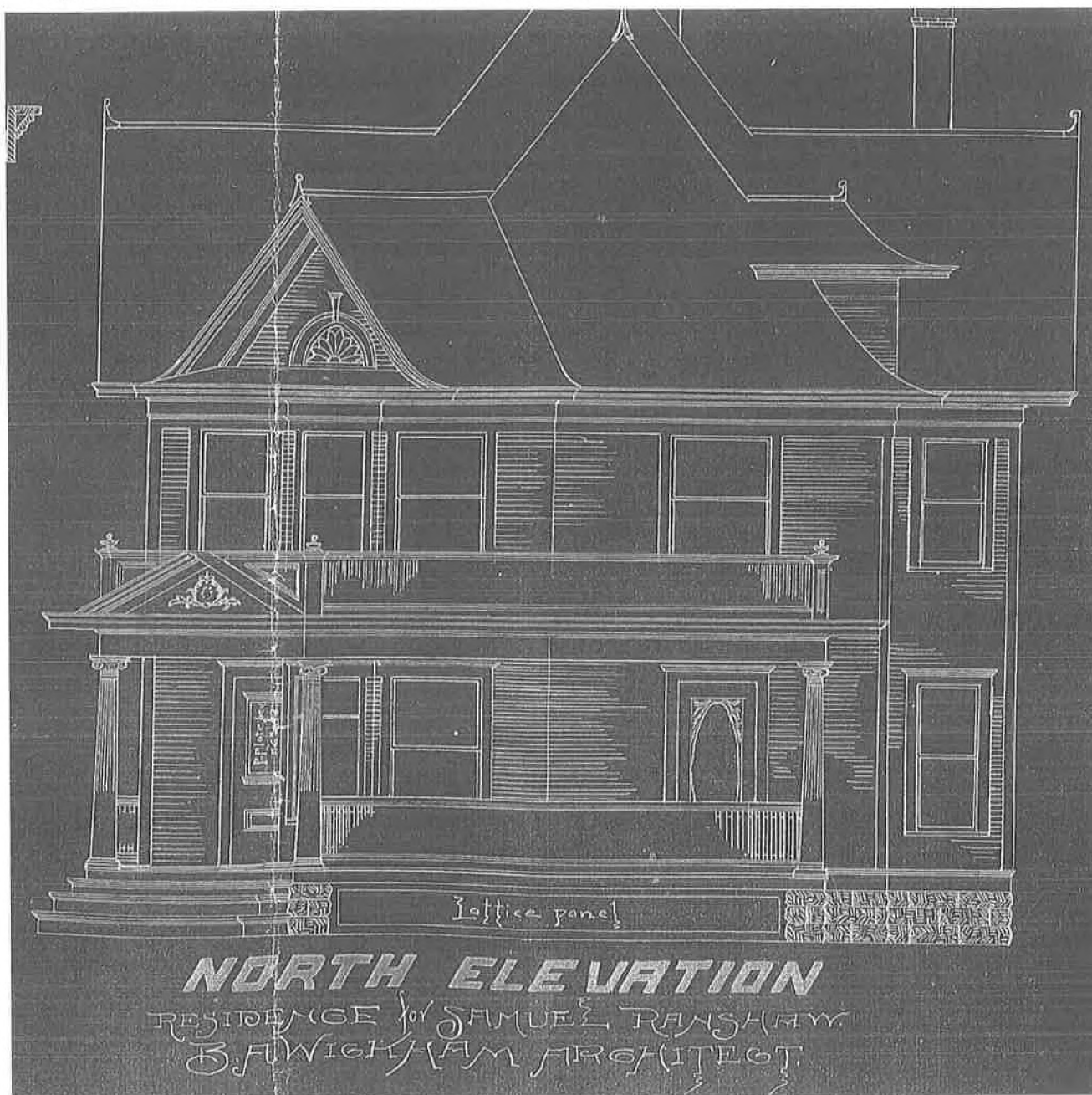
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Blueprint elevations of Ranshaw House, North Elevation (front of house)
Original blueprints on file with Harlan Ranshaw, Chariton, Iowa. Photocopies on file North Liberty City Hall.



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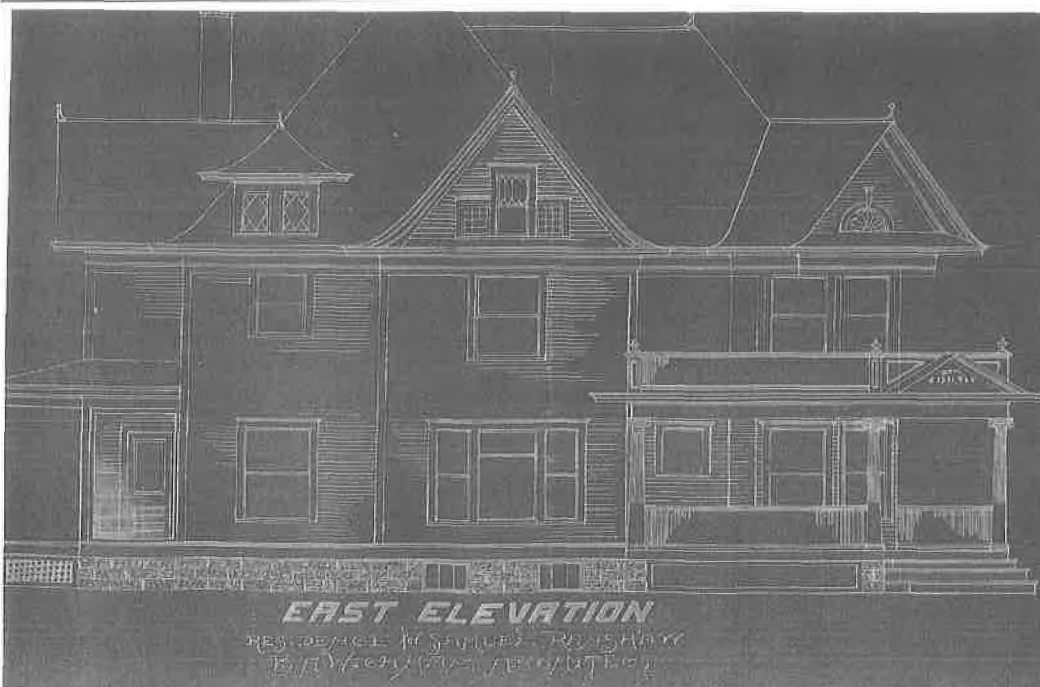
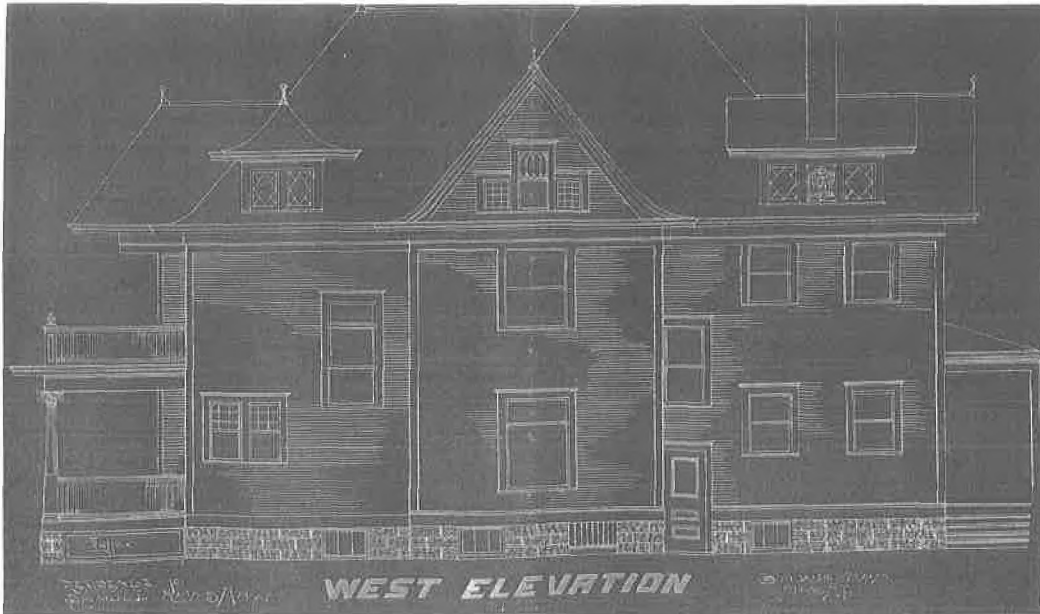
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Blueprint elevations of Ranshaw House, West and East Elevations
Original blueprints on file with Harlan Ranshaw, Chariton, Iowa. Photocopies on file North Liberty City Hall.



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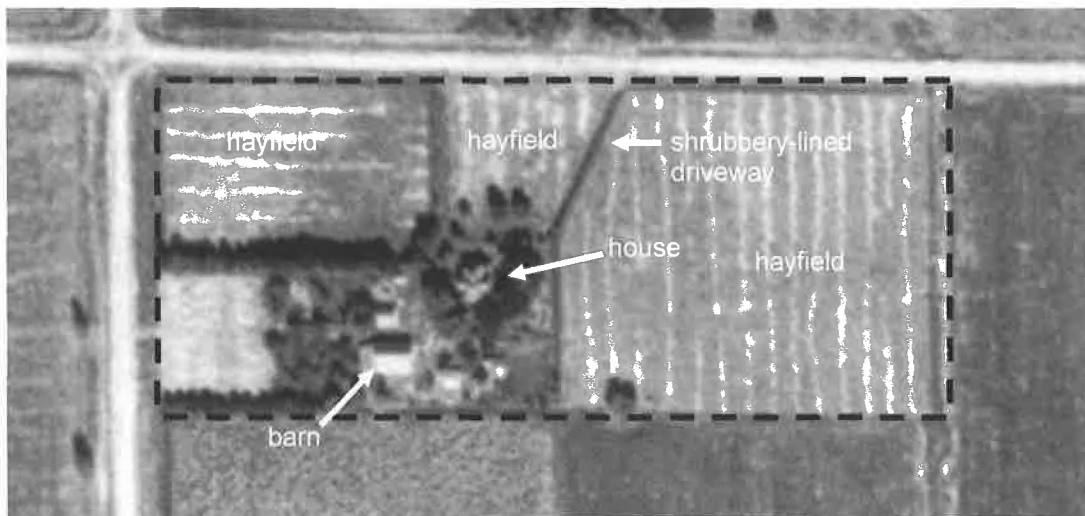
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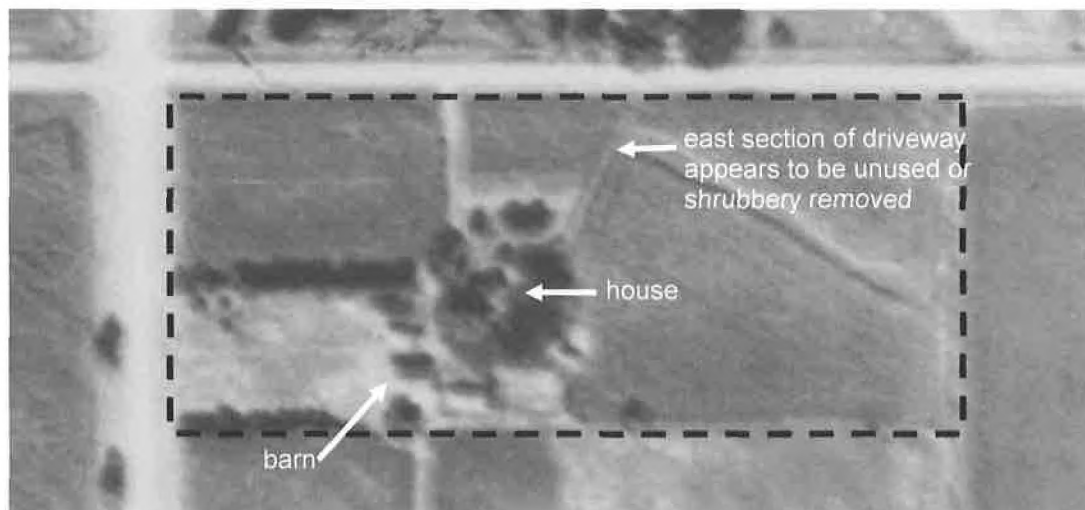
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Historic Aerial Photographs of Ranshaw House Parcel

Source: Iowa Geographic Map Server - Iowa State University Geographic Information Systems Support & Research Facility, accessed at <http://ortho.gis.iastate.edu/>, September-December 2011.



Late 1930s or early 1940s aerial photograph showing original 10-acre parcel (dashed outline) of Ranshaw House property.



Early 1950s aerial photograph showing 10-acre parcel (dashed outline) of Ranshaw House Property.

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Historic Aerial Photographs of Ranshaw House Parcel continued.

Source: Iowa Geographic Map Server - Iowa State University Geographic Information Systems Support & Research Facility, accessed at <http://ortho.gis.iastate.edu/>, September-December 2011.



Early 1960s aerial photograph showing original 10-acre parcel (dashed outline) of Ranshaw House Property.



1970s aerial photograph showing original 10-acre parcel (dashed outline) of Ranshaw House Property.

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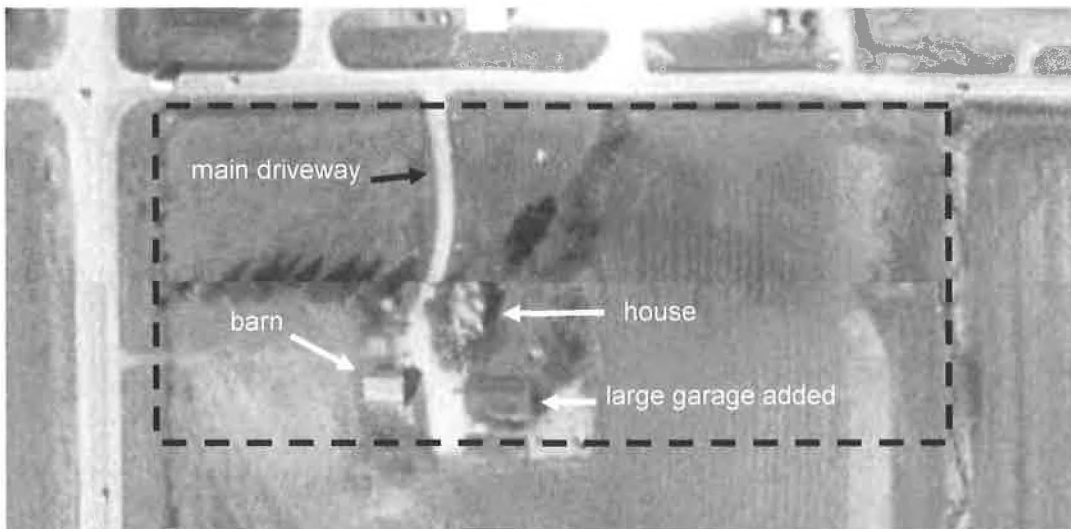
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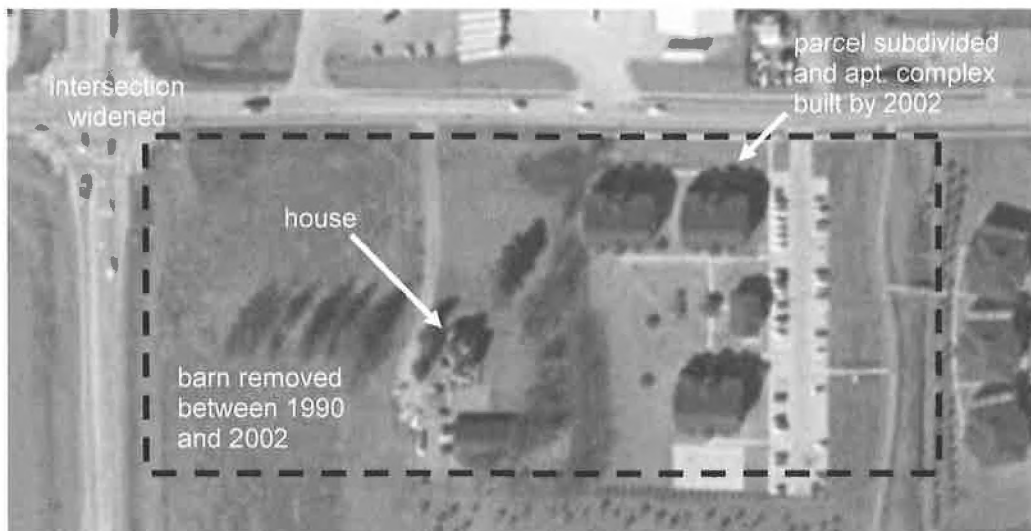
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Historic Aerial Photographs of Ranshaw House Parcel continued.

Source: Iowa Geographic Map Server - Iowa State University Geographic Information Systems Support & Research Facility, accessed at <http://ortho.gis.iastate.edu/>, September-December 2011.



1990 aerial photograph showing original 10-acre parcel (dashed outline) of Ranshaw House Property.



2002 aerial photograph showing original 10-acre parcel (dashed outline) of Ranshaw House Property.

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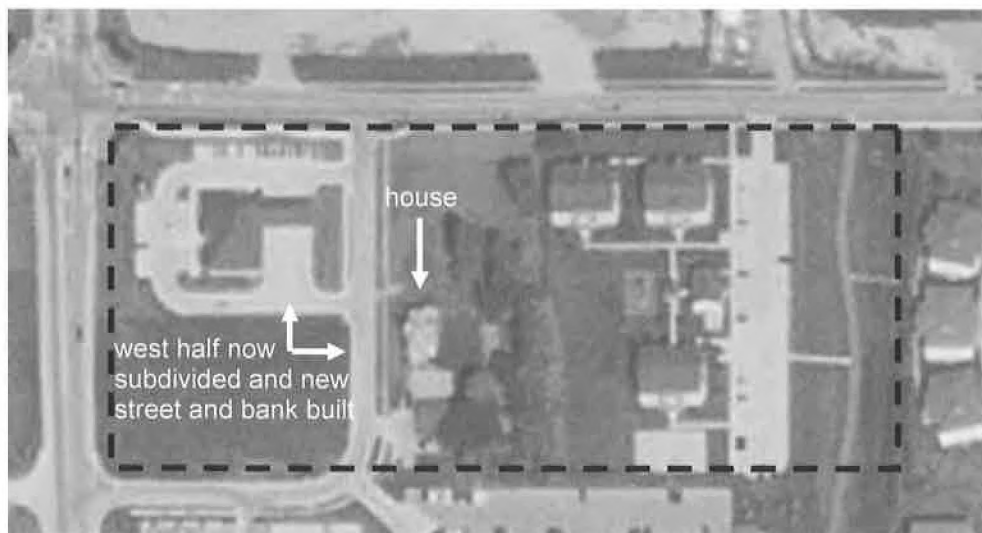
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Historic Aerial Photographs of Ranshaw House Parcel continued.

Source: Iowa Geographic Map Server - Iowa State University Geographic Information Systems Support & Research Facility, accessed at <http://ortho.gis.iastate.edu/>, September-December 2011.



2006 aerial photograph showing original 10-acre parcel (dashed outline) of Ranshaw House Property.



Summer 2010 aerial photograph showing original 10-acre parcel (dashed outline) of Ranshaw House Property. Property has now achieved its current state. Nomination boundary is dotted line.

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Historic Photographs



Circa 1912 photograph of Ranshaw Family. Source: Aurner 1912-13, page 454B



Circa 1912 photograph of Ranshaw House, View is to the south-southwest showing barn in background.
Source: Aurner 1912-13, page 453.

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Historic Photographs continued.



Undated photograph of Ranshaw House but probably taken in the late 1910s, View to the east-northeast
Source: Harlan Ranshaw, Chariton, Iowa



Undated photograph of Ranshaw House during a family wedding, probably taken in the 1920s, View to the south-southeast. Source: Harlan Ranshaw, Chariton, Iowa

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Historic Photographs continued.



Undated photograph of Samuel Ranshaw with his horses on west side of house probably taken in the early 1910s, View to the east-northeast. Source: Harlan Ranshaw, Chariton, Iowa.



Undated photograph of Samuel Ranshaw with a calf on the west side of the house probably taken in the late 1910s-early 1920s, View to the northeast. Source: Harlan Ranshaw, Chariton, Iowa.

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Historic Photographs continued.



Undated photograph of hay being gathered from front yard area of Ranshaw House, View to the south-southwest.
Note the U-shaped driveway lined with shrubbery discernible at far right and left in this photograph.
Photocopy of photograph supplied by City of North Liberty from Ranshaw family collection.

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Historic Photographs associated with builder-architect, B.A. Wickham



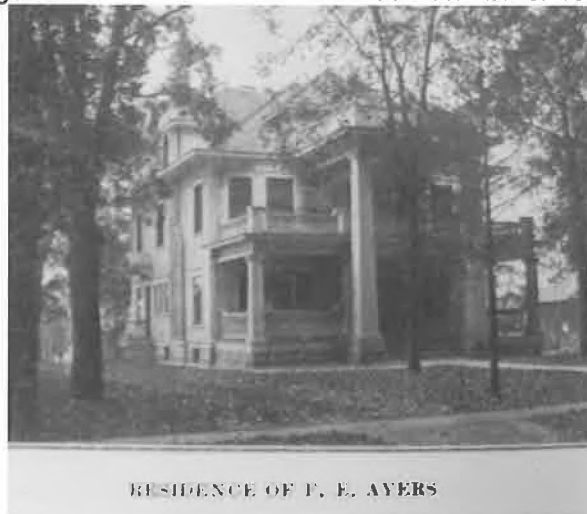
B. A. WICKHAM

Photograph of Wickham
Source: Aurner 1912-13, page 94B



RESIDENCE OF BERNARD A. WICKHAM

Photograph of Wickham's home that he built in Iowa City.
Source: Aurner 1912-13, page 95



RESIDENCE OF F. E. AYERS

Ayer residence in Iowa City built by Wickham.
Source: Aurner 1912-13, page 48

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Advertisements for B.A. Wickham

Plan Your New House Now



Indications are that the coming season will be one of unusual activity in the building line. Prices will advance with the season. Will be pleased to talk it over with you.

B. A. WICKHAM, Architect and Builder
Office 124 South Gilbert Street, Both Phones.

Source: *Iowa City Citizen* 07 February 1908.



AVOID THE RUSH

Save annoying delays by placing your order for plans and specifications NOW.

Present indications point to a busy season and the early contracts will receive the best attention.

Last but not least, - PRICES WILL ADVANCE WITH THE SEASON

THE COLLEBY RESIDENCE.

B. A. WICKHAM
ARCHITECT AND BUILDER

Source: *Iowa City Citizen* 24 February 1911.



RESIDENCE OF F. L. ATKINSON

B. A. WICKHAM
Architect
AND
Builder
Iowa City

With the opening of the building season, there is a noticeable demand on the part of the public, for a better class of residence than heretofore.

The old fashioned, cheaply constructed, unsightly building, with its lack of all modern conveniences, is superseded by the up-to-date, attractive, comfortable home, built on lines of durability and elegance.

No intelligent person today would think of erecting a building without engaging the services of an Architect.

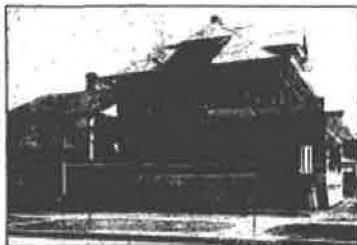
I have planned and built some of the best residences in this city and adjoining towns and respectfully ask the privilege of a consultation with you in regard to any new building or improvement you may have in mind.

I employ a large force of skilled mechanics and am in shape to give you prompt service and first class workmanship.

B. A. WICKHAM
Architect and Builder
Iowa City



RESIDENCE OF B. A. WICKHAM



THE HILL RESIDENCE



RESIDENCE OF F. L. ATKINSON

Source: *Iowa City Citizen* 28 March 1910.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
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Additional

Section Documentation **Page** 39 **Property name** Ranshaw, Samuel and Emma A., House

County and State Johnson County, IA

Current detail photographs of Ranshaw House

Photographs taken by: Tallgrass Historians L.C., Iowa City, IA, October 5 and 7, 2011

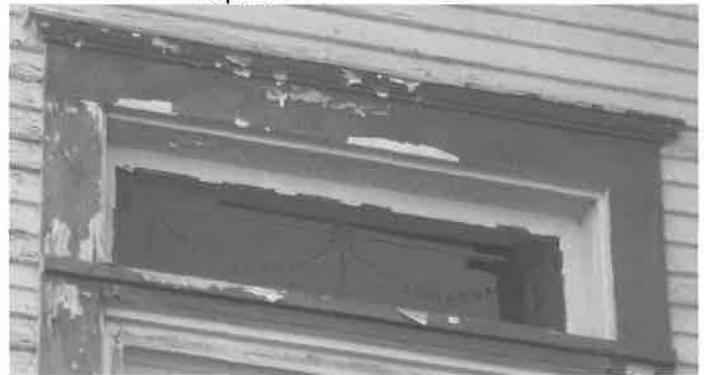


Detail of plaster capital on exterior porch column



Detail of capital on interior colonnade column

Detail of cut glass header at stair
landing taken from exterior



Detail of concrete block
foundation

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
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Additional

Section Documentation **Page** 40 **Property name** Ranshaw, Samuel and Emma A., House

County and State Johnson County, IA

Current detail photographs of Ranshaw House (continued)
Photographs taken by: Tallgrass Historians L.C., Iowa City, IA, October 5 and 7, 2011



Marbles inlaid in floral pattern in concrete cap of cistern, View to the NW looking down at the cistern.

**United States Department of the Interior
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**National Register of Historic Places
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Additional

Section Documentation **Page** 41 **Property name** Ranshaw, Samuel and Emma A., House

County and State Johnson County, IA

Current detail photographs of Ranshaw House (continued)
Photographs taken by: Tallgrass Historians L.C., Iowa City, IA, October 5 and 7, 2011



Marbles inlaid in floral and geometric pattern in concrete sidewalk connected to the cistern, both the sidewalk and cistern are combined as a contributing structure based on the folk art significance of the marble pattern. Sidewalk/cistern is located on west side of house.

United States Department of the Interior
National Park Service

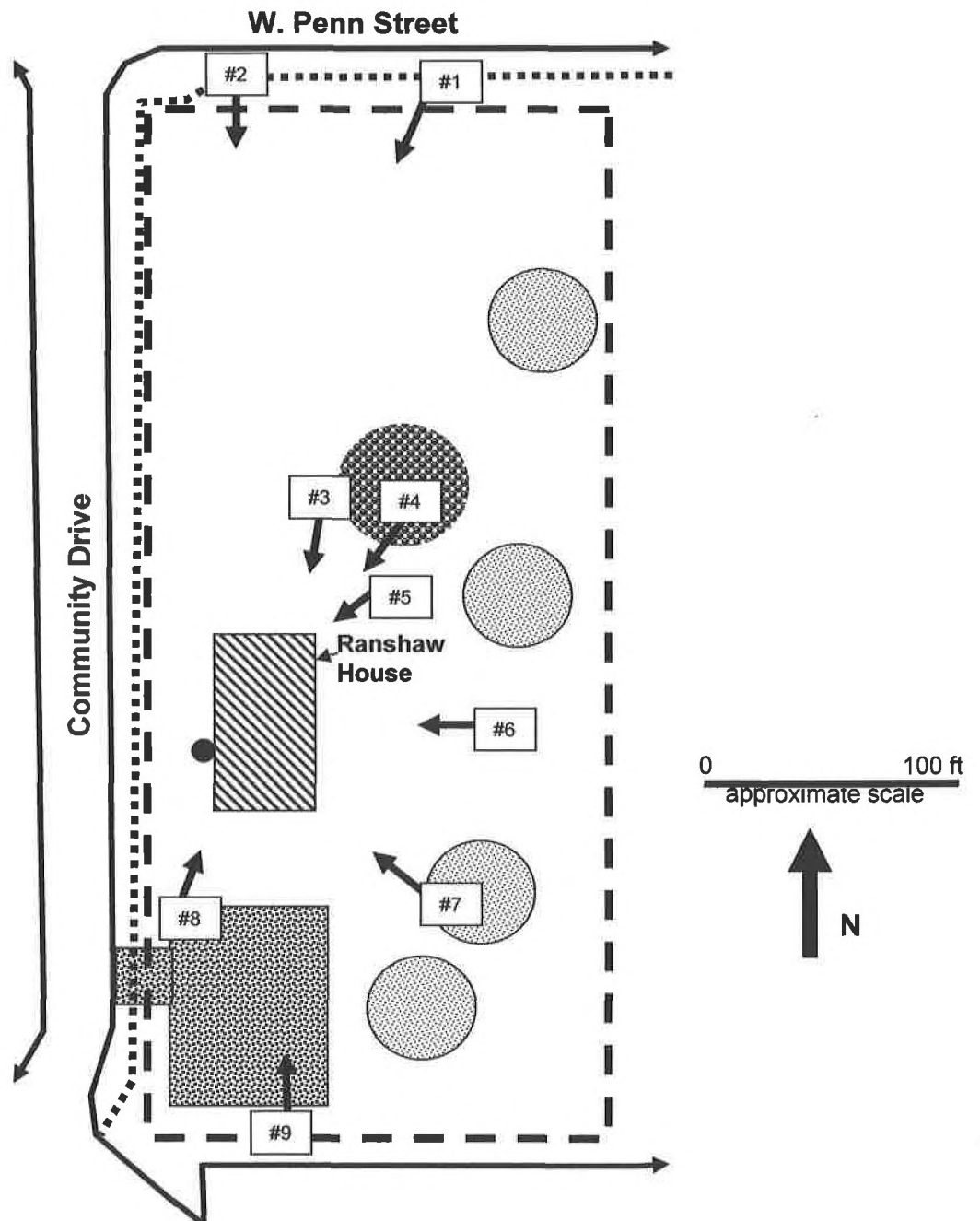
National Register of Historic Places
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Additional

Section Documentation Page 42 Property name Ranshaw, Samuel and Emma A., House

County and State Johnson County, IA

Current plan map showing view of exterior photographs
Map prepared by Leah Rogers, Tallgrass Historians L.C., Iowa City, IA



**United States Department of the Interior
National Park Service**

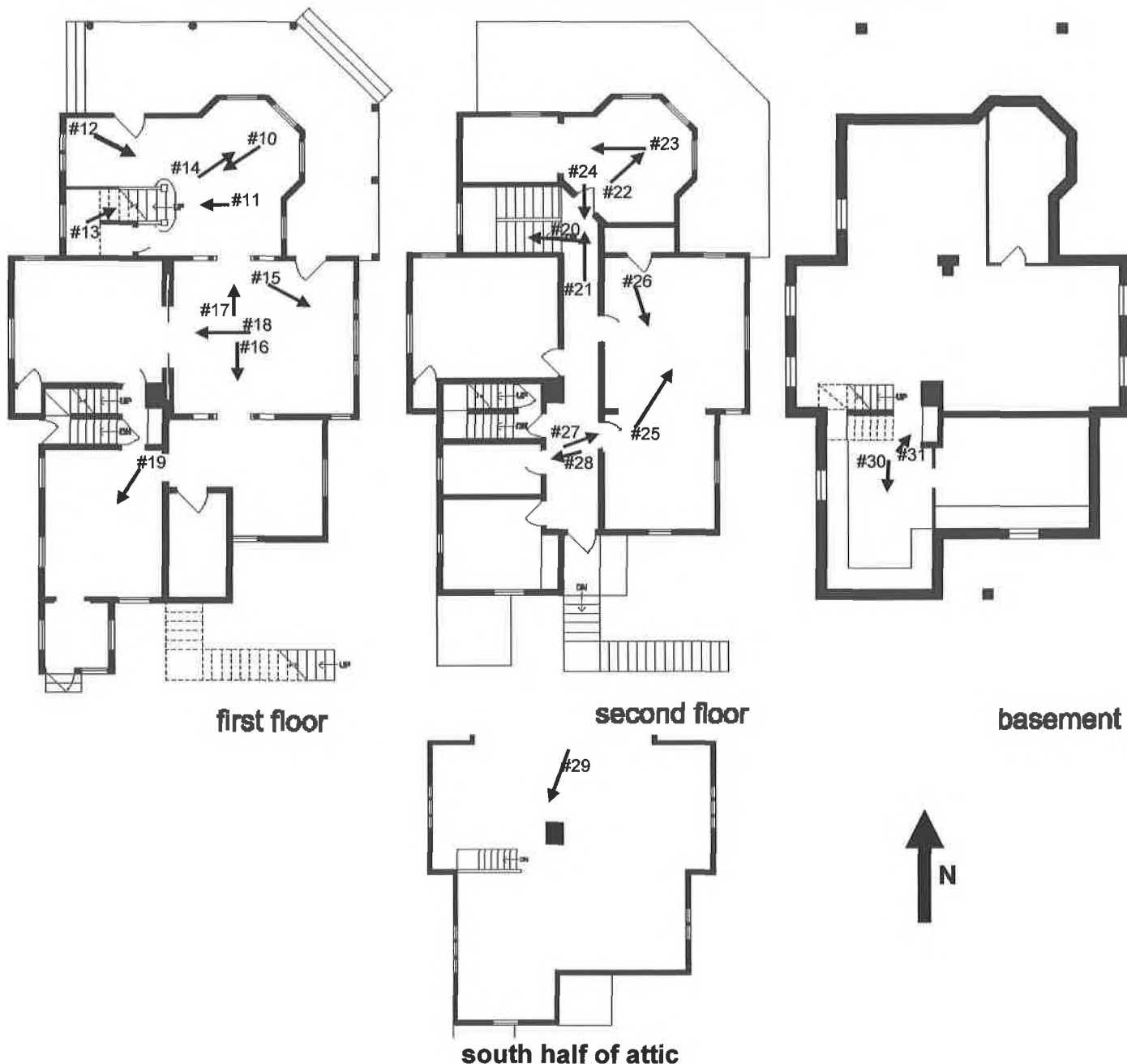
**National Register of Historic Places
Continuation Sheet**

Additional

Section Documentation **Page** 43 **Property name** Ranshaw, Samuel and Emma A., House

County and State Johnson County, IA

Current floor plan maps showing views of interior photographs
Floor plans prepared by Melissa Allen, Tallgrass Historians L.C., Iowa City, IA



United States Department of the Interior
National Park Service

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Additional

Section Documentation **Page** 44 **Property name** Ranshaw, Samuel and Emma A., House
County and State Johnson County, IA

List of Photographs

Name of Property: Ranshaw, Samuel and Emma A., House

County and State: Johnson County, IA

Name of Photographers: Leah D. Rogers and Melissa A. Allen, Tallgrass Historians L.C.

Date of Photographs: October 5, 7, and 19, 2011

Location of Original Digital Images: Tallgrass Historians L.C., 2460 S. Riverside Dr., Iowa City, IA 52246

Description of Photograph Views:

- #1 General view of Ranshaw House, View to the SW
- #2 General view of Ranshaw House, View to the South
- #3 Exterior of Ranshaw House, View to the SSW
- #4 Exterior of Ranshaw House, View to the SW
- #5 Detail of front porch entry of Ranshaw House, View to the WSW
- #6 Exterior of Ranshaw House, View to the West
- #7 Exterior of Ranshaw House, View to the NW
- #8 Exterior of Ranshaw House, View to the NNE
- #9 General view of Ranshaw House, View to the North
- #10 Main staircase in reception hall interior, View to the WSW
- #11 Detail of main staircase in reception hall interior, View to the West
- #12 Reception hall interior, View to the ESE
- #13 Bay window in reception hall interior from staircase landing, View to the ENE
- #14 Detail of bay window in reception hall interior, View to the NE
- #15 Detail of window in living room interior, View to the ESE
- #16 Detail of colonnade between living room and dining room interior, View to the South
- #17 Detail of colonnade between living room and reception hall interior, View to the North
- #18 Detail of pocket doors between living room and bedroom interior, View to the West
- #19 Kitchen interior, View to the SW
- #20 Detail of window on main staircase landing, View to the West from second floor hall
- #21 Detail of stair rail and angled door into north bedroom on second floor interior, View to the North
- #22 Bay window in second floor north bedroom, View to the NE
- #23 Alcove interior from second floor north bedroom, View to the West
- #24 Second floor hallway interior, View to the South
- #25 Second floor east bedroom interior, View to the NE
- #26 Second floor southeast bedroom interior, View to the SE
- #27 Detail of second floor southeast bedroom door from hallway, View to the ENE
- #28 Detail of second floor closet from hallway, View to the WSW
- #29 Interior of attic, view to the SW
- #30 Interior of vegetable cellar in southwest corner of basement, View to the South
- #31 Detail of dumbwaiter closet in basement, View to the NE