



United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 Farnsworth, Shepard and Emma, House

Other names/site number Tinley, Judge John, House

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

## 2. Location

Street & Number 301 South Eighth Street

City or town Council Bluffs State Iowa County Pottawattamie

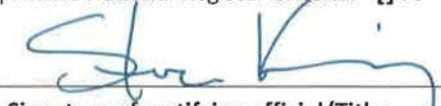
Not for publication  Vicinity

## 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  local

Applicable National Register Criteria:  A  B  C  D



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

14 May 2018  
Date

In my opinion, the property  meets  does not meet the National Register criteria.

\_\_\_\_\_  
Signature of Commenting Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
Title State of Federal agency/bureau or Tribal Government

## 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): \_\_\_\_\_

  
Signature of Keeper

4/29/18  
Date of Action

Farnsworth, Shepard and Emma House  
**Name of Property**

Pottawattamie County, Iowa  
**County and State**

**5. Classification**

**Ownership of Property** (Check as many boxes as apply)

- Private
- Public-local
- Public-state
- Public-federal

**Category of Property** (Check only **one** box)

- Building(s)
- District
- Site
- Structure
- Object

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

Contributing	Noncontributing	
1	1	Buildings
		Sites
		Structures
		Objects
1	1	Total

**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.)

Domestic: single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification** (Enter categories from instructions.)

Late Victorian—Queen Anne  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials** (enter categories from instructions.)  
Principal exterior materials of the property:

Brick (foundation); asphalt (roof); wood-weatherboard and wood-shingle (walls); glass (other)

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**Summary Paragraph** (Briefly describe 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.)

The Farnsworth House is a late 19<sup>th</sup> century, wood-framed residential building located on the east side of Eighth Street, just opposite of the intersection with Third Avenue, and approximately half a mile west of downtown Council Bluffs in Pottawattamie County, Iowa. The 1,839 square-foot, roughly-rectangular, two-and-a-half-story residence was constructed for Shepard and Emma Farnsworth in 1885. Council Bluffs architect Stiles Ezra Maxon provided the design. The house features a profusion of Queen Anne-style architectural details: asymmetrical façades, multiple porches with turned-post roof supports and spindlework, multiple gables with brackets and machine-sawn decorative fascia boards; projecting bay windows, and decorative chimneys. The house has a brick basement foundation and a multi-gabled roof. It retains its original footprint and a substantial majority of its original architectural features. The interior also retains its original floorplan with public rooms such as the entrance hall, staircase, parlor and dining room and more utilitarian spaces such as a butler's pantry and kitchen on the ground floor, bedrooms on the second floor, and a large open space on the half-story above. A c. 1920 garage (non-contributing) is located on the southeast corner of the lot.

**Narrative Description** (Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable.)

#### *Site*

The Farnsworth House is located in central Council Bluffs, Iowa, on lots 2 and 3, Block 1 of Bayliss' Second Addition (platted in 1854). The house sits in the central portion of the city, approximately 3.4 miles east of the Missouri River. The house is oriented to the west, toward Eighth Street. The lot contains a few large, mature trees, turf, and minimal landscaping. A small non-contributing garage is also located in the southeast corner of the lot. A row of hedges along the Eighth Street sidewalk delineates the lawn. The immediate neighborhood was primarily residential throughout the middle and late 19<sup>th</sup> century. In the early to mid-20<sup>th</sup> century, commercial development crept southward from Broadway, the main thoroughfare connecting the original part of Council Bluffs to the Missouri River and Omaha, Nebraska. The neighborhood became a fashionable place for the city's wealthy in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. While some of the houses in the area continue to serve as single-family homes, others have been converted into apartments.

The surrounding neighborhood features late-19<sup>th</sup> and early-20<sup>th</sup>-century houses built in a variety of styles, including Italianate, Queen Anne, Colonial Revival, and American Foursquare. The area is most widely recognized for its Queen Anne examples, including the 1888 John J. And Agnes Shea House at 309 S. Eighth Street, listed on the National Register in 1995 (#95001315), the 1888 O.P. Wickham House at 616 S. Seventh Street, listed in 1979 (#79000930), and the Farnsworth House, presently nominated.

The neighboring house immediately to the north was built in 1904 for Thomas Farnsworth, the son of Shepard and Emma Farnsworth. The lot on which that house stands was originally one of three that Shepard Farnsworth purchased in 1884. The 1923 Bloomer (Elementary) School stands immediately to the east of the residence, facing South Seventh Street. The current Bloomer School building replaced an earlier facility, also called the Bloomer School, built in 1880.

#### *Residence - Exterior*

The Farnsworth House is a two-and-a-half story, three-bay, Queen-Anne-style building designed by architect Stiles Ezra Maxon. Typical of Queen Anne houses, the Farnsworth House features asymmetrical elevations and floor plans. The wood-framed structure is clad with wooden clapboards on the first two stories and fish-scale shingles on the upper half-story within the gable peaks. The exterior materials, including the siding, windows, porches, and decorative Queen Anne features are painted with a three-tone palette. After completing paint

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scrapings in select areas, the current owner chose a palette outlined in *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically* (Roger W. Moss and Gail Caskey Winkler, Henry Holt & Co, 1987).

The house sits on a stepped, brick foundation, which is painted on the exterior and houses a full-basement. The house has an asphalt-shingle, gable roof with two front-facing gables, one north-facing gable, and one south-facing gable. The roof has a brick chimney on the north slope of the main front-facing gable and two chimneys at the east end of the southern slope. The highest peak has roof original ironwork cresting and a finial at the western edge. The fenestration pattern of the house is irregular. With few exceptions the windows share a one-over-one configuration, but their sizes vary. All windows have wooden sashes and frames. The wooden double doors of the primary entrance are fronted by storm doors with wooden lower panels and glazed upper panels.

The west façade faces South Eighth Street and features a three-bay configuration (photograph 1). The main bay of the house is a slightly off-center gable-front 2.5-story section. Another smaller 2.5 story gable-front projects from the southern half of the west façade of the main bay. A 2.5-story cross-gable is set back from this main bay and projects from its north elevation. The L-shaped, one-story porch extends from the north side of the southern-most gable-front section, fronts the main gable-front bay, and wraps around to the cross-gable, which houses the primary entrance on the west façade.

The southernmost projecting bay has a square bay window with a shallow flat-on-hip roof. The bay has a large central window, filled with a single-light, fixed sash and a fixed transom featuring a stained-glass panel. It is flanked by narrow one-over-one, double-hung sashes. All the windows of the projecting bay exhibit moldings with an ovolo profile, as opposed to the plain, squared moldings of the house's other windows. The bay moldings are also simple, but the various components are distinguished from one another by distinctions in paint color. Above the window, a sawtooth molding caps the window surround. Each side of the bay window contains similar windows, which are found singly and in pairs throughout the rest of the house. The second floor has a pair of windows above this bay window. The gable has smaller, paired windows containing tinted glass in the upper sashes. Many of the gable and dormer windows around the roof of the residence have similar tinted-glass-paned sashes. The upper half-story features a variety of cladding types. Horizontal banding delineates fascia with narrow vertical boards from the fish-scale shingles in the gable face. The roofline is distinguished by a decorative bargeboard, turned spindles, and scrollwork.

The larger, main gable on the front façade exhibits half-timber details in the upper half-story around the two double hung windows. Fish scale shingles and a decorative gable vent appear in the gable peak above. Just below, the first floor and second floor both contain one 1/1 double hung window each. The front entrance, set back from the previous section, contains a pair of tall, ornately paneled wood doors (description to follow in interior discussion) and a modern set of storm doors. A second-story window is located above the first-story door.

The L-shaped front porch (photograph 2) is accessible via a set of cast concrete steps with squared cheek walls and capstones. Brick piers with rectangular lattice panels support the turned posts and decorative bracket supporting the flat-on-hip roof. Railing and trim between the tops of the turned posts exhibit similar decorative spindlework. Other porches on the north, rear, and south sides all bear similar details. Above the steps, a small gable projects from the flat-on-hip roof of the porch above the steps.

The dominant form of the north elevation (photograph 3) is the cross-gable projection that houses the primary entrance on the west façade, which on this elevation is an off-center gable-front main bay. This gabled section has one large window at the ground level and a large, square, off-center bay window which provides light to the landing of the interior stairwell. The ornamentation of this bay (photograph 4) matches that found on the gabled bay of the west elevation. The second floor has a one-over-one wooden sash window that sits at the western edge of the elevation. The gable peak features two small windows separated by a decorative wood panel and more of the architectural ornamentation described above. The decorative wooden panel between the windows features two stylized fans in opposing corners, separated by a diagonal band. The panel is set within

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plain and decorative vertical and horizontal frames with pyramidal corner blocks. To the east of this bay, the roof structure of the main, west façade bay takes on a hipped shape. A small porch (photograph 5), accessible only from the interior of the house, projects hexagonally from the eastern portion of the north elevation, tucked against the corner of the previously-discussed projecting bay along this elevation. A bay window set at a 45-degree angle lies at the boundary between the porch and the eastern end of the elevation, which is set back modestly. This section at the eastern end has two windows at the ground-floor level and a single window on the second floor. A small shed roof caps the projecting bay that features the hexagonal porch. The bay features a window on the north and east sides.

The east (rear) elevation of the house (photograph 6) exhibits a central, partial-width back porch. It is currently unknown if it is original to the house or was added shortly after construction. The flat-on-hip roof is supported by square wood posts with minimal decoration. Flat, sawn wood trim cut and pierced “gingerbread” details hangs between the posts. The vertical orientation of the trim pieces contrasts the horizontal siding and banding of the other exterior components. The porch, which does not have a hand-railing, provides access to a painted wooden, four-paneled rear entrance door. A storm door, with a wooden lower panel and a glazed upper panel, is installed in front of the rear door. A one-over-one wooden sash window sits to the left of the door. The porch is accessed by a set of cast concrete steps with brick cheek walls. The second floor has four one-over-one wooden sash windows spaced at regular intervals. A small shed dormer projects from the east side of the hipped roof. A wood lattice screen extends along the north side of the rear porch. A wood bulkhead on the south side of the porch provides exterior access to the basement.

The south elevation of the house (photograph 7) exhibits a central, projecting, cross-gable with a two-and-one-half story, canted bay window. The bay windows each have a larger central, double-hung window, flanked by smaller double-hung windows on each side, which are angled towards the north and south, respectively. The windows feature similar Queen Anne architectural details discussed above, such as decorative brackets, clear and stained glass, and hipped roofs. The recessed section to the east has three windows at the ground level and two windows on the second floor. One of the ground-level windows is smaller and higher because it provides light to an interior servants’ stairwell. The west side of the cross-gable has a secondary entry with a painted wooden door with a four-panel lower section and a glazed upper section, a modern storm door on the ground floor, and a narrow window on the second floor. The western recessed section has a single window on ground floor, located directly below a similar window on the second floor. A hexagonal dormer projects from the roof above this second-floor window. The dormer has a set of paired casement windows featuring a large, central pane of glass and squares of stained glass bordering the clear glass along the right and left sides. A small side porch (photograph 8) with matching details extends along the main body of the house at the ground level, and features the same architectural details mentioned above. The porch roof partially shelters one of the windows of the ground-floor bay window and a secondary entrance that faces west. The porch is reached by cast concrete steps with brick cheek walls.

The cross-gable and hipped roof is covered with composition shingles. Three corbeled brick chimneys project from the roof. One is located at the western portion of the northern slope of the primary gable and the other two are located on the southern slope. The easternmost chimney is obscured from public view by the slope of the roof.

A one-story, two-car garage (photograph 9) stands at the southeastern corner of the property. Built circa 1920, the garage has an asphalt-shingled, front-facing gable roof oriented towards the west. The foundation is brick. All exterior sides are covered with lap siding. The east elevation has two, separated overhead garage doors. The north elevation has a centrally located six-panel wooden door and a one-over-one window at the eastern portion. The south and east elevations of the garage lack openings. The roofing, siding, and foundation materials of the garage match those of the primary house in their paint scheme. The four doors on the garage appear to date to its construction. The garage does not date to the period of significance and does not contribute to the significance of the property.

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**Name of Property****County and State***Interior*

The front (western) rooms of the first story have the most extensively detailed of the house's interior, as expected given their more public nature. The woodwork of the sitting room and morning room, connected by large set of double doors, share a matching scallop motif in their window and door casings despite the use of different species of wood as described below. The reception room has a similar level of detail, but the window and door moldings have an acanthus leaf motif instead. Aside from the half-paneled walls of the entrance hall, the plaster walls of the public spaces have 13-inch-high baseboards, continuous chair and picture rails, but no crown molding. The finishes of the second-story spaces are less decorative. The rooms have crown molding, fluted door and window casings, and baseboards alternatively measuring 9-and-1/2 or 12 inches in height.

The L-shaped entrance hall is accessible from the west façade porch by a pair of ornately-paneled exterior oak doors (photograph 10) that serve as the primary entrance for the house. The doors have cross panels between the bottom rails and the lock rails. The middle sections of each door, delineated by the lock rails and upper rails, have two panels. The upper sections have acid-cut etched glass—the northern window has a seine fishing motif and the southern window portrays deer hunting. The entrance doors lead to a shallow vestibule (photograph 11) with paneled wainscoting and oak flooring with an inset walnut border. Inside the vestibule, a second pair of paneled oak doors (photograph 12), with two-panel lower and upper sections and acid-cut etched glass in the middle sections, opens to the hall. One pane depicts nesting swallows and the other depicts fledgling swallows having departed the nest.

The hall provides access to a small reception room, a formal parlor, a morning room, and the dining room. The hall (photographs 13, 14) features a curved wall corner (photograph 15), partially-covered with original oak paneling. The north wall has a sash window (photograph 16). The decorative upper sash contains one art-glass pane, depicting a flowering tree branch, and two acid-cut etched panes depicting urns of flowers. The floor of the hall is covered with a carpet (photograph 17), dark blue-green in color with a rust-brown paisley pattern. The carpet is laid in 26-and-3/4--inch strips, with no border strips. Like the other carpeting of the first story, it may be original but research has not confirmed its date of installation.

The staircase descends from a landing along the east wall. It has a carved oak newel post (photograph 18) surmounted by a lamp with a round globe, which is an original feature. The handrails are supported by alternating sets of carved panels with floral motifs and raised panels with rosettes above each panel and turned balusters. The stair wall features oak paneling and a built-in hall seat and hat rack with original hooks, turned finials, and a beveled glass mirror. The stairs proceed northwards to a landing before turning 180 degrees and continuing to the second story. The landing (photograph 19) has a built-in seat beneath a set of three art-glass windows depicting pastoral scenes.

A set of pocket doors leads into a reception room (photograph 20) on the west side of the entrance hall. The doors are oak on the hall side and mahogany on the reception room side, matching the character of the paneled walls of the respective rooms. The reception room shares the same carpet found in the hallway. The room also has a wooden picture molding, a granite-topped cast-iron radiator, and a walk-out window (photograph 22) accessing the front porch. In the southeast corner, the room has a fireplace (photograph 23) with a mahogany mantel. The over mantel features three beveled glass mirrors, two shelves with turned supports, decorative wood lattice panels, and brass-ball and claw-feet supports. Cobalt blue and yellow encaustic tiles surround the pressed-tin firebox, and the pattern extends to the hearth. A doorway on the east side of the reception room leads into the large formal sitting room (photograph 21).

Adjacent to the reception room, in the southwest corner of the ground floor, is a large formal sitting room (photograph 24). The room is accessible via a five-panel wooden door from the hallway and from a pocket door to the west of the reception room fireplace. The ceiling in this room contains elaborate plaster ornamentation (photograph 25): "ropes" in geometric and curvilinear patterns, urns, stylized plants and flowers, and other classical decorative elements. The floor has wool carpeting of unknown origin. The carpeting, laid in 26-and-3/4--inch strips with a 27.5-inch border, is deep red with a pink poppy motif. The projecting, squared bay window with the stained-glass transom on the front façade is on the west end of this room. A fireplace

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(photograph 26) on the room's north side is carved with fleurs-de-lis, spindles, and graduated circles. The over mantel has three beveled glass mirrors, like the fireplace of the reception room, but in this case the mirrors are flanked by wood niches with turned spindles and band-saw-cut galleries. The tiles surrounding the cast-iron fire box feature a dragon motif. The hearth features patterned turquoise tiles (photograph 27).

A large entry with pocket doors in the east end of the room leads into the morning room, or the family's day-to-day sitting room (photographs 28, 29). The doors are butternut on one side, matching the sitting room, and oak on the other, matching the carved woodwork of the morning room. The ground-floor part of the two-story bay window on the south side of the house projects from the south end of the room. A door leading onto the side porch on the south side of the house is located in the southwest corner of the room. A large pocket door leads to the entry hall on the north side of the room. A large entrance with one pocket door on the north end of the room leads into the dining room, and a single entrance on the east wall leads into a side hall providing access to an original bathroom and the kitchen and butler's pantry. The morning room has a fireplace on its east wall. The over mantel has a large arch, backed by a large, beveled-glass mirror, with turned spindles. Above the firebox, there is a leather panel studded with brass lion-head medallions. The firebox cover features shell, flower, and vine decorations. Portrait tiles accentuate the corners of the firebox surround.

The bathroom (photograph 30) is an original feature of the house's plan, and it retains several historic fixtures. A marble-top corner sink with a porcelain bowl is original. The room has unpainted pine wainscoting and trim. An original paneled access door to the flue remains in place. The claw-foot tub is not original.

The dining room (photographs 31, 32), accessed from the butler's pantry, morning room, and entrance hall, features oak woodwork, including doors, baseboard, window surrounds, and a chair rail. The northern wall of the room has a large walkout window leading to the small side porch on the north side of the house, and the unusual angled windows adjacent to this porch. This small side porch does not have steps to the ground. At the northwest corner of the room, a small door accesses the basement. To the right of the door sits an original cast-iron radiator with a built-in, two-door warming oven.

The butler's pantry (photograph 33), situated on the east side of the dining room, retains its original built-in cabinets for storage of dinnerware, glasses, silver, and table linens. The cabinets, which feature a mixture of oak, pine, and butternut components, and while finely crafted, do not have the ornate characteristics seen in the public spaces of the first story.

The kitchen, in the southeast corner of the house, retains an historic sink and an arched alcove which originally featured a cast-iron stove. The floor immediately in front of this alcove is covered with inlaid tiles (photograph 34), while the rest of the floor is pine. An entry on the east side of the room leads onto the back porch. A door in one corner of the room leads to a set of back stairs leading up to the two servants' rooms. A short hallway between the kitchen and morning room accesses a small original bathroom that retains some historic fixtures and details. Outside of the tilework around the arched alcove, the kitchen and adjoining passageways demonstrate the modest finishes utilized in the service areas, as compared to the intricate woodwork and decorative glass in the public spaces.

The second story contains three hallways. The first one (photographs 35, 36) connected to the front staircase, accesses the four second-story bedrooms and leads to a second, narrower hallway (photograph 37) which accesses the bathroom. The narrow hallway, in turn, leads to a doorway that opens to a servants' hallway. The wide, front hallway features pine floors and heavy pine door moldings. The narrow hallway and servants' hallway, by comparison, contain fewer trim pieces. The distinctions between the appearance of the front hallway and this one demonstrate its role as a space for the Farnsworth family.

From the front hallway of the second story, the first door on the right leads to bedroom (photograph 38) with painted pine woodwork and wallpaper on the walls. The exact origin of the wallpaper is unknown, but its style and materials suggest that it dates to the second half of the twentieth century. The room has its own closet, located immediately to the right of the room's entrance. The room has a fireplace (photograph 39) with an over mantel featuring three beveled-glass mirrors and carved pine details, including shelves supported by turned spindles, a Japanese fan motif, an owl, and scrollwork. Green encaustic tiles comprise the firebox

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surround and the hearth. To the right of the firebox, there is a built-in bench which replaced an original marble-topped sink. To the left of the fireplace, there is a door to an adjoining bedroom.

Returning to the front hallway, the second door on the right leads to the second bedroom (photograph 40). This room also features painted pine woodwork on the walls and a closet. The fireplace (photograph 41) has a beveled mirror and oak details, including turned spindles and roundels. The tiles of the firebox surround and hearth feature acorns and oak leaves, and the central tile above the firebox is a portrait tile depicting a small child. The original marble-topped sink is retained to the left of the fireplace.

Directly across the hall from the top of the stairs, a set of double doors gives access to the third bedroom (photograph 42), which features pine woodwork and flooring. Inside the room, opposite the doors, the room features the hexagonal bay window identified in the exterior description. The room has two closets, and a door accessing the upstairs bathroom. Shelves and spindles decorate the sides and top of the room's fireplace mantel (photograph 43). Encaustic tiles with a butterfly motif adorn the firebox surround and the hearth.

The fourth bedroom is accessible from a door immediately to the left of the second-story landing of the front staircase. The room features pine woodwork and flooring. The room has one closet. A cast-iron radiator is topped with a granite slab.

The cross hall also provides access to a second-floor bathroom (photograph 44), above the one on the first floor. The limited woodwork and flooring of the hallway are pine. A door in the east end of the cross hall, adjacent to the bathroom, leads into a short hallway (photograph 45) to two small servants' bedrooms, the back servants' stair to the kitchen, and to a set of four steps up to a landing and to a door leading to another set of enclosed stairs to the attic. The woodwork and flooring of the servants' hallway are also pine.

The turned pine railings and newel posts on each side of the stairway (photographs 46, 47) leading to the attic are more ornate than one would expect for a purely utilitarian space. The attic (photograph 48) is one large open space, with plastered walls and sloping ceilings. It features small gable and dormer windows on the north, west, and south sides, several of which feature colored-glass panels. The room features window and baseboard trim, two cast-iron radiators matching those found in other rooms of the house, and finished pine flooring with six-inch-wide boards. In sum, the details and finishes of the attic indicate that while it was clearly not a public space, the 1700-square-foot room was designed with greater attention to detail than is typical of attics from this period.

The house's basement is accessible from staircases in the dining room and kitchen, or from the exterior via a door beneath the back porch. The original stepped brick foundation is intact and visible throughout the basement. While the original uses of the rooms of the basement are unconfirmed, one room has a white porcelain double sink, suggesting possible use as a laundry room.

### *Alterations*

Given the house's long history, surprisingly few alterations have occurred. The most obvious changes are ubiquitous for buildings of this age. The existing asphalt shingle roof replaced unknown original roofing materials. Some original plumbing fixtures, including the first-story bathtub and a marble sink in the first second-story bedroom, are no longer present, though other examples remain in place. Lastly, many original lighting fixtures were removed during the 1980s, prior to the current owner's acquisition of the property.

### *Statement of Integrity*

The Farnsworth House retains a substantial majority of its exterior and interior character. The few changes in materials that have occurred since the period of significance are far less invasive than those typically found in houses of this age. In total, they do not substantially impact the house's integrity. Therefore, the Farnsworth House retains more than sufficient integrity to convey its significance as a mid-1880s, Queen Anne-style home and to give adequate support for the building's listing on the National Register of Historic Places.



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The house remains in its original location in a largely residential neighborhood on the east side of Eighth Street at the intersection of Third Avenue in Council Bluffs.

*Setting*

The building's setting is still intact, with the immediate neighborhood including a collection of single- and multi-family homes from the late nineteenth and early twentieth centuries. Despite some commercial development during the twentieth century, the area largely retains its nineteenth-century residential character. The east side of this section of South Eighth Street features two and two-and-a-half story houses set back between 50 and 75 feet from the road. Several lots are lined with fences or hedgerows. A continuous concrete sidewalk extends along the road. Most front yards have at least one large, mature deciduous tree. The same characteristics are visible on the west side of the street, though in the immediate vicinity the houses have fewer mature trees. The street is about 30 feet in width.

*Design*

As described above, the house retains a substantial majority of the design of its historic exterior and interior features. Most notably, the original floorplan and fenestration configuration are retained.

*Materials*

The house retains integrity of materials. The exterior still bears its characteristic wood clapboards, shingles and spindlework. All the windows retain their original sashes, and the entries retain original paneled wood doors. The interior retains a remarkable degree of material integrity through the retention of oak, walnut, butternut, mahogany, and pine trim, paneled walls, doors, and flooring. Several original fixtures remain in place as well, including several cast-iron radiators, a few select lighting fixtures, and all of the house's original fireplaces. The fireplaces, in particular, retain a high degree of material integrity of in their over mantel ornamentation, the fireboxes, and the tilework of the surrounds and hearths.

*Workmanship*

Masonry and carpentry details at the exterior and interior steps, the chimneys, spindlework, mantels, and cabinetry are retained, demonstrating the workmanship of the house's construction. Many of these details would have required the contributions of professional masons (corbeled chimneys, stepped brick foundations), plasterers (decorative plaster ceilings), carpenters (paneled doors, fireplace details, carvings of main staircase), and decorative glazing (etched and colored glass).

*Feeling*

With so much of its original design and materials intact, the house ably conveys the feeling from its period of significance and its original owners would be able to recognize it easily today.

*Association*

The house retains much of the character from the period of residence of Shepard and Emma Farnsworth, and its association with this period of history has not been diminished. It remains in a largely residential neighborhood of late 19<sup>th</sup> and 20<sup>th</sup> century houses. In particular, the numerous examples of etched glass, wood paneling, finely ornamented fireplace decoration, and radiators, exhibit the late 19th century architectural details and workmanship of professional craftspeople, such as masons and carpenters, all help to convey the house's association with the period of significance.

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*Future Plans*

The current property owner purchased the house in 1987. He completed a rehabilitation of interior and exterior features, most of which were left intact by previous owners. The most notable aspects of the owner's efforts were the repairs, painting, and maintenance of the building's envelope. In the future, the owner intends to sustain his efforts to be faithful steward of the house and its numerous character-defining features.

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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.  
A reconstructed building, object, or structure.
- E** 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**

1886  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1886  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Maxon, Stiles Ezra  
\_\_\_\_\_  
\_\_\_\_\_

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**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.)

The Farnsworth House is eligible for the National Register of Historic Places under Criterion C due to its significance at the local level in the area of architecture. The house, designed by Council Bluffs architect Stiles Ezra Maxon, is an excellent example of Queen Anne residential architecture with a high level of integrity. Some of the house's character-defining features include projecting bays, patterned siding, carved spindlework, corbelled chimneys, stained and leaded glass sashes, and turned wood porch roof supports. The interior features carved door and window trim, paneled wood doors, a ceiling with decorative plaster, and an elaborately carved wood grand staircase. Located in the South Eighth Street neighborhood, the Farnsworth House was constructed as the area developed into an affluent residential district during the late 19th century. Maxon, a native of New York, settled in Council Bluffs in the early 1880s as the city boomed from the construction of railroad lines. He rapidly established his reputation as the city's "principal architect,"<sup>1</sup> and one of the most sought-after architects in Council Bluffs and Omaha, where he also kept an office. His work designing homes, schools, courthouses, churches, and commercial buildings in Council Bluffs and Omaha influenced the architectural tastes of the region's wealthy elite in the late 19th century. Maxon's residential designs, predominantly in variations of the nationally-popular Queen Anne style, were sought after by wealthy residents. Shepard Farnsworth, cashier of the First National Bank of Council Bluffs, was one such wealthy resident who solicited Maxon to design a Queen Anne-style home at 301 South Eighth Street in 1885. The period of significance is 1886, the date the house was completed and occupied by the Farnsworths. The Farnsworth House is also contributing to the potential South Eighth Street historic district.

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

*Criterion C: ARCHITECTURE*

The Shepard and Emma Farnsworth House is an example of a Queen-Anne style residence in Council Bluffs, Iowa, as designed by local architect Stiles Ezra Maxon. Queen Anne and other revivalist styles that swept across the United States in the late 19th century were a product of sweeping changes in American culture and society. American society was becoming more industrialized, urban, and affluent, and all of this led to increased materialism at all levels of society. This was not just materialism for its own sake, however, but with the goal of making the best first impression, whether in greater society (the clothing one wore, for example) or in more domestic arenas, like the Victorian-era home. The Queen Anne style was one of these eclectic architectural styles that developed in the late 19th century. The style was, in some ways, both a departure from and a continuation of the earlier, more formal 19th century architectural styles.

The Queen Anne style was developed by a group of English architects led by Richard Norman Shaw, and the style, as practiced by Shaw and his followers, had more in common with Elizabethan, Tudor, and Jacobean precedents, featuring patterned masonry and half-timbered details.<sup>2</sup> The first Queen Anne-style home in the United States, the 1874 William Watts Sherman House of Newport, Rhode Island, followed these English models more closely than later examples, using different types of materials to create layers of patterns. The Sherman House had projecting gables and bays, ribbons of casement windows, and dormers placed asymmetrically over

<sup>1</sup> Jacobsen, James E. "National Register of Historic Places Nomination, Martin Hughes House." Council Bluffs, Pottawattamie County, Iowa. National Register #84001310. August 1984.

<sup>2</sup> McAlester, Virginia and Lee. *A Field Guide to American Houses*. (New York, NY: Alfred A. Knopf, 1986), 268.

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the roof. It was designed by H.H. Richardson,<sup>3</sup> who became one of the most sought-after architects in the United States, and quickly set a fashion.

The anachronistic nature of Queen Anne architecture was not lost on builders: "It is almost needless to add that what is called Queen Anne of the present day, in many of its features, would astonish the people of the age from which it takes its name, if it were possible for them to see it."<sup>4</sup> While architects could agree that the new style was decidedly disconnected from a true historical precedent, the symbols and features that defined Queen Anne were harder to pinpoint:

... it is quite impossible to say nowadays where one style begins and another ends.... At present they are rather names than styles, and as architects use them without any very clear idea of their meaning in a great many cases, any attempt at classification would, we fear, be misleading.... at present our architects are so much in the habit of calling an eccentric design by any name that is likely to please the owner, that until something like a style has been developed out of all this confusion, it will be difficult to discuss intelligently the meaning of the various names now in common use.<sup>5</sup>

The style became popular for single- and multi-family residential and even commercial buildings throughout the late 19<sup>th</sup> century. It was popularized among the burgeoning middle and upper-middle classes through patterns and plans published in newspapers and pattern books. The growth of the railroads and increasing industrialization generally made machine-cut wood and metal architectural details conveniently available upon order for much of the nation. Although early examples followed Shaw's English examples more closely, in the United States, the use of this spindle work and more classic details (round columns with capitals) along with the round turret, were popular modifications in the United States.<sup>6</sup>

The Queen Anne style freely used contrasting materials to create multi-layered exteriors: often, the ground floor was covered in one material, the second floor in another, and both may have included a third, such as clapboards or decorative shingles (such as the sawtooth or fishscale varieties). Large, corbelled, "medieval" chimneys were prominently featured as part of the exterior decoration. Roofs were often hipped and sometimes featured multiple gables, or eclectic details like second-story projections or "eyebrow" dormers. Gables were ornamented, and gable windows or transoms may have featured stained glass. Large porches welcomed visitors and opened houses to nature.<sup>7</sup>

The style also affected the home's interior layout. Throughout the 19<sup>th</sup> century, residential architecture had been moving away from the strict symmetry of the earlier Federal, and Greek Revival and Gothic Revival styles. Rooms often flowed into each other instead of being appendices along a central, formal hall. Many larger Queen Anne residences had a large living hall that featured both a fireplace and an elaborate grand staircase. Rooms were partially or wholly paneled, and wood-beamed ceilings created a feeling of cozy domesticity that previous architectural styles lacked.<sup>8</sup>

Victorian-era Americans were very conscious of status and the impressions they made on their peers and neighbors of all social classes, particularly wanting to be viewed as economically successful and culturally

<sup>3</sup> Poppeliers, John C. & S. Allen Chambers, Jr. *What Style Is It? A Guide to American Architecture*. (Hoboken, NJ: John Wiley & Sons, 2003), 73.

<sup>4</sup> "Correspondence. Eastlake and Queen Anne," *Carpentry and Building* Volume 2, no. 8 (August, 1880), 156, accessed August 3, 2017, <https://babel.hathitrust.org/cgi/pt?id=njp.32101079220222;view=1up;seq=170>.

<sup>5</sup> "Correspondence. Styles of Architecture—Clapboards," *Carpentry and Building* Volume 5, no. 2 (February, 1883), 36, accessed August 3, 2017, <https://babel.hathitrust.org/cgi/pt?id=njp.32101079220214;view=1up;seq=46>.

<sup>6</sup> McAlester and McAlester, *A Field Guide to American Houses*, 268.

<sup>7</sup> Poppeliers and Chambers, *What Style Is It? A Guide to American Architecture*, 73.

<sup>8</sup> Poppeliers and Chambers, *What Style Is It? A Guide to American Architecture*, 73.

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fashionable. A residential exterior "...was understood to be superficial, potentially misleading, even suspect. The interiors of people's houses provided more accurate, more authentic information..." about the home's occupant.<sup>9</sup> In the highly structured social norms of the time, the entrance hall or living hall was often the first room seen by even casual visitors. As with previous styles of architecture, however, the Queen Anne living hall was still the place where visitors were vetted: if one was a peer or more intimate with the owner, the visitor was invited deeper into the house (the sitting room); if a stranger or tradesman, the visitor rarely made it beyond the hall.

By the mid-1880s, most architects could begrudgingly agree that Queen Anne "claimed its uniqueness on the emphatic horizontal created by the projecting roof lines, and the interest in carved decorations in the gable ends and over the windows."<sup>10</sup> Ultimately, homes dubbed "Queen Anne" tended to feature irregularly shaped steeply pitched rooflines, patterned shingles, cutaway bay windows, and an asymmetrical façade. The primary characteristics of Queen Anne seemed to be the avoidance of "a smooth-walled appearance" through the profuse application of architectural symbols, materials, and features such as towers, porches, and chimneys.<sup>11</sup>

Indeed, the popularity of the Queen Anne style thrived on the eclectic mixing and matching of Victorian forms. The public, not architects, primarily sustained its popularity. A profusion of late-19<sup>th</sup>-century literature featured Queen Anne-style buildings from pattern books and mail-order house plans. The ease of accessibility to this marketplace of symbols allowed anyone outside of professional architectural circles to plan and construct their own Queen Anne-style residence. An expansive railroad network allowed for a greater diffusion of pre-cut architectural details across the country, and, Queen Anne-style residences sprung up in communities throughout the United States.

Like many wealthy 19<sup>th</sup>-century white elites, Shepard Farnsworth chose a revivalist style for his home in Council Bluffs. Born in Muscatine, Iowa on August 17<sup>th</sup>, 1841, Farnsworth was the son of Azel and Ann Farnsworth, both natives of Vermont. The parents settled in Muscatine prior to Shepard's birth, named him in honor of his mother's family, and Azel worked in the real estate business there. Shepard attended public schools in Muscatine, followed by college in Davenport. After graduation, he relocated to Washington, Iowa where he found work running errands for a bank (likely the First National and, later, the Washington Bank).<sup>12 13</sup>

In August 1862, while in the midst of his blossoming career, Farnsworth enlisted to fight in the Civil War. He served in the 19<sup>th</sup> Iowa Regiment under its founder, Colonel Benjamin Crabbe. A physician by trade and a native of Ohio, Crabbe served in the Eighth Iowa Regiment before he was taken prisoner at the Battle of Belmont in Mississippi County, Missouri. Held for seven months, he eventually returned to his home in Washington, established the 19<sup>th</sup> regiment, and recruited volunteers, most coming from Washington County. First Sergeant Farnsworth served for less than a year. He was discharged in February 1863 for an unknown health issue.<sup>14</sup>

Farnsworth resumed his banking career at the Washington Bank. Within a few years, he received promotions to clerk, teller, and, finally, cashier. By the age of 25, he owned half of the bank's stock. As Farnsworth left behind no papers or examples of correspondence, the circumstances of his rise to prominence in Washington are difficult to trace. At any rate, his quick success demonstrated his skill in financial administration. At the end of the 1860s, he left Washington for unknown reasons and established a private bank in McGregor,

<sup>9</sup> Eggener, Keith. *American Architectural History: A Contemporary Reader*. (New York, NY: Routledge, 2004), 157.

<sup>10</sup> Sdayoshi Omoto, "The Queen Anne Style and Architectural Criticism," *Journal of the Society of Architectural Historians* Volume 23, No. 1 (March, 1964), 31, accessed August 3, 2017, <http://www.jstor.org/stable/988260>.

<sup>11</sup> McAlester and McAlester, *A Field Guide to American Houses*, 345.

<sup>12</sup> Keck, Irving A. "History of Washington County, Part 2," *The Annals of Iowa*; Volume 1869, Number 2, 1869, 161.

<sup>13</sup> Field, Homer H. and Joseph R. Reed. *History of Pottawattamie County, Iowa*. Chicago, IL: S. J. Clarke Publishing Company, 1907, 417-18.

<sup>14</sup> Field and Reed, *History of Pottawattamie County, Iowa*, 417-18.

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Iowa in a partnership with his brother, likely John Farnsworth. The venture was short-lived and six months later, Shepard relocated once again, this time to Council Bluffs.<sup>15</sup>

In May 1869, Farnsworth purchased half interest in the National Bank of Council Bluffs (NBCB) from Anson L. Deming. The NBCB was the successor of the Council Bluffs Branch of the State Bank of Iowa, chartered in 1861 under the guidance of early presidents James A. Jackson and J.D. Lockwood. Deming became president upon Lockwood's death in 1865, shortly before the bank was reformed as the NBCB. As cashier, Farnsworth oversaw the day-to-day operations of the bank. After Deming's death in 1870, Farnsworth took control of the bank, nonetheless retaining the title of cashier.<sup>16</sup> He oversaw operations of the NCB until 1892, when he retired due to ill health.<sup>17</sup>

As Farnsworth's career developed, so too did his personal life. In 1866, he married Emma J. Crabbe, the daughter of Colonel Benjamin J. Crabbe and his wife Sarah Anne (Jones) Crabbe. Born in 1846 in Ohio, Emma moved to Washington, Iowa with her family prior to 1860.<sup>18</sup> As Washington's population during the 1860s hovered below 2500, Emma may have known Shepard prior to his time in her father's regiment. They married while Shepard was still working in Washington, and their first child, a daughter named Cora, was born two years later. After relocating to Council Bluffs, the family continued to grow with the births of Jessie (1871), Nellie (1873), Thomas (1877), and Sadie (1879). The household also included domestic servants, three of which are identified in census records as S. Lextrum (1870), Lena Darnsizer (1880), and Katie Brennan (1895).<sup>19</sup> Daughter Nellie died of an illness on her third birthday and the family of six settled into life in Council Bluffs during the last decades of the nineteenth century.<sup>20</sup>

In 1885, the family hired Council Bluffs architect Stiles Ezra Maxon to design a new home for them in the expanding neighborhood (Bayliss' Second Addition) along South Eighth Street.<sup>21</sup> The proximity to the First National Bank and the area's growing status as a premier neighborhood must have appealed to Farnsworth as he sought to demonstrate his status as a prominent banker in the community.<sup>22</sup>

Completed in 1886, construction of the house cost a total of \$10,500.<sup>23</sup> Its location at 301 South Eighth Street situated Farnsworth squarely alongside some of the most expensive residential properties in Council

<sup>15</sup> Field and Reed, *History of Pottawattamie County, Iowa*, 417-18.

<sup>16</sup> "A brief outline of the history of the First National Bank of Council Bluffs, Iowa, and its successor." Report from the files of R.B. Graeme, Council Bluffs Savings Bank. Author unknown. Available via the archives of Restoration Exchange Omaha, Omaha, Nebraska; Field and. Reed, *History of Pottawattamie County, Iowa*, 417-18.

<sup>17</sup> Field and. Reed, *History of Pottawattamie County, Iowa*, 417-18.

<sup>18</sup> "United States Federal Census, 1870, Council Bluffs, Iowa. United States," Database, *FamilySearch*.

<https://familysearch.org>. Accessed October 22, 2017. Washington, DC: National Archives and Records Administration.

<sup>19</sup> "Iowa State Census, 1895." Database with images. *FamilySearch*. <https://familysearch.org>. Accessed October 22, 2017.

Des Moines, IA: State Historical Society; "United States Federal Census, 1880, Council Bluffs, Iowa. United States," Database, *FamilySearch*. <https://familysearch.org>. Accessed October 22, 2017. Washington, DC: National Archives and Records Administration; "United States Federal Census, 1870, Council Bluffs, Iowa. United States," Database, *FamilySearch*. <https://familysearch.org>. Accessed October 22, 2017. Washington, DC: National Archives and Records Administration.

<sup>20</sup> Field and Reed, *History of Pottawattamie County, Iowa*, 417-18; "United States Federal Census, 1880, Council Bluffs, Iowa. United States," Database, *FamilySearch*. <https://familysearch.org>. Accessed October 22, 2017. Washington, DC: National Archives and Records Administration; "Mr. S. Farnsworth and family..." Notice. Council Bluffs *Daily Nonpareil*; Sunday, January 9, 1876; "The funeral of Mr. Farnsworth's child..." Notice. Council Bluffs *Daily Nonpareil*; Tuesday, January 11, 1876; "The funeral of little Nellie Farnsworth..." Notice. Council Bluffs *Daily Nonpareil*; Wednesday, January 12, 1876.

<sup>21</sup> "Farnsworth has the foundation completed..." Council Bluffs *Daily Nonpareil*, June 18, 1885.

<sup>22</sup> "Mysterious Bank Robbery," Council Bluffs *Daily Nonpareil*, Wednesday, July 31, 1872; "A Wise Step Opportunely Taken," Council Bluffs *Daily Nonpareil*, Sunday, September 15, 1872.

<sup>23</sup> "S. Farnsworth," Council Bluffs *Daily Nonpareil*, Friday, January 1, 1886.

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Bluffs at the time.<sup>24</sup> .<sup>25</sup> The streetscape features large, fashionable homes built by the city’s growing upper middle-class merchants and professional class from circa 1880 through circa 1910 in a variety of architectural styles that were popular in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries: Queen Anne, Tudor Revival, Victorian-era eclectic homes, American Four Square, and Classical Revival. The exterior features an asymmetrical Queen Anne design representative of Maxon’s residential architecture and includes a multitude of gables, variegated patterns created by the wooden clapboards and fish-scale shingles, and stained and etched glass. Maxon’s eclectic use of these design elements created a unique dwelling amongst the other residences along South Eighth Street. Virtually unchanged since its completion in 1886, the house’s exterior retains a high degree of integrity.



**Figure 1: A photograph of the Shepard and Emma Farnsworth House taken in 2014. (Credit: Preserve Council Bluffs. Photograph appeared in McGinn, Mary Lou. “A tale of two homeowners: 1886 Queen Anne home to banker Farnsworth, Judge Tinley,” *Nonpareil*; February 3, 2014).**

<sup>24</sup> City of Council Bluffs, Iowa, “Development of the South Eighth Street Neighborhood, Council Bluffs, Iowa, 1853-1966, National Register of Historic Places Multiple Property Documentation Form (not submitted), June, 2016.

<sup>25</sup> “Development of the South Eighth Street Neighborhood, Council Bluffs, Iowa, 1853-1966, National Register of Historic Places Multiple Property Documentation Form (not submitted).



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Maxon's design clearly delineated public, private, and service spaces within the home. Most of the rooms on the main floor—the main hall, reception room, formal sitting room, morning room, and dining room—were utilized as public spaces for Farnsworth's family and guests. Many of these rooms feature a dizzying amount of detail, including ornamental carved fireplaces, decorative plaster ceilings, oak floors, patterned wallpaper, and sewn strips of carpeting most likely dating to the late 19<sup>th</sup> or early 20<sup>th</sup> centuries. The remaining space on the main floor Maxon designed as a functional kitchen space separate from the public rooms of the house. Here, servants employed by the Farnsworth family could access all levels of the home via a separate staircase and remain relatively out of sight during the workday.

The second floor was given over to private bedrooms for both the Farnsworth family and live-in domestic servants. Like the main floor, the spaces that the Farnsworth family and domestic servants occupied are separated: family bedrooms were located on the west and south sides of the house and servants' bedrooms were located on the east side. A large hall at the top of the staircase allowed the Farnsworth family to access their rooms, and, from this hall, a separate hallway, closed off from the hall by a door, leads to the servants' bedrooms and a staircase to the third floor. The bedrooms used by the Farnsworth family are large and some are interconnected via interior doors. Each bedroom was equipped with a sink adjacent to that room's fireplace—a feature that only one of the bedrooms still retains. The third floor consists of a single large attic room. The room features some ornamental detail (the stair newel posts) and historic steam radiators.

Shepard and Emma Farnsworth were active members of the Council Bluffs community. Shepard was a Mason, a member of the Elks, and an active member of the Republican Party, though he never ran for office. After his retirement in 1892, he evidently continued to suffer from an ongoing illness. He traveled to Hot Springs, Arkansas in January 1902, hoping a change in climate would bring health benefits. He died there of pneumonia on March 9, 1902. The widowed Emma remained in the house on Eighth Street as one of Council Bluffs well-known residents. Over the course of her life, she hosted meetings for community groups called the *Ladies' Reading Club* and the *Every Wednesday Club*,<sup>26</sup> and she helped organized social gatherings for the Presbyterian Church.<sup>27</sup> Whether chapters of a national organization or purely local organizations, they represent an increased interest in general self-improvement and education that characterized the late-19<sup>th</sup> century. She spent winters in Seattle and also apparently traveled regularly to visit family. She died in May 1921 while staying with her son Thomas in Los Angeles. Both she and Shepard are interred at Fairview Cemetery.<sup>28</sup>

Prior to Emma's death, she sold the house on Eighth Street to Judge John P. Tinley, one of Council Bluffs' leading attorneys, and his wife Margaret G. (Starr) Tinley. Judge Tinley was born and educated in the city, before relocating to Doon, Iowa, to practice law for eleven years. During this time, he served four terms as the town's mayor. Following one year in Seattle, Washington, Tinley returned to Council Bluffs in 1906 and established his law practice. He became one of the leaders of the Democratic Party in Iowa. He and Margaret married in 1892 and they had five children together.<sup>29</sup>

<sup>26</sup> Newspaper announcements do not explain the purposes of these groups. The activities of the *Ladies' Reading Club* seem obvious. Those of the *Every Wednesday Club*, however, are not as clear. The *Every Wednesday Club* in Chicago, Illinois for example, was devoted to the "study of literature;" that of Elgin, Illinois pursued the "study of literature, art, science, and current events; the club in Springfield, Illinois promoted "intellectual culture." All of the groups appear to have been organized by women. Henrotin, *U.S. Department of Labor*, 523-525.

<sup>27</sup> "The Every Wednesday Club..." Council Bluffs *Daily Nonpareil*; Tuesday, September 17, 1889; "The Presbyterian sociable..." Council Bluffs *Nonpareil*; Tuesday, February 22, 1877; "The Presbyterian sociable..." Council Bluffs *Nonpareil*; Friday, October 15, 1880; "The Presbyterian sociable..." Council Bluffs *Nonpareil*; Friday, November 17, 1882; "The Ladies' Reading Club..." Council Bluffs *Daily Nonpareil*; Friday, December 2, 1887.

<sup>28</sup> Field and Reed, *History of Pottawattamie County, Iowa*, 417-18; "Obituary. Mrs. S. Farnsworth," Council Bluffs *Daily Nonpareil*; Saturday, May 7, 1921; "Funerals," Council Bluffs *Daily Nonpareil*; Monday, May 9, 1921; "Funerals," Council Bluffs *Daily Nonpareil*; Saturday, May 14, 1921.

<sup>29</sup> Field and Reed, *History of Pottawattamie County, Iowa*, 1157-58.

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Shortly after acquiring the property, the Tinley family constructed the small garage at the southeast corner of the property, which first appears in a 1928 Sanborn fire insurance map. The Tinley family occupied the home until 1986. The current owner (as of 2017) purchased the home at auction in 1987. The house continues to serve as a single-family dwelling and as a significant example of a late-19<sup>th</sup> century Queen Anne residence designed by local architect Stiles E. Maxon. It reflects both the wealth and status of Shepard and Emma Farnsworth and of the premier status of the South Eighth Street neighborhood during the late 19<sup>th</sup> century. The Farnsworth house retains substantial integrity of location, design, materials, workmanship, feeling, and association, thus making it eligible for the National Register of Historic Places under Criterion C in the area of architecture.

*Stiles Ezra Maxon, Architect*

Stiles Ezra Maxon was born in Petersburg, New York on July 28, 1849, to parents William, a farm laborer, and Susannah Maxon.<sup>30</sup> The 1865 New York state census lists Maxon as a live-in servant of lawyer William R. Seriven.<sup>31</sup> In 1870, Maxon married Eliza M. Lane of Long Branch, New Jersey.<sup>32</sup>

Research has yielded no indication of the circumstances of his architectural training or the circumstances of his arrival in Council Bluffs. An 1882 article in the *Daily Nonpareil* explains that he arrived in the city two years prior and that he had previously “conducted the architectural business in the east.”<sup>33</sup> When he arrived in Council Bluffs, the city was enjoying a boom owing to increased railroad construction and the subsequent attraction of industry and commerce. Fortunately, the city was in need of numerous architects and contractors to construct businesses, houses, churches, and other buildings for the city’s burgeoning population. The 1882 article suggests that Maxon quickly established his reputation within the city. Initially, he worked as both a contractor and architect but in 1882 he retired as a contractor to focus on design work. He operated from an office on Broadway. Among his earliest projects were the W. W. Wallace House on 37 Bluffs Street (demolished), the J. W. Crossland’s business house on 374 Broadway (demolished), and the W. O. Jackson’s House on Fourth Street, all built between 1880 and 1882.<sup>34</sup>

Maxon’s practice continued to grow during the 1880s. In 1883 he completed plans for a new Masonic Temple building (508-510 West Broadway, demolished) and the Dohaney Opera House (554 West Broadway, destroyed by fire 1971), and, by 1889, he had designed well over twenty businesses, residences, schools, and churches in Council Bluffs alone.<sup>35</sup> These included the 1886 St. Paul’s Episcopal Church (Sixth Street, demolished

<sup>30</sup> “Late S.E. Maxon Buried,” *Daily East Oregon*, Pendleton, Oregon; Thursday, October 8, 1914; “New York State Census, 1855.” Database with images. *FamilySearch*. <https://familysearch.org>. Accessed October 28, 2017. County clerk offices, New York.

<sup>31</sup> “New York State Census, 1865.” Database with images. *FamilySearch*. <https://familysearch.org>. Accessed October 28, 2017. County clerk offices, New York.

<sup>32</sup> “New Jersey, Marriages, 1670-1980,” database with images, *FamilySearch*. <https://familysearch.org>. Accessed October 18, 2017, Styles E. Mason and Eliza M. Lane, 21 Aug 1870. Howell, Monmouth, New Jersey, United States, Division of Archives and Record Management, New Jersey Department of State, Trenton.; FHL microfilm 494,150.

<sup>33</sup> “The well known contractor...” Council Bluffs *Daily Nonpareil*; Tuesday, March 18, 1882.

<sup>34</sup> “The well known contractor...” Council Bluffs *Daily Nonpareil*; Tuesday, March 18, 1882.

<sup>35</sup> Transcript of Article About S.E. Maxon, Architect, Council Bluffs, Iowa, Photocopy of an article in a notebook/scrapbook at the Council Bluffs Public Library;; “Architect Maxon,” Council Bluffs *Daily Nonpareil*, August 11, 1888, 8; “Maxon is preparing the drawings for a number of new buildings,” Council Bluffs *Daily Nonpareil*, March 5, 1887, 5; “Plans are being prepared by Architect S. E. Maxon,” Council Bluffs *Daily Nonpareil*, April 30, 1887, 8; “The New Opera House,” Council Bluffs *Daily Nonpareil*, April 9, 1882, 8; “Notice to Contractors,” Council Bluffs *Daily Nonpareil*, September 26, 1888, 5; “Architect Maxon is engaged on the plans for four new six-room houses,” Council Bluffs *Daily Nonpareil*, August 11, 1888; “Local Matters: Another Dead-Lock,” Council Bluffs *Daily Nonpareil*, April 12, 1888, 5; “They Should Agree or Arbitrate,” Council Bluffs *Daily Nonpareil*, April 26, 1888; “S.E. Maxon presented a sketch of a hotel building,” Council Bluffs *Daily Nonpareil*, February 15, 1888, 8; “The plans are being prepared,” Council Bluffs *Daily Nonpareil*, April 30, 1887, 8; “A Mammoth Hotel,” Council Bluffs *Daily Nonpareil*, April 26, 1887; “The Federal Building,” Council Bluffs *Daily Nonpareil*, April 16, 1887; “Slate

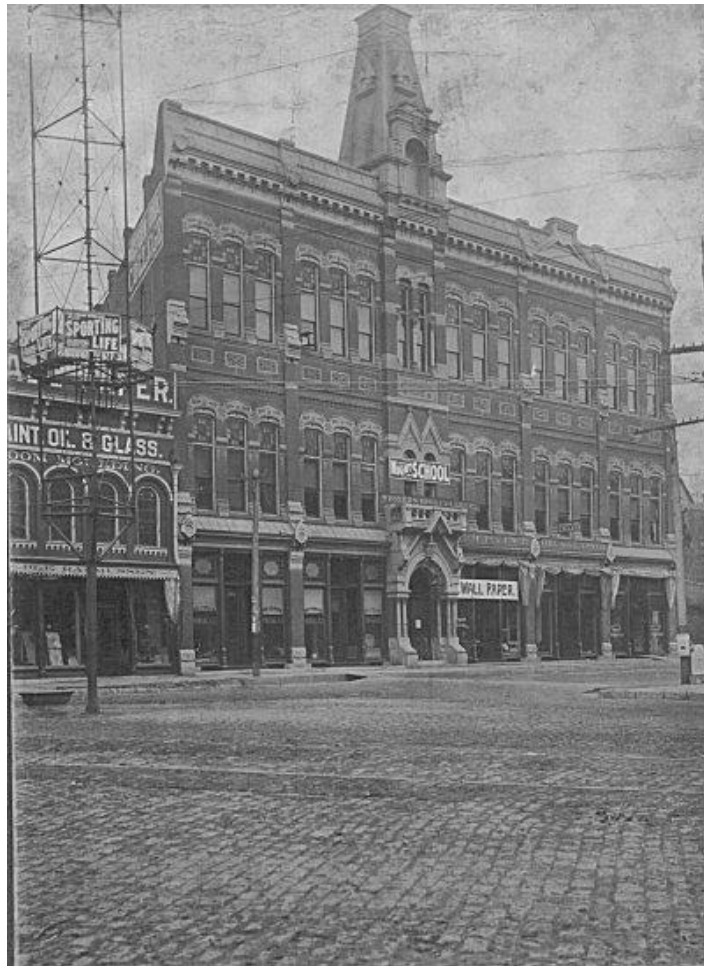
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1974) and the 1882 Neumayer's Hotel (208 West Broadway, demolished). New residences were also completed for I.A. Miller (805 Second Avenue, existing), E.L. Shugart (22 South Sixth Street, standing), Charles Waite (527 South Seventh Street, extensively altered), Ferdinand Wies (119 South Eighth Street, existing), Martin Hughes (903 South Third Street, existing, NR #84001310, 1984), John Danforth (107 Eighth Street, demolished), and O.P. Wickham (616 South Seventh Street, existing).<sup>36</sup> His clientele mostly consisted of wealthy business owners, men with "a large balance on the credit side of their bank accounts."<sup>37</sup> He also completed designs for the county courthouses of Fremont County (NR# 81000238, 1981) in 1889 and Adair (NR #81000224, 1980) and Monona (NR #81000257, 1980) counties in Iowa. All three courthouse buildings remain standing.



**Figure 2: The 1901 Masonic Temple Building at 508-510 West Broadway in Council Bluffs, designed Stiles Ezra Maxon. (demolished). (Courtesy of the Council Bluffs Public Library, Council Bluffs, Iowa).**

roof on the elegant new residence of Architect S. E. Maxon," Council Bluffs *Daily Nonpareil*, April 15, 1887; "Notice to Contractors," Council Bluffs *Daily Nonpareil*, September 3, 1888, 8; "S.E. Maxon is preparing plans for the enlarging of the McClurg cracker works," Council Bluffs *Daily Nonpareil*, August 4, 1886; "S.E. Maxon has staked off the ground," Council Bluffs *Daily Nonpareil*, May 3, 1889; "Local Matters," Council Bluffs *Daily Nonpareil*, May 22, 1889; "Northern Council Bluffs," Council Bluffs *Daily Nonpareil*, July 31, 1889, 5; "Council Bluffs Masonic Temple," Council Bluffs *Daily Nonpareil*, January 9, 1884, 8;

<sup>36</sup> Transcript of Article About S.E. Maxon, Architect, Council Bluffs, Iowa, Photocopy of an article in a notebook/scrapbook at the Council Bluffs Public Library.

<sup>37</sup> "Miller's Mansion," Council Bluffs *Daily Nonpareil*, February 16, 1886, 8.

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The breadth of Maxon’s work earned him the moniker as the city’s “principal architect.”<sup>38</sup> Simultaneously, he also established himself among the city’s business elites by securing a position on the Council Bluffs board of trade in 1885.<sup>39</sup> Much of Maxon’s work, including his home on Harrison Street, became showplaces for city leaders to publish in guidebooks and other promotional material.<sup>40</sup>

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<sup>38</sup> Transcript of Article About S.E. Maxon, Architect, Council Bluffs, Iowa, Photocopy of an article in a notebook/scrapbook at the Council Bluffs Public Library.

<sup>39</sup> “A New Board of Trade,” Council Bluffs *Daily Nonpareil*, December 16, 1885, 8.

<sup>40</sup> John C. Small, *The City of Council Bluffs. Pottawattamie County, Iowa*. Council Bluffs, IA: John C. Small, 1898; J.P. Craig, R. A. Messervey, and F.H. McMillen, *Council Bluffs, Iowa, Illustrated* reprinted. Council Bluffs, IA: Pottawattamie County Historical Society, 198,

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At the same time, Maxon's work extended beyond Council Bluffs. In 1888, he opened an office across the Missouri River in Omaha, Nebraska where he completed residential projects, including the Joel N. Cornish mansion at 1404 South 10<sup>th</sup> Street (existing).<sup>41</sup> In May of 1890, he formed a short-lived partnership with Canadian architect Jean-Baptiste Louis Bourgeois, who is most famous for designing the Bahá'í House of Worship in Wilmette, Illinois (NR #78001140, 1978).<sup>42</sup> That summer, the firm added Henry Collier Cooke, who was born in England and trained in Italy. Cooke had recently immigrated to the U.S., coming to Iowa before ultimately settling in Houston, Texas, where he designed the 1907 William R. Nash House (NR# 90001293, 1990) and the Macatee Building (NR# 84001806, 1984, demolished 1991). Cooke also completed projects in Galveston, Texas, including the 1893 James S. Waters House (listed as part of the East End National Historic Landmark District, #75001979, 1976). By the end of September 1900, the firm discontinued advertising in the *Omaha World-Herald*, likely indicating the end of their collaboration. The following year, the firm of Bourgeois, Nitchner & Cooke shows up in listings in Galveston, Texas, where Cooke had relocated.<sup>43</sup> Around 1892, Maxon's career led him to Portland, Oregon, where he continued practicing architecture. He died in 1914 at his home, southwest of Pendleton, Oregon.<sup>44</sup>



Figure 3: The Joel N. Cornish House, designed by Stiles Ezra Maxon, located on South 10<sup>th</sup> Street in Omaha. 1977. (Meyer Collection; Omaha City Planning Department. Photo available at E-Nebraska History, <http://e-nebraskahistory.org>).

<sup>41</sup> Murphy, David. "Stiles Ezra Maxon (1849-1914), Architect," in David Murphy, Edward F. Zimmer, and Lynn Meyer, comps. *Place Makers of Nebraska: The Architects*. Lincoln: Nebraska State Historical Society, January 6, 2017. [http://www.e-nebraskahistory.org/index.php?title=Stiles Ezra Maxon \(1849-1914\), Architect](http://www.e-nebraskahistory.org/index.php?title=Stiles_Ezra_Maxon_(1849-1914),_Architect). Accessed February 3, 2017.

<sup>42</sup> Advertisement – "Maxon and Bourgeois," *Omaha Daily World-Herald*; Tuesday Evening, May 6, 1890, 8.

<sup>43</sup> Advertisement – "Maxon, Bourgeois & Cooke," *Omaha Daily World-Herald*, Wednesday Evening, August 13, 1890; Pelz, Matthew. Recorded Texas Historic Landmark application for James S. Waters House, Galveston, Texas. Marker Number 18526, Texas Historical Commission, Austin, Texas.

<sup>44</sup> "Late S.E. Maxon Buried," *Daily East Oregonian*, Pendleton, Oregon; Thursday, October 8, 1914.

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Maxon typically utilized Queen Anne design elements: asymmetrical facades, multiple porches and gables, and decorative chimneys.<sup>45</sup> Business buildings he designed were usually constructed of pressed brick and featured heavy ornamentation, while the homes he constructed were often made of wooden clapboards that featured a variety of millwork and variegated shingle patterns.

*Additional Historic Context: Development of Council Bluffs and South Eighth Street Neighborhood*

The land that became the state of Iowa and the city of Council Bluffs was acquired by the United States as part of the 1803 Louisiana Purchase. By the mid-1820s, the area around Council Bluffs housed fur trading posts and a U.S. Army outpost. From 1837 to 1847, Potawatomi Indians settled in the area after being forced out of the lower Great Lakes region.

The first major period of European-American settlement occurred between 1846 and 1852 with the settlement of Mormon pioneers. In 1846, Brigham Young and his congregation stopped along the banks of the Missouri River in the Omaha and Council Bluffs region. While many Mormon pioneers settled on the west side of the river at Winter Quarters (the present-day Florence neighborhood of Omaha, Nebraska), those pioneers that remained on the Iowa side of the river established a settlement named Kaneshville in 1848.

While intended as a temporary settlement, Kaneshville residents nevertheless put down more permanent roots as the community grew into a supply point for western migrants following prominent emigrant trails, such as the Oregon Trail and the Mormon Trail, during the 1850s. In 1853, the Iowa legislature officially changed the name of Kaneshville to Council Bluffs and incorporated it as a city. The city developed slowly throughout the 1850s until the discovery of gold at Pike's Peak in the Rocky Mountains in 1859 when Council Bluffs also became an important provisional stop for those heading west seeking gold. Shortly after the close of the Civil War in 1865, five railroad lines were connected to Council Bluffs, spurring further development in the community as real estate speculators, businessmen, and other migrants took up residence in the city, attracted by the city's commercial growth. By 1880, it had three stockyards, three meat packing plants, three flour mills, a cigar factory, 26 doctors, 28 law firms, three music halls, an opera house, and 20 saloons.<sup>46</sup> By 1889, the city had six banks, including the First National Bank, where Farnsworth was cashier.<sup>47</sup>

As Council Bluffs' population continued to rise throughout the 1860s, from just over 2,000 to over 10,000 by 1870,<sup>48</sup> residential districts developed and expanded to meet the needs of the growing population. By 1869, small one-story gable-roofed cottages and larger two-story dwellings with hipped or gabled roofs dotted the South Eighth Street neighborhood. The construction of a railroad bridge across the Missouri River in 1872, and the 1875 Supreme Court decision to locate the eastern terminus of the Union Pacific Railroad in Council Bluffs, sparked the continued development of the area as a premier residential district. The population of the city during this time grew from 10,200 to 18,063 by 1880.<sup>49</sup>

The numerous railroad lines in Council Bluffs established the city as a transportation hub and attracted industry and commerce. The 1880s saw explosive growth in city services, businesses established, migration to the city, and further infrastructural improvements. Indeed, the *Daily Nonpareil*—the local newspaper—announced in 1882 that Council Bluffs had “the making of one of the largest and most important business centers in the entire West.”<sup>50</sup> It was during this period that South Eighth Street saw its largest period of growth:

<sup>45</sup> “Plans are being prepared by Architect S.E. Maxon,” Council Bluffs *Daily Nonpareil*, April 30, 1887; “Notice to Contractors,” Council Bluffs *Daily Nonpareil*, September 6, 1888, 3.

<sup>46</sup> Rogers, Leah D. “National Register of Historic Places Nomination, Park/Glen Avenues Historic District.” Council Bluffs, Pottawattamie County, Iowa. National Register #10000160. February 2010. Section 8, page 42

<sup>47</sup> *Council Bluffs City Directory*. (Omaha, NE: Frank Orff Publishing Co.: 1889), 30

<sup>48</sup> *Council Bluffs, Iowa: Demographics*. Wikipedia [https://en.wikipedia.org/wiki/Council\\_Bluffs,\\_Iowa](https://en.wikipedia.org/wiki/Council_Bluffs,_Iowa), accessed 10/28/2017.

<sup>49</sup> *Ibid.*

<sup>50</sup> “A Boom for the Bluffs,” Council Bluffs *Daily Nonpareil*, April 9, 1882, 8.

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between 1880 and 1889, 26 homes were constructed in the neighborhood. The proximity to the Council Bluffs city center coupled with neighborhood amenities like churches and schools made the area increasingly attractive and the city continued to grow throughout the late 19<sup>th</sup> century. During the period ending in 1900, the city's population had grown to almost 26,000.<sup>51</sup>



Figure 4: A view of South Eighth Street as it appeared in 1900. (Courtesy of the Council Bluffs Public Library, Council Bluffs, Iowa).

<sup>51</sup> Council Bluffs, Iowa: Demographics. Wikipedia [https://en.wikipedia.org/wiki/Council\\_Bluffs,\\_Iowa](https://en.wikipedia.org/wiki/Council_Bluffs,_Iowa), accessed 10/28/2017.

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**Archaeological Statement**

The potential for any prehistoric or historic archaeological remains within the property boundary was not assessed as part of the present National Register nomination.

**Sanborn Maps**

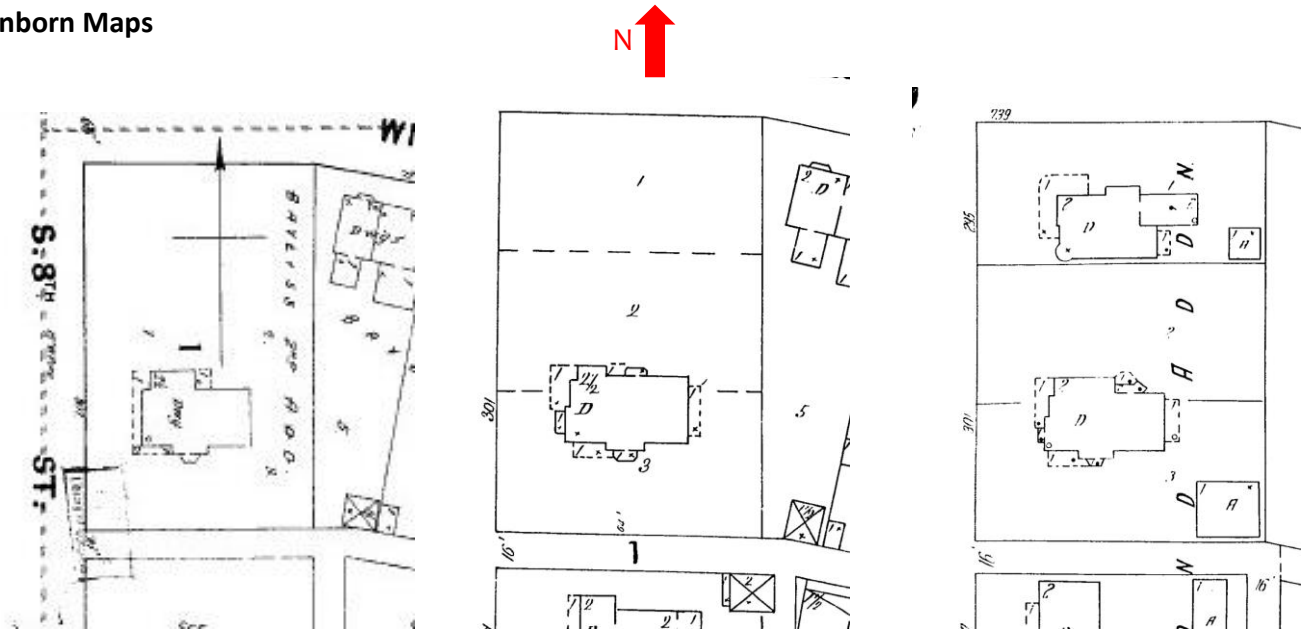


Figure 5: Sanborn Maps for the property from 1891 (left), 1896 (center), and 1928 (right). The observable changes in the configuration of the house and property are:

- 1) The subdivision of the lots between 1891 and 1896 and the subsequent development of the northernmost lot by 1928.
- 2) The addition of a porch on the rear (eastern) elevation between 1891 and 1896. As the rear entrance is original, some original means of access must have gone undocumented in the 1891 map.
- 3) The construction of the garage between 1891 and 1928.



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January 6, 2017.

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**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): \_\_\_\_\_

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**10. Geographical Data**

Acreage of property 0.40 USGS Quadrangle \_\_\_\_\_

(Use either the UTM system or latitude/longitude coordinates. Delete the other.)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

1.	Latitude	<u>41.2589</u>	Longitude	<u>-95.8560</u>
2.	Latitude	<u>41.2585</u>	Longitude	<u>-95.8560</u>
3.	Latitude	<u>41.2585</u>	Longitude	<u>-95.8554</u>
4.	Latitude	<u>41.2589</u>	Longitude	<u>-95.8554</u>

**OR**

**UTM References**

Datum (indicated on USGS map): \_\_\_\_\_

\_\_\_ NAD 1927 or \_\_\_ NAD 1983

1.	Zone	_____	Easting	_____	Northing	_____
2.	Zone	_____	Easting	_____	Northing	_____
3.	Zone	_____	Easting	_____	Northing	_____
4.	Zone	_____	Easting	_____	Northing	_____

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

The boundaries for the listing match the existing boundaries of the property on which the house sits. The nominated property is situated in Block 1 of Bayliss' Second Addition, Lots 1 and 2, fronting the east side of South Eighth Street in Council Bluffs, Iowa. The property is rectangular, and nearly square. The boundaries run 131 feet southward along s. Eighth Street before turning eastward and running 132 feet. Turning northward, the boundaries run 131 feet. The 132-foot-long northern boundary connects the western and eastern boundaries. This includes all of the land associated with the property following a nineteenth-century subdivision.

**Boundary Justification** (Explain why the boundaries were selected.)

Between 1891 and 1896, the original lot was subdivided into three lots. The boundaries of this nomination include the southern two lots, which constitute all of the property associated with the Shepard and Emma Farnsworth House after that early subdivision. The northern lot, which was developed between 1896 and 1928, is not included in this nomination.

Farnsworth, Shepard and Emma House  
**Name of Property**

Pottawattamie County, Iowa  
**County and State**

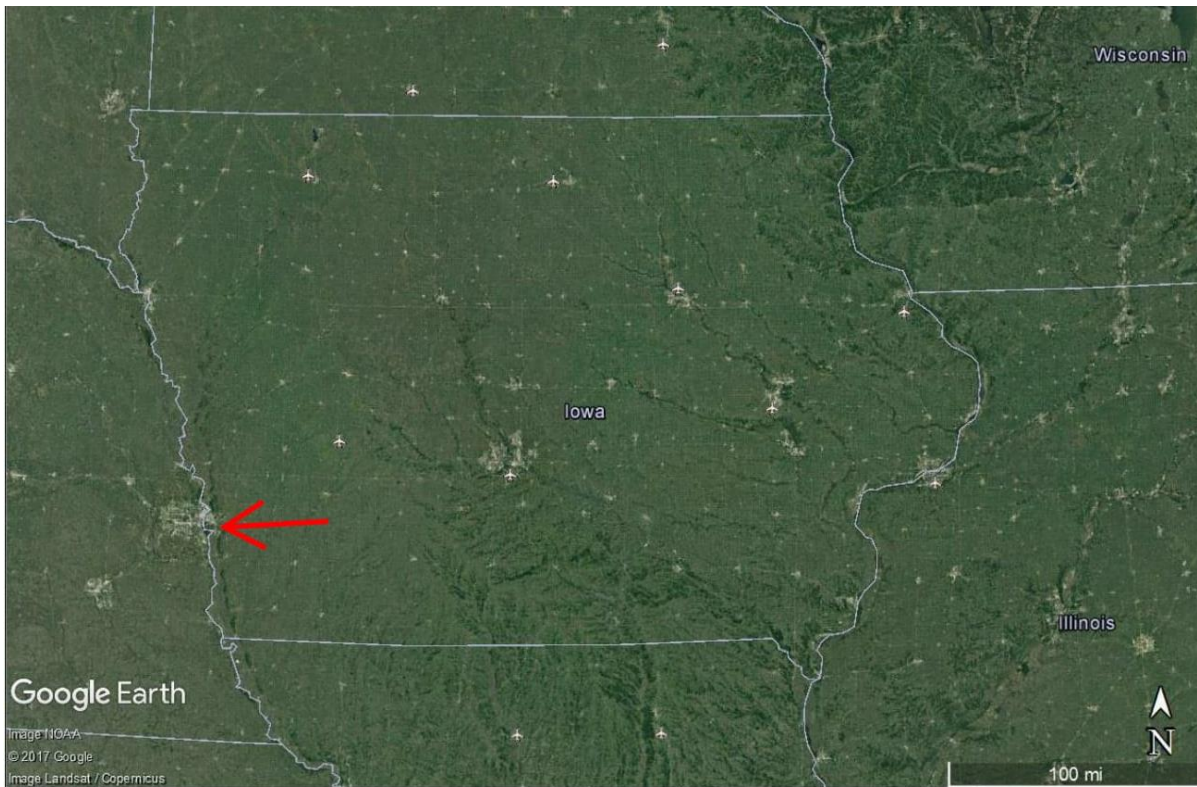
**11. Form Prepared By**

name/title Patrick Thompson, Kristine Gerber, and Matthew Pelz  
organization Restoration Exchange Omaha date 11/29/2017  
street & number 3902 Davenport St telephone 402.679.5854  
city or town Omaha state NE zip code 68131  
email mattpelz@gmail.com

**Additional Documentation**

Submit the following items with the completed form:

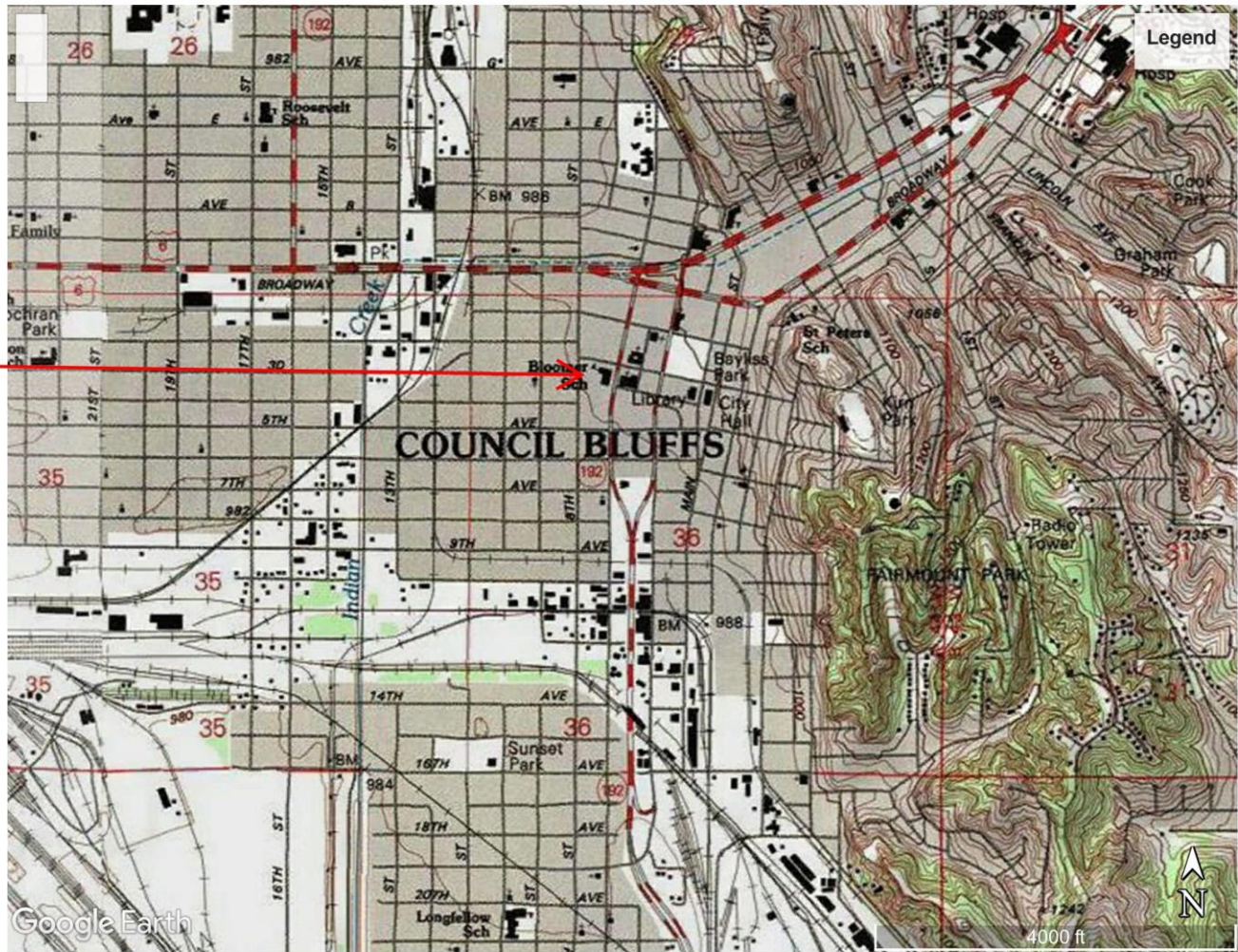
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Additional items:** (Check with the SHPO for any additional items.)



**Map 1 - Map of Iowa, with General Location of Council Bluffs Indicated by Red Arrow. Source: Google Earth. Accessed November 28, 2017.**

Farnsworth, Shepard and Emma House  
Name of Property

Pottawattamie County, Iowa  
County and State

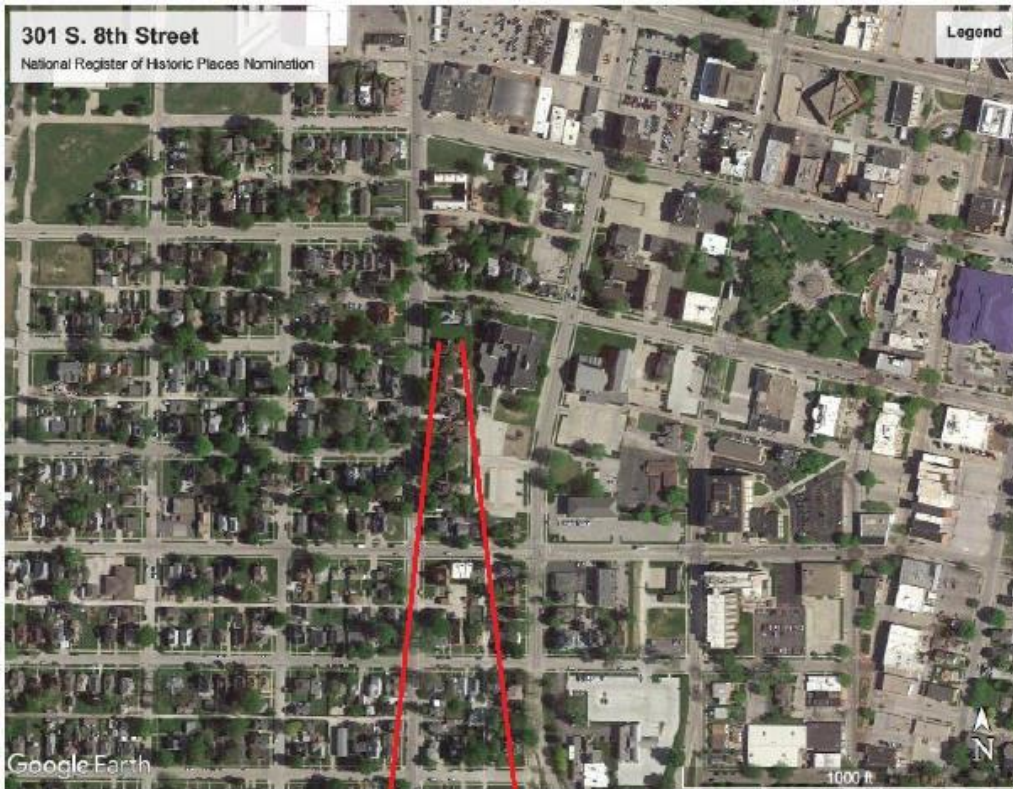


Map 2 - Detail of Council Bluffs North 1:24,000 Topographic Map, with the General Location of [301 South Eighth Street, Council Bluffs, Iowa](#) indicated by Red Arrow. Source: Google Earth. Accessed November 28, 2017.



Farnsworth, Shepard and Emma House  
**Name of Property**

Pottawattamie County, Iowa  
**County and State**

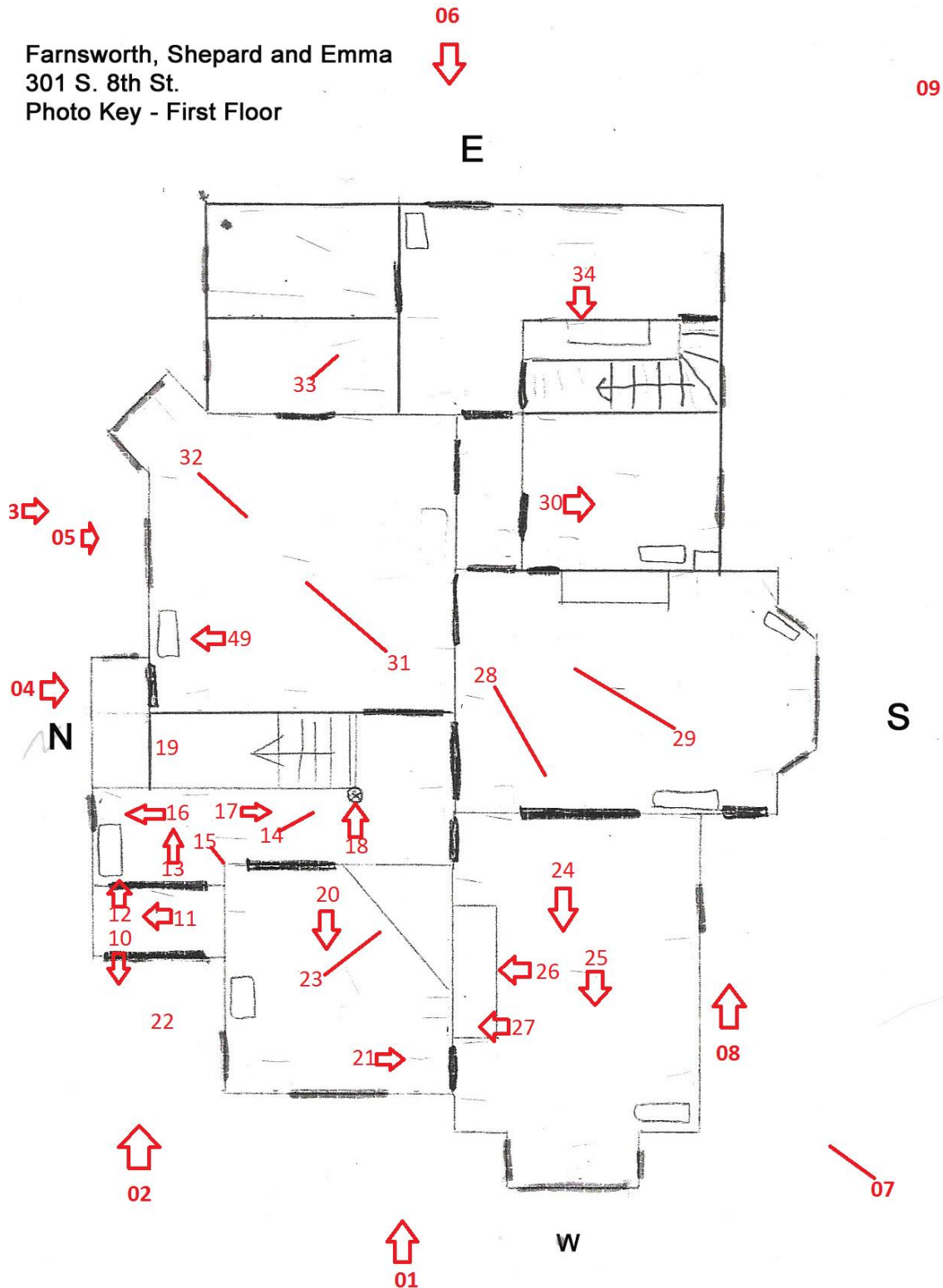


Map 3 - Google Earth Maps Indicating the Location of 301 South Eighth Street, Council Bluffs, Iowa Indicated by Red Lines. Source: Google Earth. Accessed November 3, 2017.

Farnsworth, Shepard and Emma House  
Name of Property

Pottawattamie County, Iowa  
County and State

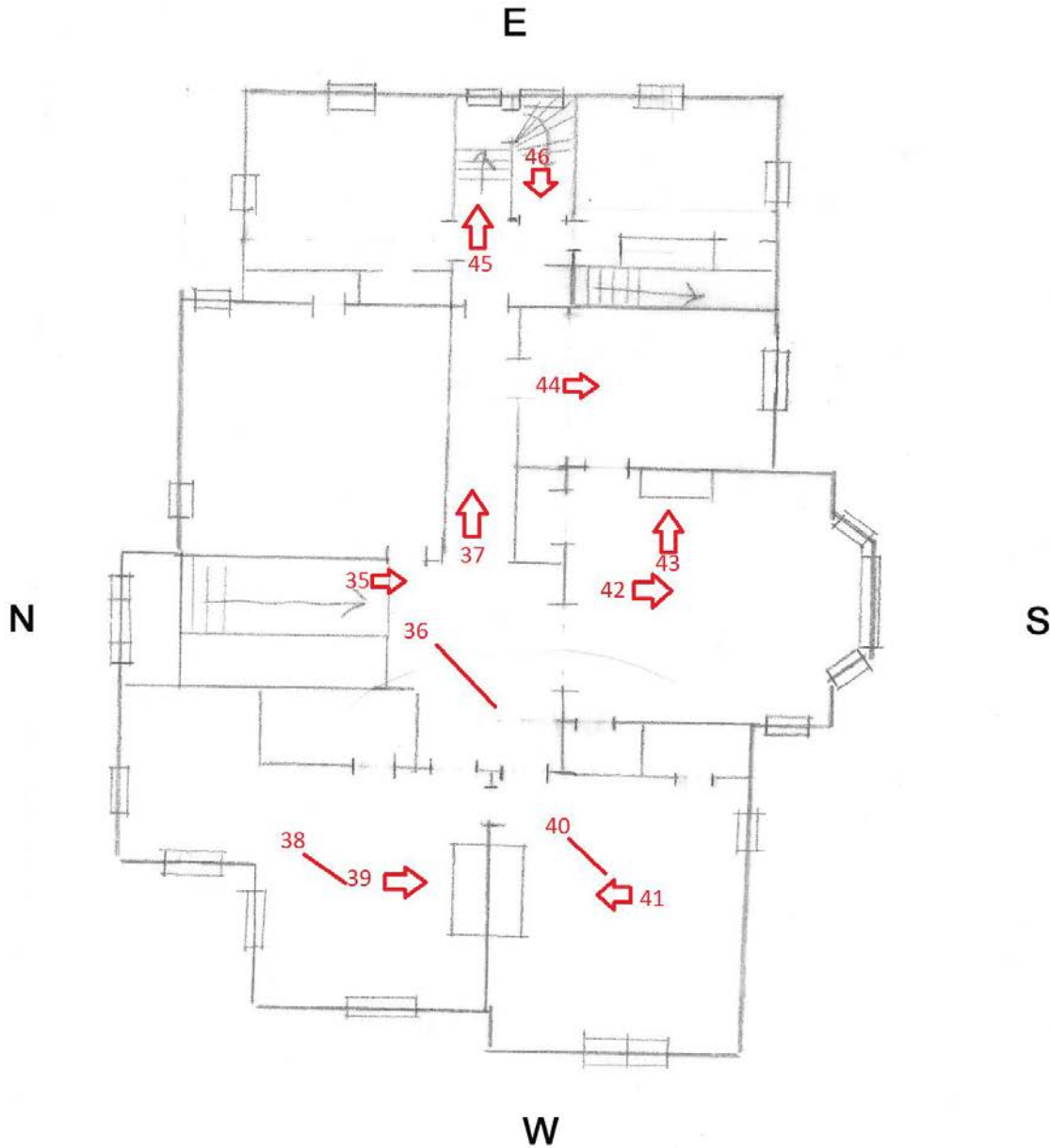
Farnsworth, Shepard and Emma  
301 S. 8th St.  
Photo Key - First Floor



Farnsworth, Shepard and Emma House  
Name of Property

Pottawattamie County, Iowa  
County and State

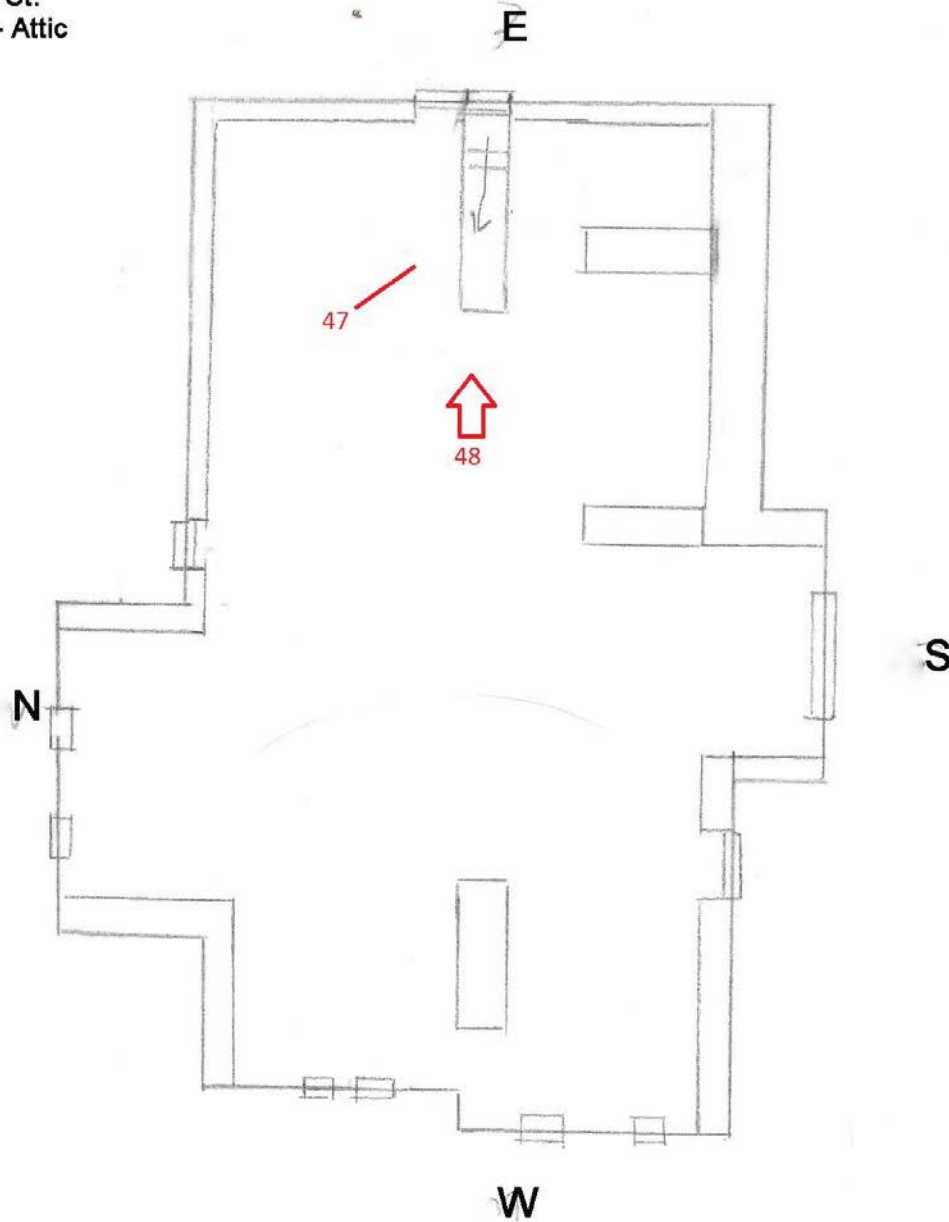
Farnsworth, Shepard and Emma House  
301 S. 8th St.  
Second Floor - Photo Key



Farnsworth, Shepard and Emma House  
Name of Property

Pottawattamie County, Iowa  
County and State

Farnsworth, Shepard and Emma House  
301 St. 8th St.  
Photo Key - Attic



Farnsworth, Shepard and Emma House  
**Name of Property**

Pottawattamie County, Iowa  
**County and State**

### 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 Shepard and Emma Farnsworth House

City or Vicinity Council Bluffs County Pottawattamie State Iowa

Photographer Patrick Thompson Date Photographed August 2017

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

- 01 of 51 West Façade, facing east
- 02 of 51 West Elevation Porch Detail, facing east
- 03 of 51 North Elevation, facing south
- 04 of 51 North Elevation Detail, facing south
- 05 of 51 North Elevation Porch, facing south
- 06 of 51 East Elevation, facing west
- 07 of 51 South Elevation, facing northeast
- 08 of 51 South Elevation Porch, facing east
- 09 of 51 Detached Garage, facing southeast
- 10 of 51 Front Doors, facing west
- 11 of 51 Vestibule South Wall, facing north
- 12 of 51 Vestibule Doors, facing east
- 13 of 51 Entrance Hall, facing east
- 14 of 51 Entrance Hall, facing southwest
- 15 of 51 Entrance Hall Corner, facing southwest
- 16 of 51 Entrance Hall North Window, facing north
- 17 of 51 Entrance Hall Carpet, facing south
- 18 of 51 Newel Post Detail, facing east
- 19 of 51 Staircase Landing, facing north
- 20 of 51 Reception Room, facing west
- 21 of 51 Reception Room Door Detail, facing south
- 22 of 51 Front Doors and Reception Room Walkout Window, facing southeast
- 23 of 51 Reception Room Fireplace, facing southeast
- 24 of 51 Sitting Room, facing west
- 25 of 51 Sitting Room Plaster Ceiling, facing west
- 26 of 51 Sitting Room Fireplace, facing north
- 27 of 51 Sitting Room Fireplace Tile, facing north
- 28 of 51 Morning Room, facing southwest
- 29 of 51 Morning Room, facing northeast
- 30 of 51 First Floor Bathroom, facing south
- 31 of 51 Dining Room, facing northeast
- 32 of 51 Dining Room, facing southwest
- 33 of 51 Butler's Pantry, facing southeast
- 34 of 51 Kitchen Stove Tile Detail, facing west
- 35 of 51 Cross Hall from Stairs, facing south
- 36 of 51 Cross Hall, facing southwest
- 37 of 51 Hallway off Cross Hall, facing east

Farnsworth, Shepard and Emma House  
**Name of Property**

Pottawattamie County, Iowa  
**County and State**

- 38 of 51 Bedroom 1, facing southwest
- 39 of 51 Bedroom 1 Fireplace, facing south
- 40 of 51 Bedroom 2, facing southwest
- 41 of 51 Bedroom 2 Fireplace, facing north
- 42 of 51 Bedroom 3, facing south
- 43 of 51 Bedroom 3 Fireplace, facing east
- 44 of 51 2<sup>nd</sup> Floor Bathroom, facing south
- 45 of 51 Staircase to Third Floor and Servants Doorways, facing east
- 46 of 51 Third Floor Staircase, facing west
- 47 of 51 Third Floor Staircase Spindles, facing southeast
- 48 of 51 Third Floor, facing east
- 49 of 51 Radiator in the Kitchen, facing north
- 50 of 51 Streetscape on East Side of South Eighth Street
- 51 of 51 Streetscape on West Side of South Eighth Street

**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.







































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CHRIS KRAMER, ACTING DIRECTOR

May 14, 2018

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IOWA HISTORICAL  
FOUNDATION

J. Paul Loether, Deputy Keeper and Chief  
National Park Service  
National Register of Historic Places  
1849 C Street, NW, Mail Stop 7228  
Washington, DC 20240



Dear Mr. Loether:

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

**Farnsworth, Shepard and Emma House**

The Farnsworth House is eligible for the National Register of Historic Places under Criterion C due to its significance at the local level in the area of architecture. The house, designed by Council Bluffs architect Stiles Ezra Maxon, is an excellent example of Queen Anne residential architecture with a high level of integrity. Some of the house's character-defining features include projecting bays, patterned siding, carved spindlework, corbelled chimneys, stained and leaded glass sashes, and turned wood porch roof supports. Maxon's residential designs, predominantly in variations of the nationally-popular Queen Anne style, were sought after by wealthy residents. Shepard Farnsworth, cashier of the First National Bank of Council Bluffs, was one such wealthy resident who solicited Maxon to design a Queen Anne-style home at 301 South Eighth Street in 1885. The period of significance is 1886, the date the house was completed and occupied by the Farnsworths.

Thank you for your consideration.

Sincerely,

A handwritten signature in blue ink that reads "Laura Sadowsky".

Laura Sadowsky  
State Historian and National Register Coordinator  
State Historical Society of Iowa

Enclosures.