

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 92000006

Date Listed: 2/12/92

Stoner, Thomas I., House
Property Name

Polk
County

IA
State

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Beth Beland
Signature of the Keeper

2/12/92
Date of Action

=====
Amended Items in Nomination:

Item #7, Materials:

The most accurate description of the roof material is ceramic tile rather than terra cotta. This information was provided by Lisa Linhart of the IA SHPO staff.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

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**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Thomas I. Stoner House
other names/site number The Highlands

2. Location

street & number 1030 56th Street not for publication
city, town Des Moines vicinity
state Iowa code IA county Polk code 153 zip code 50311

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u> </u>	<u> </u> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

[Signature]
Signature of certifying official

12/11/91
Date

State Historical Society of Iowa
State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I hereby, certify that this property is:

entered in the National Register.

See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed for the National Register.

other, (explain:)

[Signature]

2/12/92

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions

Domestic/single dwelling

Current Functions

Domestic/single dwelling

7. Description

Architectural Classification

Late 19th & 20th Century Revivals

Other: Spanish Eclectic

Materials

foundation brick

walls brick

roof terra cotta

other stone

Describe present and historic physical appearance.

See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance

Architecture

Period of Significance

1931

Significant Dates

1931

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Wetherell and Harrison

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

9. Major Bibliographical References

See continuation sheet

Previous documentation on file (NPS):

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

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property less than one acre

UTM References

A

Zone Easting Northing

C

B

Zone Easting Northing

D

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

11. Form Prepared By

name/title Barbara Beving Long, consultant

organization Four Mile Research Company date July 4, 1991

street & number 315 N. Elm Street telephone 319-547-4344

city or town Cresco state Iowa zip code 52136

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Located on an eminence overlooking Waveland Golf Course in Des Moines, the Thomas I. Stoner House is a fine, essentially unaltered example of the Spanish Eclectic Style. As such, it well reflects the interests and pursuits of its original owner, interior decorator, suburban developer and outdoor advertising businessman Thomas I. Stoner. Identifying features from the Spanish Eclectic style include the multi-level gabled tile roof, shallow overhang, prominent arched windows above the doorway, dramatic carved stone entryway, spiral columns, decorative wrought iron window grills, and the presence of Spanish, Moorish, and Renaissance detail.

The style is a rare representation in Des Moines. The few other examples are more modest and less sophisticated. In particular, the detailed stonework and balanced massing with side wings (recalling Italian Renaissance Revival houses) set the Stoner House apart from similar less ambitious designs. As befits an interior designer's house, elements of the interior are unusual and continue the Spanish flavor of the exterior. Important elements include the dramatic full-height reception hall, doorway lunettes, and stone fireplace. Designed by the Des Moines architectural firm of Wetherell and Harrison in 1931, the Stoner House embodies stylistic preferences associated with the early 20th century.

The two story house occupies an uneven corner lot, which allows access to a double garage at the rear basement level. The irregular site also affords good light for the south facing basement level windows. There are no other buildings on the site.

Warm blond brick and light colored stone compliment the russet tone (with blue and yellow) of the handsome clay tile roof. The gable-side configuration of the main roof nicely displays the tile, which is also used on the lower south gabled wing, the small flat-roofed side front bay, and the centered gabled section above the projecting entry. Asphalt shingle is used on the north shed-roofed enclosed porch which has blond asphalt shingle siding in a brick pattern.

At first glance, the house appears to be quite symmetrical, but it actually consists of well balanced, similar masses. For example, the south wing is gabled and has attractive multiple pane French doors with transoms, while the balancing north porch has a shed roof and a series of pleasing round arched openings. Similarly, the bay located to the right of the centered entry balances well

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with the French doors left of the entrance. And, although the house appears to be essentially rectangular, the south wing actually extends some 12 feet beyond the principal walls.

Ornamentation in painted wood and in stone provides important stylistic references. Especially notable is the elaborate stone door surround. Spiral engaged columns having Ionic capitals flank the wood door, which has vertical wood panels and a centered leaded glass window. The flat-topped pediment displays heavy moulding, dentils, scrollwork, and a carved floral panel. A centered shield contains the initials "S" and "H," presumably referring to the Stoner House. The spiraled column effect of the entry is repeated at the large French doors by means of simple turned wood columns.

The Stoner House displays elements found on other houses with Spanish Eclectic and Italian Renaissance stylistic influences. Features associated with the former style include the materials used (brick, tile, stone), the ornamentation concentrated about the entrance, and the gabled roofline. But there are also Italian Renaissance elements: paired widely spaced brackets, two lower wings at either end of the facade, and the full length first story windows. The Stoner House lacks the characteristic hipped roof typically associated with this style.

Window shapes are quite varied and pleasing. Of particular note are the three round arched windows in the front facing additional gable and the four full height French doors that light the sun room on the south side of the house. These (and others) have small leaded glass panes. Other shapes include narrow round arched rear staircase windows, a lancet window on the south side of the entry vestibule, a small rectangular light (with diamond pattern panes) just north of the entry door, the ample bay window with transom having vertical mullions, and large multiple pane double casement windows of the first floor bedroom. These varied window types enrich and enliven the facades. Wrought iron details (original freestanding lampposts, grills at the sun room windows) and small stone panels displaying bas relief urns further contribute to the rich and exotic effect.

The additional gable and its windows (above the projecting entry vestibule) prepare one for the two story "reception hall" that dominates the interior. This exceptional space contains a balcony that overlooks the hall and provides access to two flanking upper level bedrooms (each with own bath). Below the curving balcony (with wood dentil moulding and alternate squared and twisted

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balusters) is a tan smooth stone fireplace. It has a stone and ceramic tile hearth, small moulded mantle with simple brackets, and a shield with a carved ship above the mantle.

Four rooms open off the 15x23' reception hall (or living room), and each has a lunette executed in a light brown palette and capably handled. The artist for the lunettes was a long time employee of Stoner's decorating company, German-born and -trained John Storm. The lunette over the entrance to the sun room (originally known as the Venetian Room) depicts Ferdinand before Queen Isabella, as befits a Spanish-inspired house. At the card room (also known as the den and the music room), the three Wise Men preside. Gracing the dining room entrance is the Last Supper, and the allegorical figure for Hope crowns the bedroom entrance.

Storm was also apparently responsible for the several murals that ornamented some of these rooms. Because of their deteriorated condition and chipping appearance, they were painted over sometime between 1959 and 1965. Scenes of Versailles adorned the dining room, of Venice in the Venetian or sun room. The basement recreation room had Indian scenes and motifs. The remaining mural is located in the south upper story bath where over a recessed tub are flamingos in a lush tropical setting and a Baroque fountain complete with cherub.

Details and materials of the interior reflect the owner's keen interest in interior detail and in imparting a Mediterranean flavor to his home. Contributing to this atmosphere are the leaded glass windows (opening from the bedrooms onto the reception hall below), metal wall light fixtures, and various sculpture niches. In addition, six heavy dark wood beams run the length of the hall space (from east to west). Two even larger beams run north-south and have carved consoles at the ends and decorated painted detail that conveys a medieval impression. The effect sought and achieved is exotic and distinctive.

Recent exterior alterations are minor and include a front storm door and replacement garage doors. (The original wood storm windows continue to be used.) Sometime between 1965 and 1987 a previous owner added a small (16x16') and unintrusive greenhouse to the side rear of the house and an unattached wood deck to the north. A small sculpture of a maiden pouring from an urn is located at the north end of the lot and is part of the original Stoner landscaping. The Stoners had a croquet court, screened "tea

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house," goldfish pond, and other landscaping features which have long been gone.

Within a few years of construction (or perhaps during construction), the Stoners made some changes to the house, according to their son. At the north end an enclosed porch was added which balances extremely well with the south wing. Its large windows have round arched transoms that harmonize with other window shapes. The Stoners also added a small breakfast room (9x9'6") behind this enclosed porch around 1940. And they installed the small front bay for the card room, since the space seemed rather small. The bay replaced two narrow multiple pane windows having transoms. In addition, since the sun room is not shown as extending beyond the principal wall surface on the original tracings, the Stoners must have decided to extend this room south (around 12') at the time of construction or shortly thereafter. The north and south wings contribute effectively to the Italian Renaissance massing of the design. The completed house differed slightly from the original tracings, reflecting the decorating and construction expertise of the owner.

The interior is relatively unaltered, save the murals that were deteriorated and thus painted over sometime between 1959 and 1965. Some track lighting and a ceiling fan have been added since 1987, appropriate replacement ceramic floor tile is found in the sun room, the plaster walls of the hall (which simulate stone) have been painted, and some bathroom fixtures are not original. The kitchen and breakfast room have been modernized, although the original kitchen cabinets remain.

The house was among the first in the neighborhood and enjoyed a large lot strewn with mature elm trees. Now houses of more recent construction are nearby, for the 1965-87 owner sold off lots, and the elms succumbed to Dutch elm disease. The unimpeded view of one of the city's most popular and attractive golf courses remains.

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The Thomas I. Stoner House is an excellent, virtually unaltered example of the Spanish Eclectic Style. As such, it well reflects the interests and pursuits of its original owners, interior decorator, suburban developer and outdoor advertising businessman Thomas I. Stoner and his wife Ruth. Details and materials of the interior reflect the owner's keen interest in interior detail and in imparting a Mediterranean flavor to his home. The style is a rare representation in Des Moines, where most other examples are more modest and less sophisticated. In particular, the detailed stonework and balanced massing with side wings (recalling Italian Renaissance Revival houses) set the Stoner House apart from similar designs.

Designed by the Des Moines architectural firm of Wetherell and Harrison in 1931, the Stoner House is significant under Criterion C, for it possesses the distinctive characteristics of an important early 20th century stylistic revival, the Spanish Eclectic Style. In addition, the house displays high artistic values, for it properly expresses design principles associated with the Spanish Eclectic (and to some extent the Italian Renaissance) style.

Although the contribution of Stoner to the development of a progressive and commercially successful approach to outdoor advertising in Iowa seems strong and worthy of recognition, he did not live in this house during the pivotal years of his active leadership in that field of commerce. The house is therefore not being nominated now under Criteria A or B.

Thomas I. Stoner was born in Pennsylvania in 1868 but moved with his family to a farm near Prairie City, Iowa when he was a baby. Stoner was a self-made man. Following rudimentary schooling, he struck out on his own at the age of 13. He found work painting buildings, whitewashing school houses. In the 1880s he came to Des Moines and worked for painting contractors and decorators, then established his own business, "T.I. Stoner, Decorator."¹

Stoner was a good and ambitious businessman, and in the late 19th century the firm received a number of important contracts with the State. According to his autobiography, these included painting all the buildings at the State Fairgrounds and interior work as well as

¹T.I. Stoner, In My Time (Des Moines: by the author, 1948), p.95.

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gilding the dome of the State Capitol in Des Moines. By the turn of the century the business was known as Stoner Decorating Studio, and Stoner Wall Paper Company had also been added. As a natural adjunct to the decorating business, Stoner bought old commercial buildings (such as the Shops Building at 8th and Walnut in Des Moines) remodeled them and then was able to sell them at a profit. (A still later financially successful venture was the Stoner Piano Company.)²

The painting business involved decorating interiors and painting exteriors but also painting advertising signs. Many of these were painted on blank brick walls of commercial buildings. Stoner was a leader and innovator in the field of outdoor advertising in Iowa, and in 1904 he built and painted his first "bulletin board" in Des Moines. Soon he was buying out competitors, beginning with C.E. McCray in 1911. The Stoner-McCray System acquired Billy Moore's old fashioned bill posting operation in c. 1912, the Leonard Fowler Company in c. 1918, and the Des Moines Bill Poster Company in 1920. Eventually Stoner dominated Des Moines and Iowa outdoor advertising and, through his Interstate Advertising Company, had operations in a dozen midwestern states. As part of the growing "bulletin board" business, Stoner bought dozens of small parcels across Des Moines.³

Stoner was active in promoting and building as attractive outdoor advertising displays as possible. He shrewdly sought a progressive local ordinance regulating "bulletin boards," a measure that worked against his old-fashioned competitors, who typically slapped posters on any convenient space. An example of Stoner's approach was a display at 42nd Street near Chamberlain Drive which he developed in 1915. He later recalled the "myriads of hollyhocks all over the place, gravel paths through the grounds, and white park benches on which the weary might rest."⁴

The location proved a propitious one. Around 1934 Stoner determined to participate in the "'drive in' markets" by developing a "multiple shopping center." He felt, "The time was ripe; Des

²Ibid., passim; interview with Thomas H. Stoner, February 25, 1991.

³Ibid.; Stoner autobiography; "T.I. Stoner, sign firm head, dies," Des Moines Tribune, February 19, 1952. Billy Moore also owned Moore's Opera House, a well known 19th century Des Moines building.

⁴Stoner autobiography, p. 154. No bulletin boards are known to be extant.

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Moines was growing and I needed to keep in step." Out of this decision came the Roosevelt Shopping Center at the former billboard site, among the first shopping centers in Des Moines. Extant but altered, the 60x300' project cost \$60,000 and was built in 1934-35. A related project was the 600-seat Roosevelt Theater (extant and relatively unaltered), constructed across the street at approximately the same time.⁵

Stoner had an influential model to follow for his automobile-related 'drive-in' market. In the 1920s Jesse Clyde Nichols developed Country Club Plaza in Kansas City. The shopping center was specifically planned with the automobile in mind--there were even parking garages--and the shop buildings were built "in a unified Spanish revival style." The place contained "civic sculpture, fountains and landscape design that buttressed the plaza's aesthetic of understated commerce," qualities Stoner followed for his projects.⁶

Like the Stoners' new house, both commercial projects displayed features of Spanish architecture. Stoner had spent the winter of 1929 in California where he discovered the beauties of American interpretations of Spanish architecture. "To one from the Middlewest there is something about glistening white buildings with their gay red roofs which seems to give one a lift." In 1930 Stoner married at the age of 62 and with his third wife, Ruth, toured Europe. It is not known whether they traveled to Spain. Over the years Stoner traveled extensively in the Orient, Europe, and the Middle East.⁷

The spring of 1930 found the couple again in Des Moines and searching for a suitable home site. They chose the rolling expanse on then rural 56th Street for their "semi-Spanish renaissance" home appropriately named the Highlands. The following spring construction began. On April 14, 1931 Stoner received building permit

⁵Ibid., pp. 154-5. Theodore Roosevelt High School was nearby; the center was not named for Franklin D. Roosevelt, despite its Depression era construction date. Accounts vary as to the precise dates of construction for these projects.

⁶Daniel M. Bluestone, "Roadside Blight and the Reform of Commercial Architecture," in Roadside America, ed. Jan Jennings (Ames: ISU Press, 1990), p. 181.

⁷Stoner autobiography, p. 154. Thomas H. Stoner stated that his father was wooing his mother during the California travels.

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number 5115 from the City of Des Moines for the year long project. The following month a drawing of the house by the architectural firm responsible for its design, Wetherell & Harrison, appeared in the newspaper. It was slightly different from the completed version, an apparent reflection of the Stoners' expertise and involvement in the project.⁸

The architectural firm of Wetherell & Harrison traced its Des Moines operations to 1908 when Frank E. Wetherell moved his practice there from Oskaloosa. He had opened an office in 1892 in Oskaloosa and was responsible for such locally significant works as the Carnegie Library, city bandstand, and St. James Episcopal Church. Known variously as Smith & Wetherell, Wetherell & Gage, Frank E. Wetherell, and Wetherell & Harrison (beginning in 1925), the firm also received a number of important commissions in Des Moines. These included the former State Historical Building, the Public Library of Des Moines, several buildings at the State Fairgrounds, a number of Des Moines schools, and St. Joseph's Academy.⁹

After Frank E. Wetherell retired from the practice in 1931, his son Edwin continued in the firm with Roland Harrison. In 1991 Wetherell & Ericsson continues to operate, with John Wetherell (Frank's grandson) and Larry Ericsson as partners. The firm did not design either of Stoner's commercial projects executed in the Spanish Eclectic Revival Style. The architect for the Roosevelt Theater has not been determined, and H.W. Hartupee Company of Des Moines was responsible for the Roosevelt Shopping Center.¹⁰

Thomas I. and Ruth Stoner lived in the house from its completion until Stoner's death in 1952 at the age of 83. Mrs. Stoner remained in the house until 1958 or 1959 when the couple's son, Thomas H., moved in with his family. The second generation lived at the Highlands until around 1965. Dr. Douglas Paul bought the

⁸Wetherell & Harrison, Tracings for T.I. Stoner House, April 25, 1931, rev. May 2, 1931; "Plans west end home," Des Moines Register, May 24, 1931; Building Permit Number 5115 for 1030 56th Street, April 14, 1931; Stoner autobiography, pp. 190-200.

⁹Architects in Iowa files, Iowa Bureau of Historic Preservation.

¹⁰H.W. Hartupee Company, blueprints, Roosevelt Shopping Center.

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house and then sold it in 1987 to the present owner and occupant, Martin Schuchat.¹¹

Wetherell & Harrison interpreted the Stoners' interest in Spanish architecture to create their new home, the Highlands. Many of the art objects Stoner had collected in his world travels fit nicely in the niches and large wall surfaces of the reception hall. The house reflected his love of travel, interest in Spanish architectural features, and his decorating business.

The career of Thomas I. Stoner was firmly a part of the early 20th century, and his successes reflected important themes from that era. In particular, his businesses were associated with the automobile. The "bulletin boards" he manufactured in Des Moines were designed for automobile travelers to see and read and were thus part of the automobile culture. His shopping center, with its space for curbside parking and suburban location, was designed to accommodate the shopper traveling by motor vehicle. Even his house was of the era, for it had a double attached garage and was located in a distant location best accessible by auto.

¹¹Stoner interview.

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Wetherell & Harrison. Tracings for T.I. Stoner House. April 25, 1931, revised May 2, 1931. Location: Wetherell & Ericsson, 1106 High Street, Des Moines, Iowa.

"Plans west end home." Des Moines Register. May 24, 1931. Includes drawing of T.I. Stoner house.

Building Permit Number 5115 for 1030 56th Street, T.I. Stoner House. April 14, 1931. City of Des Moines, Iowa.

Stoner, T.I. In My Time. Des Moines: By the Author, The Advertisers Press, 1948.

Telephone interview with Thomas H. Stoner, February 25, 1991. Stoner Broadcasting System, Inc. 410 Severn Ave., Ste 413, Annapolis, MD 21403.

"T.I. Stoner, sign firm head, dies." Des Moines Tribune. February 19, 1952.

"New theater work begins." Des Moines Register. June 24, 1934.

"Roosevelt Shopping Center." Des Moines Register. September 22, 1983.

Undated c. 1935 photo, Roosevelt Shopping Center. Collection of Barbara Long.

"Classified List of Des Moines-Made Products." Des Moines (June 1918): 30-38. The Stoner-McCray System, 801 Walnut is listed under the road signs category.

Unidentified magazine article showing interior views of Stoner House in possession of Thomas H. Stoner.

Architectural & Historical Resources of Oskaloosa, Iowa. Multiple Property Documentation Form. Prepared by Molly Myers Nauman. Iowa Bureau of Historic Preservation, SHSI, Des Moines, Iowa.

Architects in Iowa files. Iowa Bureau of Historic Preservation, SHSI, Des Moines, Iowa.

H.W. Hartupee Company, 206 Masonic Temple Building, Des Moines. Incomplete set of blueprints for Roosevelt Shopping Center.

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Location: Wetherell & Harrison, 1106 High Street, Des Moines, Iowa.

Brigham, Johnson. History of Des Moines and Polk County, Iowa. 2 vols. Chicago: S.J. Clarke Publishing Company, 1911. Biographical entry for Frank E. Wetherell.

"F.E. Wetherell rites Monday." Des Moines Register. October 8, 1961.

Bluestone, Daniel M. "Roadside Blight and the Reform of Commercial Architecture," In Roadside America, pp. 170-184. Edited by Jan Jennings. Ames: ISU Press, 1990.

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Verbal Boundary Description

The nominated property occupies the east 31.4 feet of lot 53 and all of lots 54, 55 and 56 in Waveland Hills in Des Moines and is roughly 168x181' in size.

Boundary Justification

The boundary includes the immediate grounds that have historically been associated with the property and that maintain historic integrity. At the time of construction the owner also owned lots 52 and 57-60, property that was later subdivided and therefore is excluded from this nomination.

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Photographs

Photo #1
Thomas I. Stoner House
by BJB Long
August 1990
Neg: Iowa Bureau of Historic Preservation
Camera facing NW
Main (east) facade

Photo #2
Thomas I. Stoner House
by BJB Long
August 1990
Neg: Iowa Bureau of Historic Preservation
Camera facing SW
North and east facades

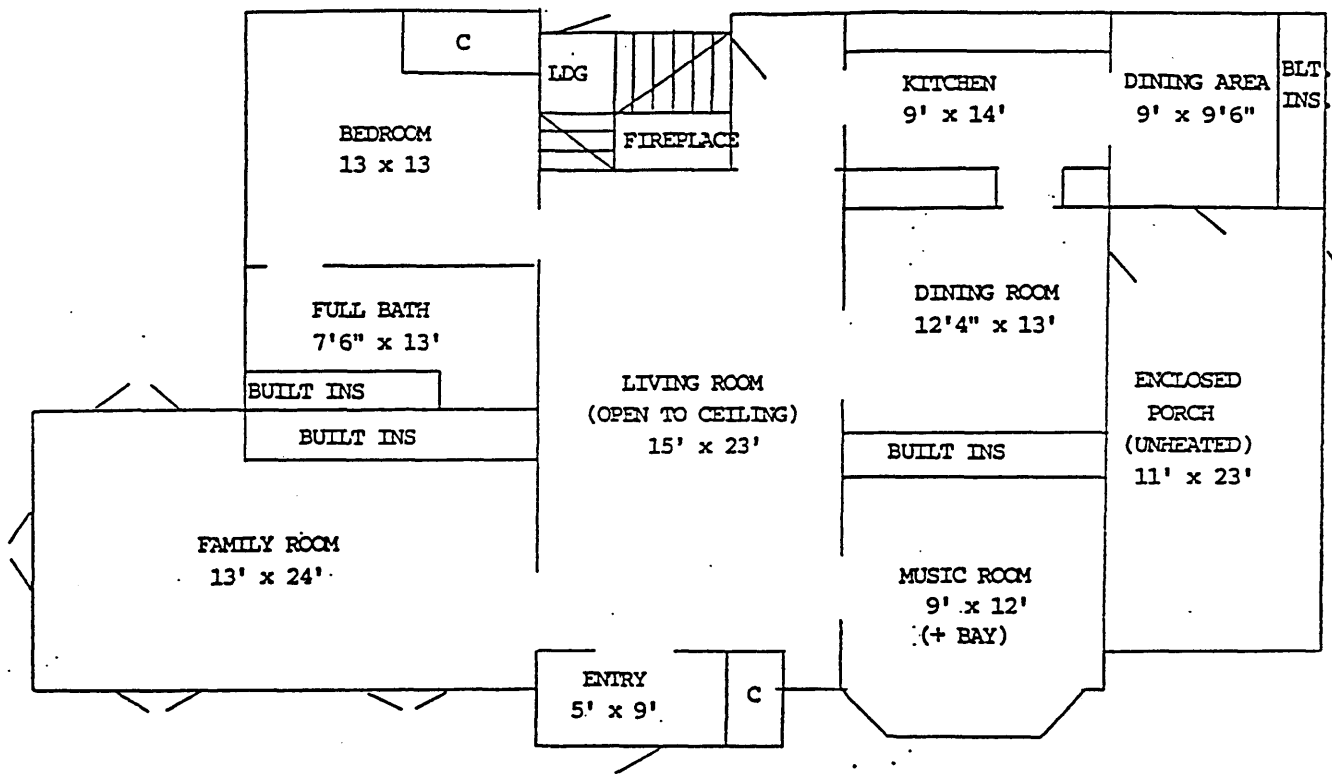
Photo #3
Thomas I. Stoner House
by BJB Long
August 1990
Neg: Iowa Bureau of Historic Preservation
Camera facing east
Rear (west) facade

Photo #4
Thomas I. Stoner House
by BJB Long
August 1990
Neg: Iowa Bureau of Historic Preservation
Camera facing west
Details of main (east) facade

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MAIN FLOOR

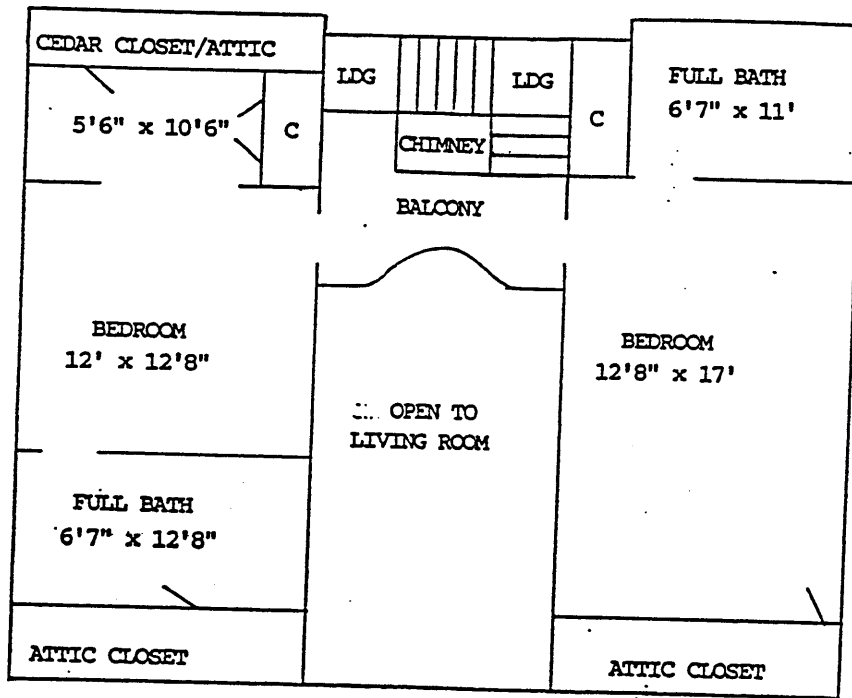
SUBJECT PROPERTY FLOOR PLAN SKETCH
SHOWING INTERIOR DIMENSIONS

THIS FLOOR PLAN SKETCH IS FOR REFERENCE ONLY AND IS NOT TO SCALE. THE ACCURACY OF SPECIFIC INTERIOR DIMENSIONS IS NOT GUARANTEED.

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UPPER LEVEL

SUBJECT PROPERTY FLOOR PLAN SKETCH
SHOWING INTERIOR DIMENSIONS

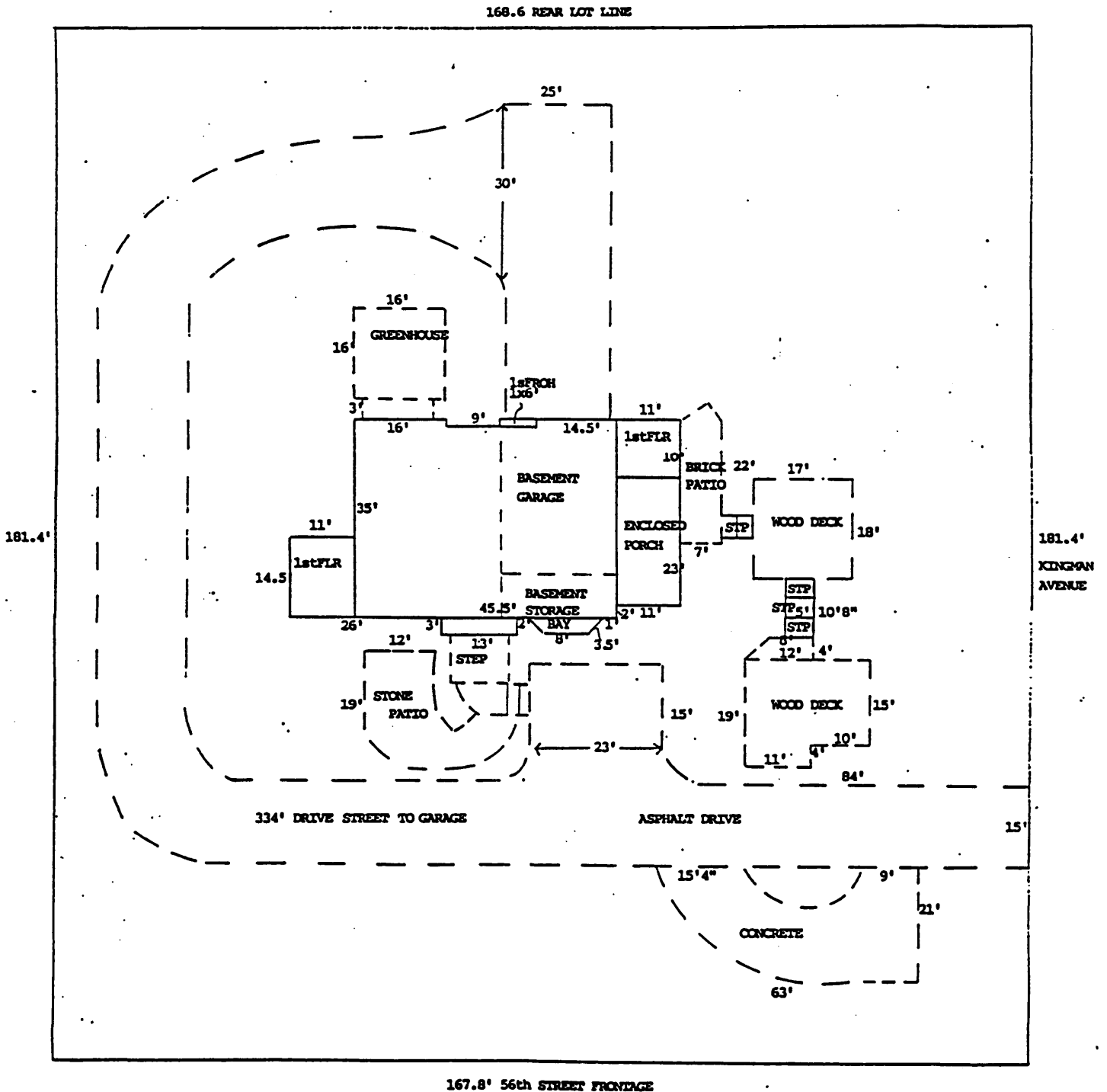
THIS FLOOR PLAN SKETCH IS FOR REFERENCE ONLY AND IS NOT TO SCALE. THE ACCURACY OF SPECIFIC INTERIOR DIMENSIONS IS NOT GUARANTEED.

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167.8' 56th STREET FRONTAGE

NOT SKETCH SHOWING
DIMENSIONS

THIS PLAN IS FOR REFERENCE ONLY AND IS NOT