

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

**National Register of Historic Places
Continuation Sheet**

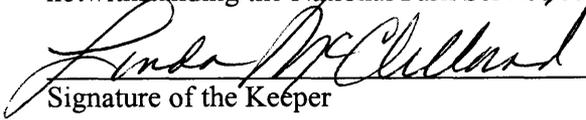
Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 03001390
Property Name: Mylius—Eaton House
County: Woodbury State: Iowa

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.


Signature of the Keeper

January 13, 2004
Date of Action

Amended Items in Nomination:

Section 8: Significance

“1928” is hereby added to the period of significance to reflect the date of significant alterations.

Section 10: Geographical Data

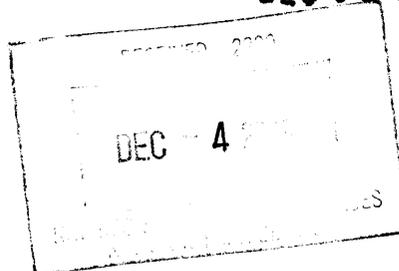
Acreage is hereby entered as “less than one.”

The Iowa State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

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

DEC 01 2003



NPS Form 10-900
OMB No. 1024-0012
(Rev. 10/90)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Mylius-Eaton House

other names/site number The Palmer House

2. Location

street & number 2900 Jackson Street

N/A not for publication

city or town Sioux City

N/A vicinity

state Iowa

code IA

county Woodbury

code 193

zip code 51104

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Ronell J. Sike

Signature of certifying official

December 1, 2003

Date

STATE HISTORICAL SOCIETY OF IOWA

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.

See continuation sheet

determined eligible for the National Register. See continuation sheet

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Sandra McCallister

12/13/04

Signature of Keeper

Date of Action

Property Name Mylius-Eaton House

County and State Woodbury, Iowa

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5. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)		
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>2</u>	<input type="checkbox"/> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<input type="checkbox"/>	<input type="checkbox"/> structures
	<input type="checkbox"/> object	<input type="checkbox"/>	<input type="checkbox"/> objects
		<u>2</u>	<input type="checkbox"/> Total

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

No. of contributing resources previously listed in the National Register:

N/A

0

6. Function or Use

Historic Functions

Current Functions

Domestic/single dwelling

Domestic/secondary structure

Domestic/single dwelling

Domestic/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Late Victorian

Other: Queen Anne Revival

foundation Brick

walls Wood/weatherboard

Stucco

roof Wood/sawn cedar

other Metal/tin

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

Property Name Mylius-Eaton House

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8. Statement of Significance

National Register listing.)

A Property is associated with events that have made a significant contribution to the broad patterns of

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations (Mark "x" in all the boxes that apply.)

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Commerce

Period of Significance

1894

1902-1925

Significant Dates

1894

1902

1928

Significant Person

Eaton, Fred L.

Cultural Affiliation

Architect/Builder

McLaughlin, William D./Mylius, Charles

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

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**NATIONAL REGISTER OF HISTORIC PLACES
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Mylius-Eaton House
Woodbury County, Iowa

Materials continued:
walls: wood/shingle
other: metal/copper

Description

Located at the northeast corner of Twenty-ninth and Jackson Streets in Sioux City, the irregularly-massed and finely detailed Mylius-Eaton House and its sympathetically designed carriage house constitute one of the best preserved examples of late 19th Century high-style residential construction in Sioux City. Stylistically, it is Queen Anne but it is representative of that phase of the movement most influenced by Richard Norman Shaw and English models. Shavian-influenced Queen Anne houses were not common anywhere, and this one is believed to be the only one of its type in Sioux City and, according to State Historic Preservation staff at our State Historic Preservation Office, is probably one of only a few in the state. This L-shaped, two-by-six balloon-frame house was constructed in 1894. It was planned by architect, William D. McLaughlin, and built by Charles Mylius. Mr. McLaughlin also supervised construction, and Mr. Mylius was allowed to demonstrate the fine work of his sash and door company. The carriage house was built soon after the house.

The Mylius-Eaton House is located on nearly three lots on a major street in Sioux City. Historically Jackson Street had a cable line, and today it remains one of the most important streets for commuting from downtown to the northern sections of Sioux City. For most of its years, the house had five lots, enhancing its prominence. It is across the street from the John Peirce House at 2901 Jackson Street which is already listed on the National Register of Historic Places.

Many "Shavian" (referring to Richard Norman Shaw) Queen Anne characteristics are in evidence as one approaches the home from the west. The irregular massing or asymmetry from the front is demonstrated by the single, smaller gable toward the north end of the front face, and the larger pair of gables forming an "M" toward the south end. Accounts say these gables form the initials of Charles Mylius' wife, Annie Mylius. The gables are decoratively "half-timbered" stucco, and are at the third floor level. With ten-foot ceilings inside on both the first and second floors, these gables and the copper finials on top, provide a strong vertical emphasis. The steeply pitched roof is of sawn cedar with copper ridge caps. The two very tall chimney stacks have decorative detail of horizontal bands of brick. They add to the height of the house. The largest gables are on the north and south and each has a striking band of five windows. Similarities (on a much smaller scale) to Richard Norman Shaw's Cragside are easily

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noted. Charles Mylius had lived in England and could have seen Cragside or similar structures there.

Below the stucco gables, there is a change in siding to shingles on the second story. These were originally stained in many different colors, according to the Sioux City Tribune. There is then a decorative partition of cut shingles (a diagonal zigzag) that project outward from the house, then a coved layer of fancy wood trim, and then a "layer" of wood that is cut to form dentils above a plain woodwork-type of board. This three-dimensional decorative layer is just above the clapboard siding of first floor. The clapboard was originally stained instead of painted. The current paint color of brown on the clapboard and shingles has probably been the only paint color used on the house. It is unknown how long the stained wood was maintained. In an 1899 photo of the house, the exterior appears fairly dark and very similar to how it appears now with the brown paint.

The front porch spans almost the entire west (front) face of the house, as it did originally. At least by 1920, all but the landing of this porch was screened-in as it remained until the 1990's. This porch essentially downplays the window details of the first floor unless the lights are on inside. This was especially true when there was screen. There was a decade or so in the 1920's when there was an additional open porch added. This porch began at the front porch and wrapped around the south side of the house as far as the dining room. It was used as a play porch and sleeping porch for the Palmer family's children, and it was removed in 1928 when a breakfast room addition was added. There is a stoop on the east side of the house for entry into the kitchen, and a carriage porch, or porte-cochere, on the north side of the house. The porte-cochere had two stairways, one to the north and one to the east. The one to the east was removed in the 1980's and matching railing was installed.

Originally, two balconies were cut into the second floor, one to the north end of the west face, and one at the southwest corner of the house. The balcony on the southwest was removed after a few short years, as was the window providing access to it. (It was replaced with a smaller built-in bookcase.) The 1899 photograph of the house documents its exterior as seen from the southwest while the second balcony still existed. When we re-wallpapered the room, the plaster patches indicated the location of the former window.

The breakfast room addition was a major change to the south exterior. William Steele in 1925 had designed several alterations to the home, mainly to the interior. These were executed in a modified way in 1928. It should be noted that the addition was built with great care to the detail of the original siding and decorative layer. A carpenter hand whittled the transition detail between first and second floors. The 1899 photo shows the house before the addition. The

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Mylius-Eaton House
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addition would be built east of the dining room, which on the photo is the cantilevered projection from the house with a band of five windows. The addition is two-story and extends to the south, with windows on three sides.

The only other major change to the exterior was short-lived. An exterior stairway was built in about 1980 and removed in 1985. It provided an outside entrance to the east end of the second floor so it could be used for an apartment. It also provided access to the third floor ballroom which was rented out to a church. One window was removed on the second floor and two windows were removed on the third floor. Doors were installed. Fortunately the windows were kept in the carriage house and we were able to fix the damage to the siding and stucco and re-install the windows. The exterior stairway allowed the house to have rental units, and when we bought it in 1983, it was advertised in this manner.

The bull's-eye leaded (actually zinced) glass windows are also noteworthy. They can be seen in the upper sashes of the double hung windows of the library, the room that juts out angularly to the southwest. (As will be seen in the discussion of the interior, this seven-sided room seems to be a substitution for a tower. The 1899 photo shows some of the five large, identical windows that are positioned on different walls and thus on different angles.)

Bull's eye glass is also found in the upper sashes of the band of living room windows to the north of the entry, and is most impressive in a large, square window in the entry door, and in both sashes of the side light windows. A single, high-up, square bull's-eye glass window to the south of the entry provides daylight into the foyer. (The dining room bull's-eye glass windows will be discussed with the interior. The windows in the breakfast room addition will be discussed with those rooms. The detailing of the windows on the second and third floors will also be described in considering the interior.)

Light fixtures on the porch include a hanging black metal fixture with three candle-type electric bulbs. Just in front of the door is a spherical, spirally designed glass globe over a bulb. The glass is opalescent and appears to be very old, possibly original. (These light fixtures and the ones in the library are the only possibilities of original lights for the house.) An ornate metal back plate for the doorbell was removed and saved in the 1990's. It matched one at the carriage porch entry, and matched the door hardware. Both doorbell back plates had been painted brown. In the 1990's they were replaced with the modern doorbell system that links with the current intercom throughout the house.

The entry door is 8 ½ feet tall and made of solid quarter sawn oak. The screen door is also very interesting. It is not the full 42" width of the entry door unless the right panel is released. It is

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an unusual design and opens to 36 inches unless some screws are removed. It is made of quarter sawn oak and is quite striking. The entry has tongue and groove quarter sawn oak wainscoting. The original decorative tile floor is in place. The foyer is accessed by yet another large door surrounded by side lights, all of these using plain glass. This door however is interesting because it is a heavy, quarter sawn oak Dutch door, and the hardware to achieve this still functions. It has a single, square pane in the upper portion of this interior door. The head door casing above these doors (and all pocket doors, other doors, and windows in the formal rooms of the house) have a plain board, then a decorative line of dentils, and then a coved board above, that create identical molding for all formal doors and windows. This dentil detail is consistent with the much larger dentil detail between the first and second floors on the exterior of the house.

The foyer is generous in size, 12 feet by 13 1/2 feet. There are large pocket doors to the north and the south, and the stairway to second floor is on the east. It is accessed by passing under an arch. Three arches extend north-south with a tall column to the south and a column joining the "stair wall" on the north. There is no open railing to the stairs except at the second floor. Instead there is a wall using the quarter sawn oak tongue-and-groove wainscoting as was found in the entry. This is displayed under the larger, middle arch. A hall to the dining room is accessed under the south-most arch. The wall above the arches is quarter sawn oak, also. The arches are repeated in the Palladian window that parallels the stairs as they ascend to second floor. The Palladian window is visible from the foyer by looking eastward and up. The foyer light fixture hangs from the middle of the ceiling. It is not original.

Although all wood in the house was originally stained instead of painted, all wood was painted by the 1980's. The only wood that has had the paint removed and refinished is the wood in the formal entry and formal rooms and the detailing for the formal front stairs. The formal rooms also have elaborately decorated door hardware. All baseboards are ten-inch boards with a 3 1/2 inch intricately-coved board above.

The pocket door to the north measures 8 1/2 feet by over 5 feet, leading to the drawing room (or living room) which measures a generous 14 feet by 20 feet. The door is quarter sawn oak on the foyer side and bird's-eye maple on the living room side, to "go with" the maple and bird's-eye maple woodwork and fireplace and mantle. The long sill to the band of four double-hung windows on the west is 13 1/2 inches deep. The pair of windows on the north are very tall at over 6 feet 10 inches, starting 20 inches above the floor, putting their top at the same 8 1/2 feet as the foyer door and pocket doors. There were originally no windows by the fireplace, creating a dark inglenook which the Palmers called the chimney nook. The chimney nook had wooden seats on either side of the fireplace. It was said to be dark and uncomfortable. The inglenook

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area is set off with a long arch wall that extends down from the ceiling and from the north wall to the south wall in front of the fireplace.

Two pair of casement windows that open into the room were added to the inglenook area and open book cases were installed below these during the 1928 renovations. Bird's-eye maple panels were removed. Four of those panels were found in the carriage house and built into cabinet doors in the mid-1980's. These doors were used on the wood boxes then being built on either side of the fireplace, leaving book cases extending above them to the casement windows. Openings to the wood boxes were also made on the carriage porch, so fire wood can be loaded from outdoors.

During removal of the paint on the living room side of the pocket door, the fireplace, and the woodwork, it was discovered that there had been fire damage to the wood surrounding the mirror above the mantle. Through audio tapes available in the Archives at the Sioux City Public Museum, it was learned that the fire had been caused by a candle at Christmas while the Palmers lived there. The fireplace has the same detailed dentils on the mantle, and has green rectangular ceramic tiles (almost six by almost three inches) in the tile surround and in the floor immediately in front of the fireplace. A fireplace "insert" was added in the 1980's helping the fireplace to be used to create heat.

Also, it was learned in the transcript of the audiotape of Mr. Palmer, that the living room woodwork had long been painted - blonde wood was not favored by some. It is not known when the woodwork in the upper floors was painted – possibly not until the 1970's. All remaining hardwoods (except the pocket doors which had been stowed away in the walls) were painted by one owner who owned the property for six months in the 1970's. As stated earlier, the paint in the formal areas was removed in the mid-1980's. The only pocket door that had been painted was the living room door's bird's-eye maple side.

Light fixtures in the living room are not original. There are two crystal wall fixtures on either side of the band of windows on the west, and two hanging, crystal fixtures either side of the fireplace in front of the casement windows. Each of these has four candle-style bulbs. All are shiny gold-colored metal with crystal bobbles. A photo of the living room from the 1940's shows the light fixtures then near the fireplace, a simple two-arm candle-style fixture. The bookcases, windows, arch in front of the fireplace, and plain six-inch cornice without crown molding, can also be seen. The walls appear to be painted and a light color. A crown molding was added sometime after this.

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From the foyer to the south, the pocket door also measures 8 1/2 feet by over 5 feet. It is quarter sawn on both sides, but the library side is stained a redder stain. This redder stain "goes with" the mahogany built-in book cases that are found under the middle three of the five large windows previously described. The bookcases have three pairs of zinc glass doors with a simpler pattern compatible with the bull's-eye glass in the windows above. These had been sold at a garage sale in the 1970's, with the outer two pair of doors sold to one person and the middle pair to a separate person. The outer doors were later purchased by a local cabinet maker who had refinished the wood in that room. Before using them, he recognized them. In having the zinc glass refurbished, the art glass restorer realized that he had the middle two doors which he had found in a junked car. Needless to say, they are all back in place in this home.

The library is seven-sided and it is difficult to measure it but it is 17 by 17 feet at its largest perpendicular dimensions. It was originally the only carpeted room. It just had a fir sub floor. That has now been updated (in the mid-1980's) with an oak floor with a parquet pattern surrounding it, setting off the seven-sided feature. This room, both from the exterior and interior, is in the position of a tower, and seems to be an adaptation of this. But the tower effect is only felt at the first floor level. The deep window sills found in this room and the woodwork are quarter sawn oak. There are plain quarter sawn oak boards that act as a cornice, being positioned just below the ceiling on the walls. This cornice served as picture molding, and Eaton family portraits were hung from these. This cornice detail is also found in the foyer, dining room, and hall. (The cornice in the living room has crown molding and is painted. It appears to be pine or fir instead of maple as is the other woodwork in that room).

The light fixtures in the library are almost certainly original. They are black metal wall fixtures with two candelabra bulbs each. There is no center light fixture. Above the bookcases there are quarter sawn oak "corner protectors" to protect the wallpaper as the wall turns into the deeply recessed (13 1/2 inches) window niches. (At the three windows with bookcases in front of them adding another 14 1/2 inches, this makes the windows 28 inches deep.) The corner protectors were not in the house when we bought it in 1983. We found them in the carriage house, wrapped in newspaper from 1947.

From the foyer, passing under the south-most arch, a hallway goes to the east. Looking south from the hallway, there again is a large pocket door, measuring 8 feet by over 5 feet. On the hall side it is quarter sawn oak, but the dining room side is walnut inlaid with panels of bird's-eye maple. The room measures 17 by 14 feet. There is a horizontal plate rail and vertical boards around the room, creating a place for plates. There is a recessed area for a sideboard, and all eyes are drawn to the band of windows above a lengthy pair of solid walnut, window seats on

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the south wall, with solid walnut paneling below them and again above them, extending to a deep walnut sill and a band of curious windows. The upper sashes of these windows are fixed and are bull's-eye glass with the subtle pastel colors in the bottle glass as found in the other rooms, but below each window is a zinced glass casement window that opens into the room using a small lever handle. This south section of the room is cantilevered. The plain cornice boards are of walnut. An open doorway leads to a breakfast room added in 1928. Originally this was a beautiful stained glass door to be mentioned later, that led to a passageway of china closets and cupboards (butler's pantry) on the way to the kitchen. (The door shows in one of the 1940's photographs.)

The light fixtures in the dining room were Tiffany glass in the early years. They were located in four places along the woodwork under the plate rail. These are shown in the photo of the dining room from about 1940. They were removed in the 1970's and each was replaced with an angel holding a bright blue velvet-flocked paper tube with a candelabra bulb at the top. These candle-type details were repeated in the fancy, crystal chandelier added to the center of the ceiling. Before then, there had been no center light fixture, although Mr. Palmer believed that there might have been one earlier, before he started frequenting the house in the 1910's.

Across the hall to the north from the dining room is the side entry. The hall door has a height of 8 feet and has obscured glass, allowing light into the hall indirectly from the square, fixed, plain-glass window in the entry. On the inside of the entry, the upper woodwork to this door (again adorned with dentils) has been finished with a notch cut out due to the 8 ½ foot size of the outer door which is solid quarter sawn oak. This door leads to the porte-cochere, which is exactly what it was called according to the audio tapes. This porch has a tin roof, like the roof over the front porch. (The front porch roof was entirely replaced in the late 1980's using methods and materials that were historically accurate.)

Between the side entry and the foyer on the north there is also a smaller quarter sawn oak door to the basement. It has plain-sawn oak on the basement side. The basement is now a full basement with close to 1400 square feet of space. The basement originally was not entirely excavated and consisted mainly of a boiler room and a room to hold twenty tons of hard coal under the living room, and some separate space under the kitchen area. There were separate stairways to these areas. The area under the kitchen had double-hung windows on a window well, which still exist. It included a toilet that was used by the handyman who lived in the carriage house, who took care of the garden and several neighbors' boilers. The area under the kitchen was where the laundry was done. In the summer, laundry was hung outdoors to dry, but in the winter it was dried by being hung in the basement.

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Two large cisterns collected water from the roof. Each cistern is made of brick and cement and can hold 13,000 gallons of water. Many downspouts from the house and carriage house took the water underground. The cisterns still exist. This water is soft water, so it was used to wash clothes and take baths. The pump was in the basement. The water was pumped to a gravity tank on the third floor, where it is still found in the storage room east of the ballroom. The tank was said to be tin, but we are told it is lead. The cisterns are in very good condition.

In the mid 1920's the basement was expanded to be a full basement. The area under the library was excavated and a smoking room added. There were many small rooms in the basement then, including a dark room. A root cellar was built under the new addition. In the early 1990's, the basement was updated with a new concrete floor, in-floor heat, replacement of the front stairs, removal of the kitchen stairs, and a reconfiguration of rooms. The old toilet was removed. A half bath with separate whirlpool tub were added in the space that had been used by the kitchen stairs. The outside entry to the basement was also improved at that time by replacing a wooden pair of doors with metal doors that act as a hatch to the basement. All exposed plumbing in the floor was replaced during this work.

During this work in the basement, the wooden supports for the house rested on large plinths of limestone and were replaced with oversized steel posts laid upon concrete footings. The foundation is three-course brick.

Continuing with the first floor, the remaining rooms do not have hardwood woodwork and the paint has not been removed. Originally at least the upstairs non-hardwood woodwork was stained and not painted. Windows in this back part of first floor are plain double-hung with plain glass above and below. The woodwork in the kitchen is just a plain 7-inch board whereas the butler's pantry has the added 3-inch detail board on top, and the "formal rooms" all have a 10-inch board with the 3-inch detail on top.

Continuing to the east down the hallway, there is a powder room with small white and gray tile flooring, with each tile measuring less than an inch on a side. There had been only one bathroom in the house prior to the mid-1920's work on the house, but it is not clear if this powder room was added then or had always existed. It is likely that it was added since its floor matches the floor in one of the bathrooms added then to the second floor. Mr. Steele's drawings show the powder room as if it is to be a new convenience.

The kitchen area, butler's pantry, and new addition of a breakfast room were all impacted in the mid 1920's update. The breakfast room (and the fruit cellar below it and a sleeping room for "the boys" above it) were a modified out growth of the plans designed by William Steele.

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Narrow oak flooring was used for the breakfast room, compatible with the narrow oak flooring used in the original construction. Fir or pine woodwork was used. A radiator was hidden under a window seat. Fenestration deviated from that on the first floor and elsewhere in the house. In this case and in the room above it, the windows are six over nine panes with true lights. This room measures 13 by 10 feet. It now has an open doorway to the dining room (where a stained glass door hung at least into the 1940's) and is connected to the kitchen through a butler's pantry with built-in china cabinets and cupboards. The cupboards have inset doors and are of the simple shaker-style design. This contrasts with the "updated" cupboards in the kitchen – oak in a 1970's style.

The kitchen measures 14 ½ by 14 ½ feet. It has a fir floor like the one found originally in the library, both having been sub floors. The original kitchen had an alcove for the ice box where a refrigerator now fits. It had a sink with exposed pipes, and most notable, it had an annunciator. According to Mr. Palmer, people upstairs could "punch a button, and this thing would show up on this annunciator in the kitchen. All children loved to play with this thing. This was a great plaything – to ring these bells. And, of course, this was a hangover from Mr. Mylius and his life in England, where they had a whole retinue of servants, and they'd come running whenever you pressed the button. There was a speaking tube that went down to the kitchen, so when you wanted your morning tea, you could get on the speaking tube and tell 'em, 'bring my morning tea,' or bring the hot water, or bring whatever." This continued to be used as the house intercom until at least 1967 when the Palmers sold the house. The only "button" upstairs that still remains is in the ballroom.

A door to the north leads to the stairs to second floor. Since the maid's room was the first room at the top of the stairs, these are the "back" stairs. These stairs also are the best route to the master bedroom area, and so in modern times at least, they get extensive use. Another opening from the kitchen but further west on the north, led to the "back" basement stairs where the laundry and pump for soft water was. That stairway was removed in the 1990's, a floor put in, and it is used as a pantry.

There is another small room that is a passage between the kitchen and the hall that leads to the front rooms. It has built-in cabinets now used for cleaning materials, and probably historically was also used this way. Plumbing was added in recent years to use this area for laundry, but historically the clothes chute from second floor dropped the clothes all the way to the basement, into a large cage-like contraption that has since been removed. Laundry was done in the basement, and the chimney flue was used for something there. The chimney flue was used in the kitchen where it connected with the stove. This chimney extends from the room below the kitchen, through the south wall of the kitchen, all the way on up. The laundry chute now is

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blocked at the first floor level to make the laundry available to the laundry machines being located there.

To the east of the kitchen, there is a back airlock entry and a stoop. (Note that all three main floor entries are airlock entries, with interior doors separated from the exterior doors.) To the left as you exit the house on the east, is the exterior stairway to the basement, with a pair of large metal doors added in the 1990's. The cisterns are near the stoop, and the carriage house is nearby to the northeast.

The fifth doorway from the kitchen is an open one to the butler's pantry of cupboards and built-in china cabinets. It leads now to the breakfast room, and through a corner of that to the dining room. There also is a pass-through window between what is now the little room used for laundry and the butler's pantry. An exterior window was removed on the wall where the breakfast room was built. A beautiful zinced glass door that matched the windows in the dining room, was between the butler's pantry and the dining room. After the breakfast room addition, the door separated it from the dining room. It is in the 1940's photograph of the dining room, but is now missing.

There are two stairways to the second floor. The first was at the front of the house, the formal stairs from the foyer. Similar to the large foyer, there is a large "landing" on second floor, measuring almost 14 by almost 9 feet. There is room there for book shelves and a davenport or chairs, etc.

The banister or railing on the east side of the second-floor landing is "open" unlike first floor. The design of the railing is very linear and simple. This same design is used in the railing going up to the third floor, the railing at the third-floor landing, and it was also used in the stair railing going to the basement during the 1990's remodeling. The pattern is very linear and simple. All railings and newel posts are very much squared off, as are all of these on the porches, too. It all goes with the angular nature of the woodwork, and the rectilinear aspect of all detail except the Palladian window and arches in the foyer and living room. The middle columns in the foyer are rounded. Also, the bull's-eye glass is rounded but is a very plain way of being truly geometric.

On the second floor, there are three bedrooms on the west (front) of the house, and three bedrooms in the east wing of the house, two being original. All of the light fixtures on second are replacements or added lights (such as ceiling lights in the bedrooms). As with all windows on second floor, the windows that are double-hung are very tall. They start at just 16 inches off the floor and are about 6 ½ feet tall. They are generous in width, also, so they really dominate the rooms. The upper sash in these fifteen windows (originally sixteen before removal of one

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balcony and window) is many-paned on the diagonal. The smaller window in the master bath also has this same pattern, as do the single pane windows in two of the bathrooms (former closets). There had also been a matching medium-sized window in the small room off the master bedroom that became the closet hallway. It was removed for the new addition. The only deviation from this is the fenestration in the William Steele addition on second floor, with the six over nine rectangular panes just like the breakfast room on the first floor.

The doors on this floor all have five horizontal panels like the ones on first floor. The woodwork in all bedrooms but the 1928 addition, is a 10-inch combination of a plain board topped with the same detailed millwork found on first.

The southwest bedroom was the bedroom of Dorothy Eaton from 1906 to 1920. It measures 18 by 13 feet. It is the room that originally had a window and balcony on an angled wall facing southwest. This was removed very early on and replaced with a built-in bookcase. This room already had two large windows on the west and one on the south. There was a large closet between this room and the "master bedroom" to the east. In about 1928, this closet was made into a bathroom. The floor matches the tile floor in the first floor powder room. A vanity and new sink have been added, but the bathroom remains as it did. There are wall tiles, also. The wall tiles measure 6-inches by 3-inches in rectangles, and are sometimes called "subway" tiles. The plumbing fixtures for the bath and shower are very old, but they are in working condition. The bathroom is accessed by going out into the hall. There was one hall door to the room and until the 1980's; there was a doorway leading through a small closet. The doorway was walled-off, retaining the closet and closet door in the room.

A middle room on the west has two large windows to the west. It has a small added-on closet. Most notable about this room is the slope to the floor near those windows. That part of the second floor is cantilevered over the front porch, and there has been some settling. This is only noticed in this room. There are additional supports added under the porch. This room measures 14 by 14 feet.

The northwest bedroom measures 15 by 14 feet. It was used by Fred Eaton after his daughter Dorothy married Edward Palmer in 1920. Mr. Eaton died in 1925 and then it was used by Mr. Palmer's mother when she visited. They called it the guest room. Its bathroom was added also in about 1928. Before that it had only a wash basin. The bathroom is very tiny, measuring 6 feet 4 inches by 5 feet, but the tile work is very interesting. The tiny white rectangular and black square floor tiles create an illusion of being woven. It has a tiled-in shower. This room has a balcony accessed through the middle of three windows on the west. (There are new wooden

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storm windows built in the 1980's, and only certain windows have a "screen insert" and the ability to remove the insert to access a balcony.) There is also a window on the north.

There were extra closets added to this northwest bedroom in the 1970's. This was achieved by making the east wall a closet wall, in front of a wall and in front of a small closet, which now is accessed through the newer closet. Although the inner, old closet door was removed, it is still in the carriage house with many other doors.

The other bedrooms on the second floor are in what could be called "the east wing." These rooms are above the first floor dining room and kitchen area and all have windows on the south. The hall to these rooms runs along the north edge of this wing, so no bedrooms in this wing have a north window, but the hall has two.

A large bedroom, 18 by 14 feet, has always been used as the master bedroom, except when it was the bedroom for an apartment in the early 1980's. It has two large windows on the south, a small closet in the southwest corner, and is accessed through a 15 by 7 foot hallway of closets and built-in dressers. According to the transcript of the interview with Mr. Palmer, there used to be access to the hall with the southwest bedroom in early years. Also, the hallway of closets and dressers used to be a small room, and the huge drawers and cupboards furthest to the north in this hall, are original. Unfortunately at the time this area became an apartment in the early 1980's, the original doorknobs and hardware were removed for the bedroom, the bathroom, and the door that separates the original closets from the new. The hardware is noticeably different on the "added" closets and dressers.

The bathroom across the closet hall was the original bathroom for the house. Until 1928 it stood alone. Also there was a toilet in the basement. The "master bathroom" has been altered. It used to have a doorway to the hallway that runs along the north side of the east wing. This was all altered after the Palmers sold it in 1967. Also, since it had been altered, the tile floor needed replacing, so a hexagonal tile floor was installed in the mid-1980's.

The 1928 addition included a 12 by 10 foot bedroom above the breakfast room. This is a three sided projection to the south with two windows on the west, and three windows on both the south and the east. This is just like the breakfast room below it. Also, the windows are the six over nine paned, double-hung windows just like those in the breakfast room. This room was used as a "sleeping porch" for the two Palmer boys. It has a very unique interface with the closet hall – a wall of windows and windowed French doors. A photo is included.

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The other room on the far east is what was originally the maid's room. It is at the top of the stairs. It has one window on the south and one on the east. The one on the east was removed when this room provided access to the second floor east wing for use as an apartment in the early 1980's. This room was remodeled with kitchen cabinets matching the ones in the remodeled kitchen below it. This room was not remodeled in the 1980's or 1990's under our ownership. Someone in the 1970's had stripped the woodwork, and did not do a good job with it. It is fir.

There is one "winder" stairway to the third floor. It spirals at would-be landings, using wedge-shaped stairs when it turns at a right angle. There is a small landing at the top. This landing is 5 by 9 feet. It has two narrow windows in a small gable on the east and two doors on the west. There is railing between it and the stairwell, matching the railing on second floor and the rail that comes up the stairs. The door on the north leads to a bedroom. This was Stanley Eaton's room. There was only a wash basin in this room when we first looked at the house in the 1970's. When we bought the house, a make-shift bathroom with a shower had been added. It was the smallest bathroom in the house. We remodeled the bathroom in the early 1990's, moving the access door to the bathroom and creating a larger bathroom with a tub/shower combination.

This third floor bedroom measures 19 by 21 feet, including the new bathroom. (Mr. Palmer said the room was like a barn.) It also has two closets into the sloped sides of the room either side of the band of five windows on the north. There is a pair of windows in the "A" gable that face the west. New light fixtures were added to the bedroom and bathroom in the 1990's, including a ceiling fan. The metal from an old, simple, gas fixture is still found on the wall. New carpet and a linoleum floor were added, and new wallpaper.

All of the doors on the third floor are alike – closets, bathroom, and room doors. These third floor doors do not have the same five horizontal panels like all the doors on the first and second floors (the pocket doors having a double set of the five panels). These doors have two taller vertical rectangles over two shorter vertical rectangles.

The woodwork on the third floor is consistent with the other floors – the landing, bedroom and ballroom have a 10-inch combination of a plain board topped with the same detailed millwork.

The other door from the landing leads into the ballroom. This room measures 44 by 24 feet. There are two pairs of large windows on the west side, in the "M" gables. Between them is a built-in cabinet and shelf unit. On the north wall is a small door that leads into a deep storage space. There is also a closet with a small door in the southwest corner of the room, next to

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another cabinet and shelf unit on the south wall. Storage benches (or opening window seats) are found under the pairs of windows on the west, and also under the band of five windows on the south. Another window is found in a small gable further east on the south wall. The upper sash is there, but the lower sash has been replaced with a whole-house fan.

The floor of the ballroom is fir. About half of it is carpeted with a black and white shag carpet left over from the 1970's or earlier. Large parties were held in the ballroom in its early days. Belly dancing was taught there in the 1970's, and in the early 1980's a church rented this space, gaining access from the outside stairway.

The east wall of the ballroom has one door that leads into a storage room. This storage room has a very large built-in chest of drawers. The drawers are huge and deep. There is a pair of windows in the gable on the east wall. These windows have been returned to this space after the outside stairway and door were removed. In the southwest corner of this room is the gravity tank for the soft water from the cisterns.

The carriage house has 1200 square feet on each of its two floors. Mr. Edward C. Alston, lived on the second floor until the mid-1920's when he died. He was the handyman and gardener for the Eaton and Palmer families, and he stoked the boilers for many of the large houses in the neighborhood. When we bought the house in 1983, there was still the metal chimney from a pot belly stove, and there is still a sink on the first floor, no longer plumbed. There was a rooster weather vane on top of the cupola, which we saved but replaced with one nearly identical. The old rooster was full of bullet holes.

Interior walls in the carriage house is bead board and is very darkly stained, not painted. We had the carriage house rewired in the 1990's. The knob and tube wiring was exposed. A dog run was added in the 1970's or 1980's next to the carriage house on the south. When a valley had to be replaced when we were re-roofing the carriage house in the 1990's, we used metal for the valley and painted it to resemble copper. The rest of the roof was shingled with sawn cedar, like the house. The windows are square or almost square, and many-paned, opening to the inside on hinges from the top. But there are also two double hung windows with only single panes, found in the "M" gable, in the room where the man lived. Copper was used for the ridge caps.

Just like the house, the carriage house has interior gutters, and some of the downspouts on the west run into the cistern system. Again the question about when this was built, is unanswered. It was built by 1902, and possibly earlier since there was access from the alley and a drive could have come directly toward the porte-cochere and stayed on the two lots.

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The heating for the house was reportedly steam in the newspaper article. However, Mr. Palmer reports that there were stories about Mrs. Eaton loving to stand directly over the register as the heat came up under her skirt. He called it "gravity air." (Hot air that went up, not forced air.) Supporting the history of gravity air heat, there is one floor register in the foyer. Mr. Palmer said that there had been registers around and big pipes for them. His experience there was with steam, low-pressure steam, which was what the house had when we bought it in 1983. There were ornate curved radiators in some of the rooms. There were also numerous window air-conditioners hanging out of windows. The master bedroom/apartment area had electric baseboard heat added in the 1970's.

In 1983 a new heating and air-conditioning system was installed that had eight zones and would be as efficient as possible. This hydronic system uses heat pumps to take heat from circulating water heated by a boiler in the winter time. Since there was no heat in the basement, in-floor heat was added during the early 1990's remodel.

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Significance

This house is significant both in its form of architecture and the important people who have been involved with the house. This section illuminates the noteworthy aspects of the architecture and people who were involved in the planning and construction of the house. The major importance of Fred L. Eaton is next described and his association with the house while living in it from 1902 to his death in 1925.

Located at the northeast corner of Twenty-ninth and Jackson Streets in Sioux City, the Mylius-Eaton House is a fine example of a Queen Anne Revival house. The house, constructed in 1894, was planned by architect, William D. McLaughlin, and built by Charles Mylius, an Englishman who had been born in Italy. Mr. McLaughlin also supervised construction and Mr. Mylius was allowed to demonstrate the fine work of his sash and door company. This impressive house exemplifies the English influence of Richard Norman Shaw. Houses of this style were not common anywhere, and this one is believed to be the only one of its type in Sioux City and is probably one of only a few in the state. A sympathetically designed "former" North Branch Library is one block away. It was built some thirty years later and is listed on the National Register of Historic Places.

Richard Norman Shaw was born in Edinburgh in 1831. His study of architecture included study of the science of planning, the classical vernacular of the period, and both ancient and contemporary architecture. After an apprenticeship with William Burn, his architectural education was enhanced by two years of travel in continental Europe, drawing and studying old architectural work. According to the International Dictionary of Architects, "(He) was the most influential and successful of all Late Victorian architects in Great Britain... Together with (William Eden) Nesfield, he pioneered both the Old English and Queen Anne styles of architecture in the late 1860s and early 1870s." He had broken away from contemporary Victorian house designs. Using his strong education in old examples, he used traditional English craftsmanship and materials. He was a leader in a revolution in domestic architecture. Cragside, built in 1869, exemplified his use of half-timber, bands of windows, asymmetry, massive chimneys, and many other features found on a smaller scale in the house at 2900 Jackson Street.. Charles Mylius was an Englishman and had possibly seen Cragside or other homes built by Shaw. William McLaughlin was architect to many different styles of buildings and homes in Sioux City alone, and may have been responsive to Mylius in creating his plans.

This Shavian Queen Anne home has irregular massing and roof silhouettes, with a vertical emphasis. The multiple cladding includes clapboard on the first floor, a decorative series of cut shingles, then shingles on the second floor, and stucco with decorative half-timbers on the gables on the third floor. There is a full front porch on the west. A port-cochere is located on the north side. Balconied porches were cut into the second floor (one removed and one

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remaining). The classical detailing includes columns, interior arches, a Palladian window, and dentils in the woodwork above the formal room doors and windows. The dentils are echoed in the detail between the first and second floor on the exterior. The two tall chimneys are detailed with horizontal bands. Bull's-eye glass windows are found in the entry door, its side lights, and in the upper sash of the windows in the three formal rooms, and in a square window in the foyer. There are zinced glass windows on nine doors of library book cases, and zinced glass casement windows in the dining room. There are bands of windows on the first floor and in two large gables on the third floor.

The following paragraph has quotes from 1894 about the start of construction and the completion of the house at Twenty-ninth and Jackson Streets.

The start of construction of "what will be one of the finest residences on the North Side ... at an expense of \$12,000" was announced in the April 17, 1894, *Daily Tribune: Sioux City*. Its completion was featured in the *Sioux City Tribune's Holiday Edition*, 1894-95, as one "of the most expensive and handsome residences in the city... It is built entirely of wood, after the early English style. In the exterior decoration white pine and red Washington cedar are very heavily used – the whole presenting a very beautiful effect, the wood being finished so that the natural color is fully preserved. The side walls of the second story contrast with the walls of the lower story, being covered with shingles stained in different colors. The gables are of stucco work. The interior is finished in hard wood highly polished. The plumbing is all nickel plated and the house heated by steam." A separate article featured William D. McLaughlin, the architect.

The carriage house sits next to the alley in back of the house to the east. It was built soon after the house, but not at the same time. According to the transcript of the audio tapes of Mr. Palmer, Mr. Mylius never lived in the house. The Sioux City Directory indicated 2902 Jackson as Mr. Mylius' address for one year, in 1894, and the abstract shows that Edward L. Pickford financed the mortgage for Annie and Charles Mylius and then bought the property. According to Mr. Palmer, the first people to live in the house were Matilda and Franz Shenkberg. They had lived on Nebraska Street near the Eaton family. They bought this property in 1899 and moved in and lavishly furnished the house. The property at this time included only two lots. In 1902, Mrs. Shenkberg bought the south half of the next lot, lot 12, and Mrs. Eaton bought the north half (and probably the other two lots, 13 and 14). These two families planned to share the carriage house and driveway, and be neighbors, with the Eaton house built on lots 13 and 14. Unfortunately, the Shenkberg marriage ended in divorce. Mr. Shenkberg's father bought the house from them in 1905. William Gordon, a very prominent man, who was also a neighbor and friend of Lillian and Fred Eaton, bought the house in March of 1906, selling it to them in May of that same year. The furnishings were purchased with the house. According to Mr. Palmer, the Shenkberg family was the first to live in the house, and the Eaton family would be the second.

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This explanation of ownerships helps to deduce when the carriage house was built. It was not built at the same time as the house. It may not have been built until Mrs. Shenkberg purchased the south half of lot 12 in 1902. This is possible, because the driveway extends onto lot 12. However, the porte-cochere and carriage house are entirely on the two lots, without using any of Lot 12. The Sanborn Fire Map from 1902 clearly shows the carriage house there at that time. From this map, it can also be seen that a drive could have passed under the carriage porch and gone to the carriage house, without needing Lot 12. What is also known is that the carriage house was built to match the house, it has a large "M" gable, and it was built on a mud sill. It seemed to do well until recently. The paving of the alley has caused the east side of the carriage house to deteriorate at its "foundation".

The carriage house was called "the barn" by Mr. Palmer. It had horses kept in it, for pulling the carriage, and some horses for riding, too. It has a harness room, and an oats bin, and hay chutes. It no longer has horses or hay or oats, and it has become a two-car garage. It has two large garage doors, and an even larger door on the alley. The door on the alley is a sliding door, but it is now off its track due to settling. There is also a Dutch door onto the alley out of the area where the horses were kept. There is also a door onto the alley from the second story, where a wooden post extending over the alley was used for lifting hay and oats to the upper level. We have several pieces of the original block and tackle. Dorothy Eaton rode horses all over Sioux City in the early 1900's. Also, it was a sign of doing well financially to have your own carriage and horses.

In addition to the architectural significance of the home, there are significant people who have been involved with the home. The most significant is Fred L. Eaton. Although architects aren't being used for Criterion B, the other significant people would be Charles McLaughlin, the architect, whose short-lived career in Sioux City left the city with numerous important buildings and magnificent homes (some of which are listed on the National Register); William Steele, the famous architect involved in the 1928 alterations, did the same for Sioux City in designing several buildings and homes listed on the National Register; Charles Mylius, if we only knew more about him; and Edward C. Palmer, Fred Eaton's son-in-law, also an important businessman and civic leader, who lived in the home forty-seven years.

It is true that Fred L. Eaton came to Sioux City as a successful Eastern banker and immediately provided outstanding leadership in the community. However, his zest for involvement at the leadership level continued to his death. His addresses before the house at Twenty-ninth and Jackson were rental houses. In 1902 his wife, Lillian, became the owner of the northern half of Lot 12, while Matilda Shenkberg became the owner of the southern half. They had become friends when they lived on Nebraska Street near each other. This officially shows their intent to share the carriage house and have the Eaton's build on Lots 13 and 14. However, before a house was begun, the Shenkberg marriage unraveled, ending in divorce in 1905. The Eaton

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family ended up buying the existing home, with its lavish furnishings, and moving in in 1906, enjoying the full five lots.

Thus, Fred Eaton's association with the house began in 1902 and became official in 1906. This home became the home for his family until his death in 1925, and then continued in the family until 1967, when his daughter Dorothy (Mrs. Edward C. Palmer) sold the home.

Fred Laurine Eaton was born in Calais, Vermont, on July 10, 1859, the son of Arthur G. and Ellen M. (Chase) Eaton. At an early age his father died and he moved with his mother to Montpelier. According to *Men of Vermont: An Illustrated Biographical History of Vermonters and Sons of Vermont*, 1892-1893, he had a meager grammar school education and started as a clerk at a bank, then became a teller, then a cashier in 1885. He also was both town and village treasurer, acted as the treasurer of the Wetmore & Morse Granite Co., of the R. C. Bowers Granite Co., and the Vermont Quarry Co. Of the last two corporations, he was also a director. He was also a charter member of Gen. Stephen Thomas Camp, Sons of Vermont, being their first captain and later promoted to colonelcy of the Vermont division of that organization. He belonged to various Masonic bodies and served as Eminent Commander of the Mt. Zion Commandery of Knights Templar. This was all before he arrived in Sioux City at the age of thirty-five.

Mr. Eaton married Lillian Gale in Barre, Vermont, on October 15, 1884. They had two children, Stanley and Dorothy. He came to Sioux City in 1894 to try to rescue the investments of Easterners at the time of the great 1893 financial crash in Sioux City. He assumed the position of secretary and general manager of the Credits Commutation Company of Sioux City. According to *Iowa: Its History and Its Foremost Citizens*, "This company was organized by the creditors of the various companies that had failed during the financial panic of 1893 and was the parent concern that reorganized various other companies that had gone into liquidation in that year. Among these reorganized companies was the Sioux City Stock Yards Company, of which Mr. Eaton became secretary and treasurer. From that time forward he was closely associated with its development and growth and in 1900 was made its secretary and general manager. This was followed by election to the position of president and general manager in October, 1903, since which time he has remained as the active directing head of the business..."

In this early time in Sioux City, he was also a leader in the establishment of the Combination Bridge between Nebraska and Iowa. (According to Mr. Palmer, it had been through two receiverships when Mr. Eaton took it over, refinanced it and got it built.) But most notably he continued to be a leader during his time when he lived at 2900 Jackson Street.

The Sioux City Journal Centennial Edition in 1954, wrote of Mr. Eaton that he was a leader who piloted the stockyard to greatness. They went on "that In 1904 Mr. Eaton was ... made president and general manager of the stockyards company. He proved to be an excellent

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choice and remained at the helm of the organization through most of the critical years of the greatest development and advancement.

"These saw the erection of a new sheep barn and straightening of the perilous Floyd River through the stockyard district, the establishment of a horse and mule company under the management of E H Schloeman, the construction of a printing office and subsequent establishment of the Daily Livestock Record, building a concrete hog house, moving the sheep division into modern barns across the railroad tracks, and finally the organization of the truck hog division.

"It is extremely difficult to list every important advancement. Such additional items should not be forgotten as the acquisition of the Sioux City Terminal Railway Co., for handling livestock exclusively within the city, nor the building of the Sioux City Rendering Works.

"In 1925 the late George F. Silknitter succeeded Mr. Eaton as president of the stockyards company..."

The Sioux City Journal article at his death in 1925 listed his leadership:

Sioux City Stock Yards -- elected president in 1903, which position he served until his death.

Interstate Fair Association – president for twenty-one years until the fall of 1924 when he stepped down due to health concerns and just served as chairman of the board of directors until his death. He received state and federal commendations for his work with the fair.

Sioux City Terminal Railway Company – He had this organized in 1905 and served as president until his death.

Live Stock National Bank – became vice president and director from 1896 until his death.

Sioux Falls, South Dakota, Stock Yards Co. – elected president in October 1924.

Sioux City Grain Exchange – first president when it was organized and through its early years.

The Sioux City Brewing Co. – co-owner until Iowa went dry in 1916.

Missouri River Bridge Co. – many years was president.

Hawkeye Land Co. – president. (This and the above organization owned and maintained the combination toll bridge between Sioux City and South Sioux City.)

Boys and Girls Club – the last nine years of his life. Ten Midwestern states were involved and the boys and girls were brought into association with the agricultural college in each state. (He was a driving force in this endeavor, and this project was associated with the fair.)

General Manufacturing Co. – vice president

Sioux City Telephone Co. – vice president

Kiwanis Club Medal, 1923 – citizen who had done the most for the city.

Sioux City Chamber of Commerce – first secretary, served as president, was vice president and director at death.

Sioux City Gas and Electric Company – director at his death

Sioux City Service Company - director at his death

Sioux City Serum Company - director at his death

Purity Serum Company - director at his death

Sioux City Cattle Loan Company - director at his death

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Unitarian Church - member
32nd degree Mason
Noble of the Mystic Shrine
Sioux City Boat Club – organizer
Sioux City Country Club – member
Morningside Country Club - member
Sioux City Rod and Reel Club - member
Wise Ones Club - member
Knife and Fork Club – past president
Sioux City Society of Fine Arts – treasurer since its organization

Mr. Palmer had much pride in his father-in-law and said of him, "He appreciated all of his life the fact that he had never had a formal education. So he made sure that his son and daughter had the very best of education that he could pay for, could find, really..."

Also according to Mr. Palmer, Mr. Eaton had probably not intended to stay in Sioux City more than a few years, but he fell in love with it. They were very active socially. He became intensely involved in so many things around town. "He was the type of person who could get in with a crowd of men who were trying to figure out something to do locally, some civic venture, and sit around there and listen to them all. And after they had talked for about an hour, he would sum up all the good ideas and say, 'I've listened to all this business, and I'm impressed with the idea, the principle of what we're gonna do, and I suggest we do it so and so.'"

Fred L. Eaton was one of the most important people in Sioux City history and this is the one and only home he owned here. The people of Sioux City do not know the house as the Eaton House or the Mylius House, or the Mylius-Eaton House, as it is worthy of being called. They know it as the Palmer House or the Chocolate House. (One of the Palmer businesses is Palmer Candy, and the house has always been brown.) As time passes, fewer and fewer people seem to know it as the Palmer House, and recognize it as the Blankenship House since we have owned it for almost twenty years.

After Eaton's death, the officers and directors of the Sioux City Stock Yards and related companies, which he had headed for so many years, passed a Resolution of Tribute which concluded as follows:

It is rather of him as a man and friend that we would give testimony. His every act, whether in business, civic or social life was characterized by kindness, consideration, fairness and justice. Though he was entrusted with heavy responsibilities, those associated with him in every capacity will have an abiding recollection of his many acts of thoughtfulness to their own problems which he always had time to consider and to help solve. We shall continue to miss this loved associate, this exemplary citizen and loyal friend and shall best testify to him by emulating the example set during his life and up to the day he laid down his work.

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Mylius-Eaton House
Woodbury County, Iowa

Bibliography

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The Sioux City Journal, July 22, 1981, pages A1 "Edward C. Palmer dies at 85" and page C2 Obituary (Sioux City Public Library and I have a copy)

Writings by Stanley G. Eaton, Staunton, Virginia, December 5, 1953 on Fred L. Eaton, and December 7, 1953 on Lillian Gale Eaton (of which I have copies provided by a Palmer relative in Phoenix, Arizona)

Photographs from 1899 and early 1920's for architectural details (of which I am providing copies – these from the wife of the deceased Palmer son)

NPS Form 10-900-a
(8-86)

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National Park Service

OMB No. 1024-0018

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Mylius-Eaton House
Woodbury County, Iowa

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Mylius-Eaton House
Woodbury County, Iowa

Verbal boundary description

Lots 10, 11, and the South 31 feet of Lot 12, Peirce's Addition, Sioux City, Iowa

Boundary justification

When the house and carriage house were constructed in 1894 and soon thereafter, there were only two lots involved, Lots 10 and 11, but in 1902, half of Lot 12 was joined to Lots 10 and 11, and in 1906, the owners of the North half of Lot 12, and Lots 13 and 14, joined together to keep Lots 10 through 14 associated with the house throughout the Fred L. Eaton and Edward C. Palmer time at the house, until 1967. The house retained the five-lot association until 1972 when it was sold with only Lots 10 and 11. In 1983 the error was discovered and 31 feet of Lot 12 was added to those that go with the house. Without part of Lot 12, the driveway for the house was not included with the house.

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Mylius-Eaton House
Woodbury County, Iowa

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List of Photographs

The following photographs were all taken by Diana Blankenship, who has the negatives, in August 2002 and June 2003:

num-ber	roll/neg. number	photo of	looking in this direction	details to be noted
1	E/5a	house exterior	east northeast	shows west face/front of the house and the A and M gables and band of windows in the south gable and balcony on the north end of the west face of the house
2	D/5a	house exterior	east northeast	shows most of the above and better shows the absent balcony and window on the southwest corner
3	B/19	house exterior	northeast	closer detail of southwest corner of house and absent balcony and window
4	A/15	house exterior	south southeast	front porch – door, one sidelight, foyer window, library projection
5	A/17	house exterior	east	front porch – front door with screen door open, and sidelights
6	B/16	house exterior	northeast	front porch – close-up of band of living room windows
7	A/21	house exterior	west	from interior looking out of open front door for screen door detail and porch light fixture
8	B/11	house exterior	northwest	view of south face of house including breakfast room (1928 addition) in foreground, band of dining room windows to the west (left), library angled windows further west, second floor window detail above dining room, and gable far above
9	A/5	house exterior	west northwest	1928 addition showing windows and precise detail of decorative layer between first and second floors, and boards under eaves in the gable
10	A/2	house exterior	west northwest	southeast corner of the house showing 1928 addition and height of chimney on south
11	C/22	house exterior	west northwest	shows most of the above and the restored east face of the house after removal of the exterior stairway that was briefly there in the early 1980's and the east entry
12	B/22	house exterior	southwest	east face of house showing close-up of restored area after removal of the stairway
13	A/4	house exterior	west southwest	shows north face of the house and the porte-cochere, Palladian window above the porch at the second floor stair landing, tall chimney, band of windows in north gable, small gable on east at third floor landing of stairs
14	C/4	house exterior	south southwest	broader view of the above (north face of the house)
15	C/1	carriage house	east southeast	west face

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Mylius-Eaton House
Woodbury County, Iowa

Section number 11

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num-ber	roll/neg. number	photo of	looking in this direction	details to be noted
16	D/17a	carriage house	north northeast	copper ridge caps and sawn cedar shingles, and cupola with copper rooster on top, edge of house in foreground
17	A/18	house interior	west southwest	front entry as seen from the foyer looking out over the opened Dutch door – shows door hardware and quarter sawn oak and bull's-eye glass
18	A/19	house interior	down	floor tile in the entry (just like the tile in the porte-cochere entry)
19	C/7	house interior	east southeast	foyer quarter sawn oak arches and woodwork, current light fixture, looking toward the hall to the dining room
20	A/20	house interior	north northeast	foyer arches and the place where the stairs start up to second floor
21	A/22	house interior	west northwest	hallway leading to the foyer from the kitchen and dining room, shows door and door hardware in foreground (to the porte-cochere), door to the basement, and the foyer window
22	A/9	house interior	east southeast	living room east wall, has the bird's-eye maple fireplace, green tiles, an added fireplace insert, the arch creating the chimney nook, the 1928 added windows and shelves, and the 1980's added wood boxes using the original bird's-eye maple panels from the chimney nook, the 1970's added light fixtures
23	D/23a	house interior	east southeast	library with two of the five windows showing, and the mahogany bookcase in front of the first of three windows, the light fixture and the corner protectors, the deep quarter sawn oak window extension jambs and sills, the upper sashes of bull's-eye glass, the quarter sawn oak cornice
24	C/5	house interior	east southeast	library – deep window sills, oak floor added in the mid 1980's, close-up of zinc glass doors and new hardware replicating the old – the doors that had been sold at a garage sale to different people – but found their way back
25	A/13	house interior	north northeast	dining room – the pocket door of walnut with bird's-eye maple panels on the north wall
26	C/10	house interior	west	dining room – the west wall showing walnut cornice, plate rail, woodwork, and current wall light fixtures from the 1980's and chandelier from the 1970's
27	D/19a	house interior	west southwest	dining room – the southwest corner – shows walnut paneling and opening window seat, and the casement lower zinc glass windows and upper bull's-eye fixed windows

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Mylius-Eaton House
Woodbury County, Iowa

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num-ber	roll/neg. number	photo of	looking in this direction	details to be noted
28	D/21a	house interior	east southeast	dining room – the southeast corner with the same as above – just to the left would be an open doorway to the breakfast room where a zinced glass door (shown in historic photo #57), that matched the casement windows, used to be located
29	A/14	house interior	north northeast	dining room – the east wall and northeast corner – shows the niche for a sideboard as will be seen in the historic photo #57 – shows new lights again
30	B/23	house interior	south southeast	breakfast room – 1928 addition – narrow oak floor used, painted woodwork – new light fixture – 6 over 9 windows
31	A/12	house interior	south southwest	breakfast room – 1928 addition - with window seat that hid the radiator
32	A/23	house interior	west southwest	butler's pantry – between kitchen and breakfast room and originally between kitchen and dining room
33	A/24	house interior	west northwest	second floor landing detail – quarter sawn oak railing in squared-off pattern
34	B/6	house interior	east southeast	second floor landing looking toward the Palladian window on the east wall – shows railing detail continuing to third floor – shows 1970's light fixture
35	C/19	house interior	east	second floor landing – Palladian window on east wall – with carriage house M gable seen through the windows
36	C/13	house interior	north northwest	southwest bedroom on second floor – shows corner walls added to house heating/cooling unit added in the 1980's to serve this and the next room – shows extent of window height – shows quarter sawn oak floor – shows new 1980's light fixture
37	C/12	house interior	south southwest	southwest bedroom on second floor – shows built-in bookcase where window and balcony had been for only a few years at the beginning – shows ten-foot ceilings found throughout house on floors one and two
38	C/17	house interior	down	bathroom on south side of second floor between the master bedroom and the southwest bedroom - used by the latter – added in the late 1920's – tile matched that found in first floor powder room
39	C/15	house interior	east southeast	bathroom for the northwest bedroom on second floor added in the late 1920's
40	C/16	house interior	down	floor tile in the above bathroom added in the late 1920's

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Mylius-Eaton House
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num-ber	roll/neg. number	photo of	looking in this direction	details to be noted
41	B/2	house interior	east	southwest bedroom on second floor – shows closet door – typical five-panel door found on first and second floors of the house, with simpler door hardware on second floor
42	B/3	house interior	west northwest	northwest bedroom on second floor – three windows on west wall with balcony outside – balcony railing can be seen
43	C/20	house interior	south southeast	from hall outside master bedroom looking into “sunroom” – 1928 addition – shows French door, windows, built-in bookcase, 1980’s light fixture
44	B/5	house interior	northwest	“sunroom” in 1928 addition – the north wall between it and the hall outside the master bedroom on the west and master bathroom on the east and closet hallway to the north
45	C/11	house interior	south southwest	second floor north hallway running perpendicular to the closet hallway of the master bedroom – heating/cooling unit built into new wall where hall leads into southeast bedroom
46	B/9	house interior	north	third floor bedroom band of five windows in the gable look toward trees and apartments built on land formerly associated with the house
47	B/8	house interior	south	ballroom band of windows on south wall gable that look across the street to the W. G. Haley House which barely shows
48	D/6a	neighboring house	southeast	the W. G. Haley House across Twenty-ninth Street to the south as it appears from the corner of Twenty-ninth and Jackson Streets, not on the National historic Register
49	E1a	neighboring “house”	north	the Sioux City Public Museum (John Peirce House)
50	B/7	house interior	west	ballroom pair of windows in one of the gables, showing the Sioux City Public Museum, the John Peirce House, across the street, listed on the National Historic Register

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**Mylius-Eaton House
Woodbury County, Iowa**

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These photographs were provided by the Palmer family of Sioux City. Photographers are unknown, and there are no known original negatives, although Diana Blankenship has had negatives made from the prints and retains these. There are no dates for the photographs except the first which had writing on the back and was sent as a postcard in 1899. The others were given approximate dates by the Palmer family.

num-ber	roll/neg. number	photo of	looking in this direction	details to be noted
51	P/39	house exterior	northeast	the 1899 view of the house from the intersection of Twenty-ninth and Jackson Streets showing the house while it still had the window and balcony on the southwest corner of second floor, and before the 1928 addition of the breakfast room and sunroom, and showing the front porch was screened in at that time, while most of the remainder appears much the same – the track for the trolley, which at that time ended at that corner, shows in the street
52	P/37	house exterior	northeast	the early 1920's view of the house from the same position but in wintertime and during the brief period of years when the house had the open porch on the south
53	P/38	house interior	northeast	1940's foyer much as it appears now but with a darker stain to the wood
54	P/41	house exterior	northwest	1940's southeast corner of the house much as it appears today
55	P/42	house interior	south southwest	1940's library showing carpet, bookcases before the doors were sold in the 1970's, and appearance similar to today except for the wallpaper
56	P/43	house interior	north northeast	1940's living room after addition of windows and shelves but before addition of wood boxes – shows old light fixtures in the chimney nook area
57	P/44	house interior	south southeast	1940's dining room shows room much as it appears today except for the current absence of the stained glass door that went to the breakfast room – the flock wall paper can be seen between the wood detail and the old light fixtures show

These photographs were provided by a Palmer family relative who now lives in Arizona. Negatives were made from the prints and are held by Diana Blankenship.

num-ber	roll/neg. number	photo of	looking in this direction	details to be noted
58	P/	house interior	south southeast	early 1940's library shows radiator, bookcases, carpet
59	P/	house exterior	west	1922 outside the library on the south side of the house, the open porch built for the Palmer family children to play and sleep on
60	P/	house interior	east northeast	spring of 1947, north wall of kitchen, with door to the back stairs to second floor shown in the background

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Mylius-Eaton House
Woodbury County, Iowa

from the 1972 Calendar of Siouxland Art and History
created by the Sioux City Artists' Group

THE PALMER HOUSE

Artist: Dianne Mumm

The house at 2902 Jackson Street was built in 1894. The architect was W. D. McLaughlin. Charles Mylius, the original resident, lived there only a short time. In 1906 the Fred Eatons moved into the English style house. The Eaton's daughter, who became Mrs. Edward Palmer, lived in the house sixty-three years. Present residents are the Robert Temple family.



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Mylius-Eaton House
Woodbury County, Iowa



**from a note card sold at the Sioux City Public Museum
created in 1980 by the artist, Brenda B**

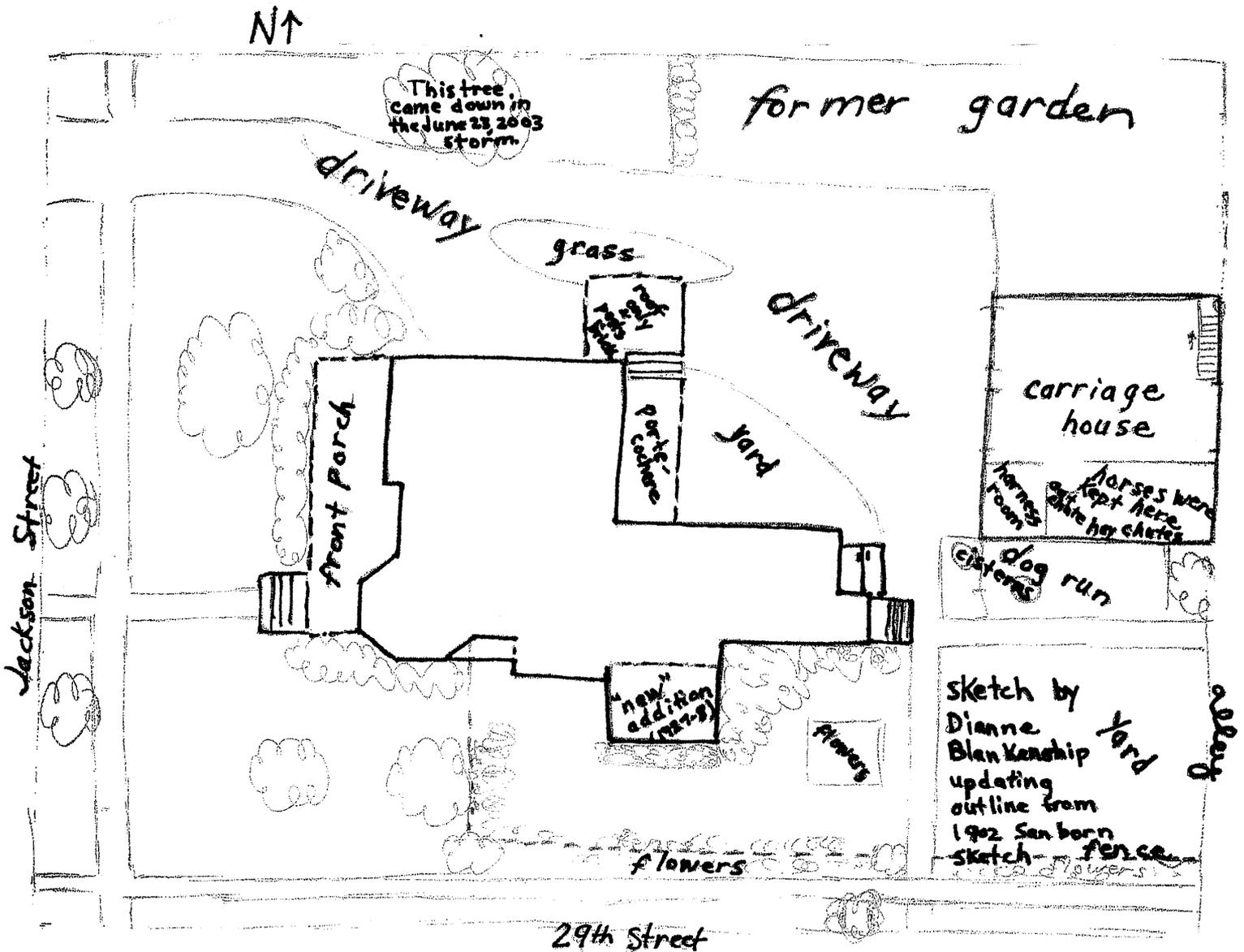
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Section number 11 Page 33

Mylius-Eaton House
Woodbury County, Iowa

sketch by Dianne Blankenship
updating the outline from the 1902 Sanborn sketch



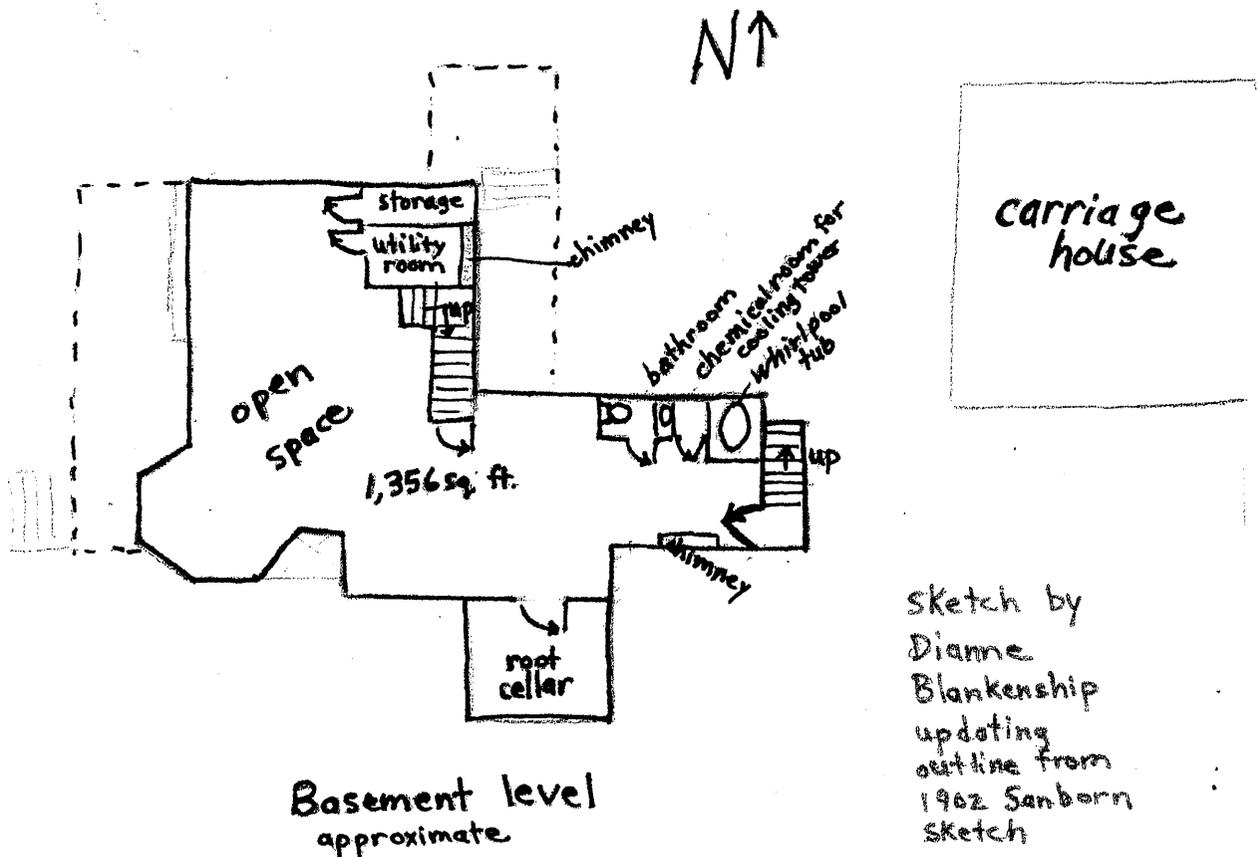
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Mylius-Eaton House
Woodbury County, Iowa

sketch by Dianne Blankenship
updating the outline from the 1902 Sanborn sketch



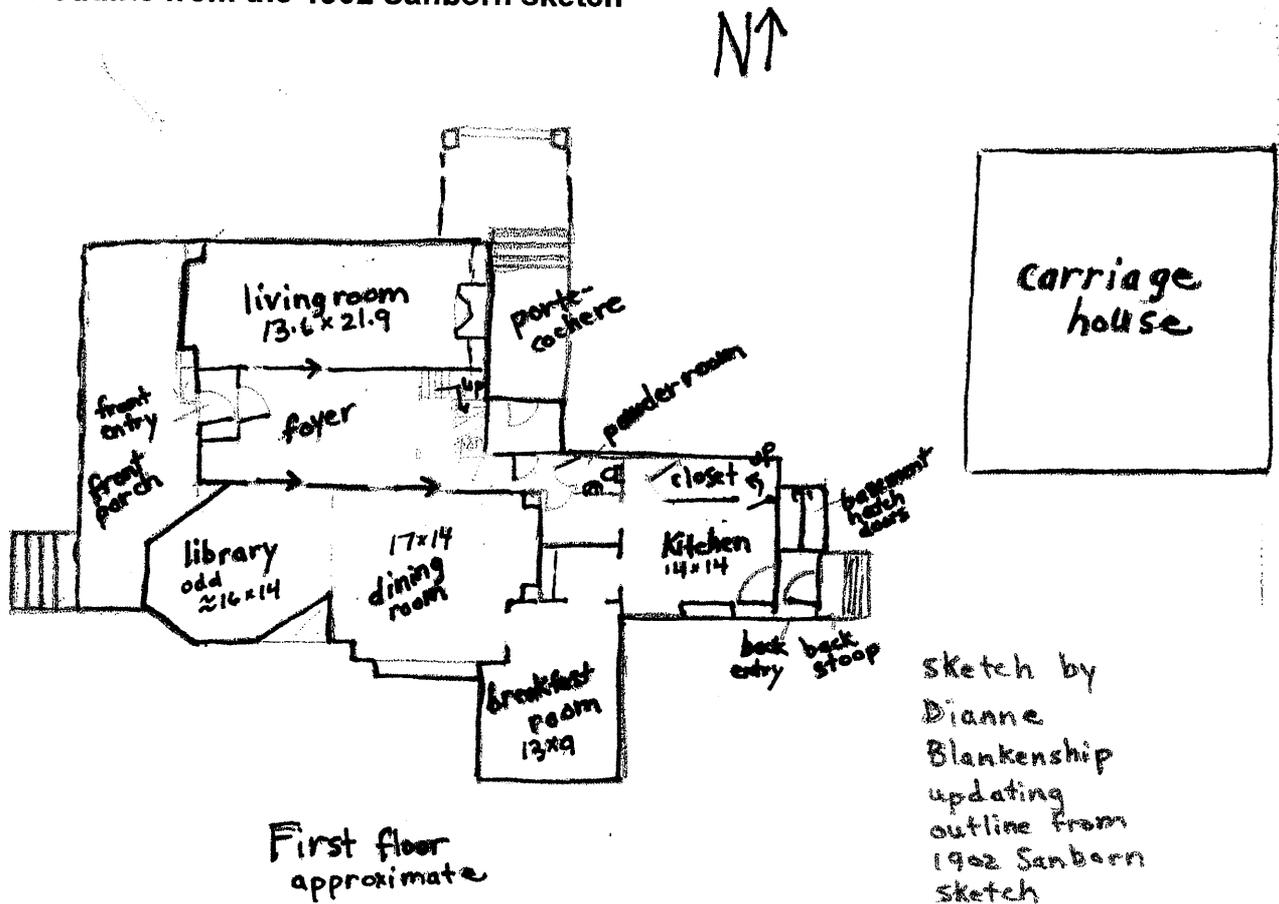
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Mylius-Eaton House
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sketch by Dianne Blankenship
updating the outline from the 1902 Sanborn sketch



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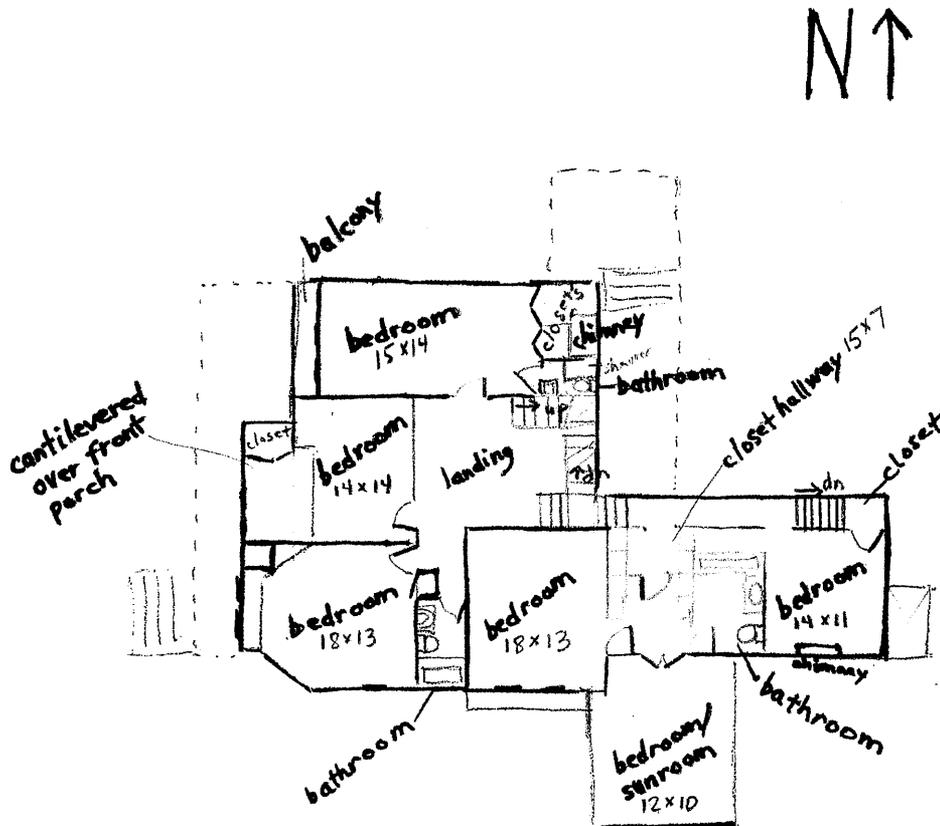
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Mylius-Eaton House
Woodbury County, Iowa

sketch by Dianne Blankenship
updating the outline from the 1902 Sanborn sketch



N ↑

carriage house

Second floor
approximate

Sketch by
Dianne
Blankenship
updating
outline from
1902 Sanborn
sketch

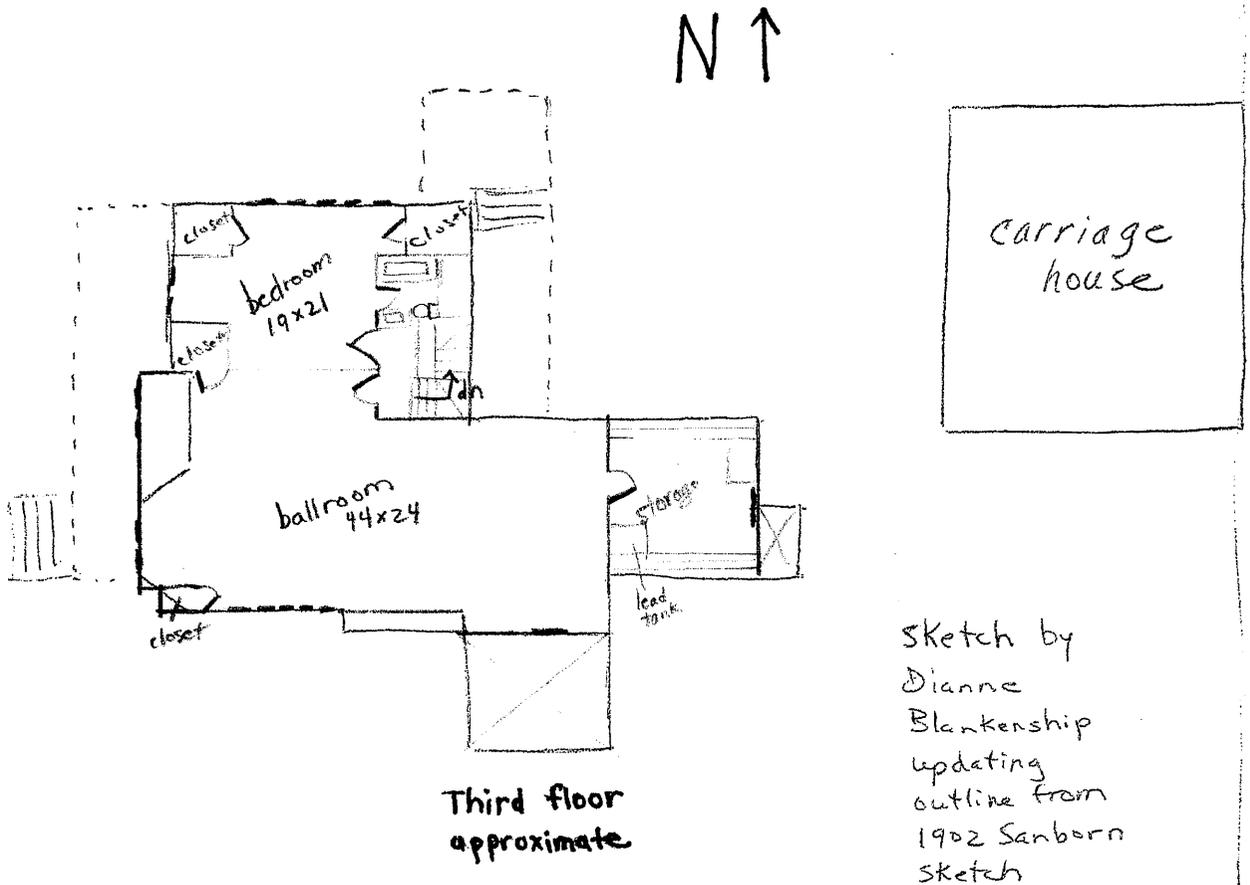
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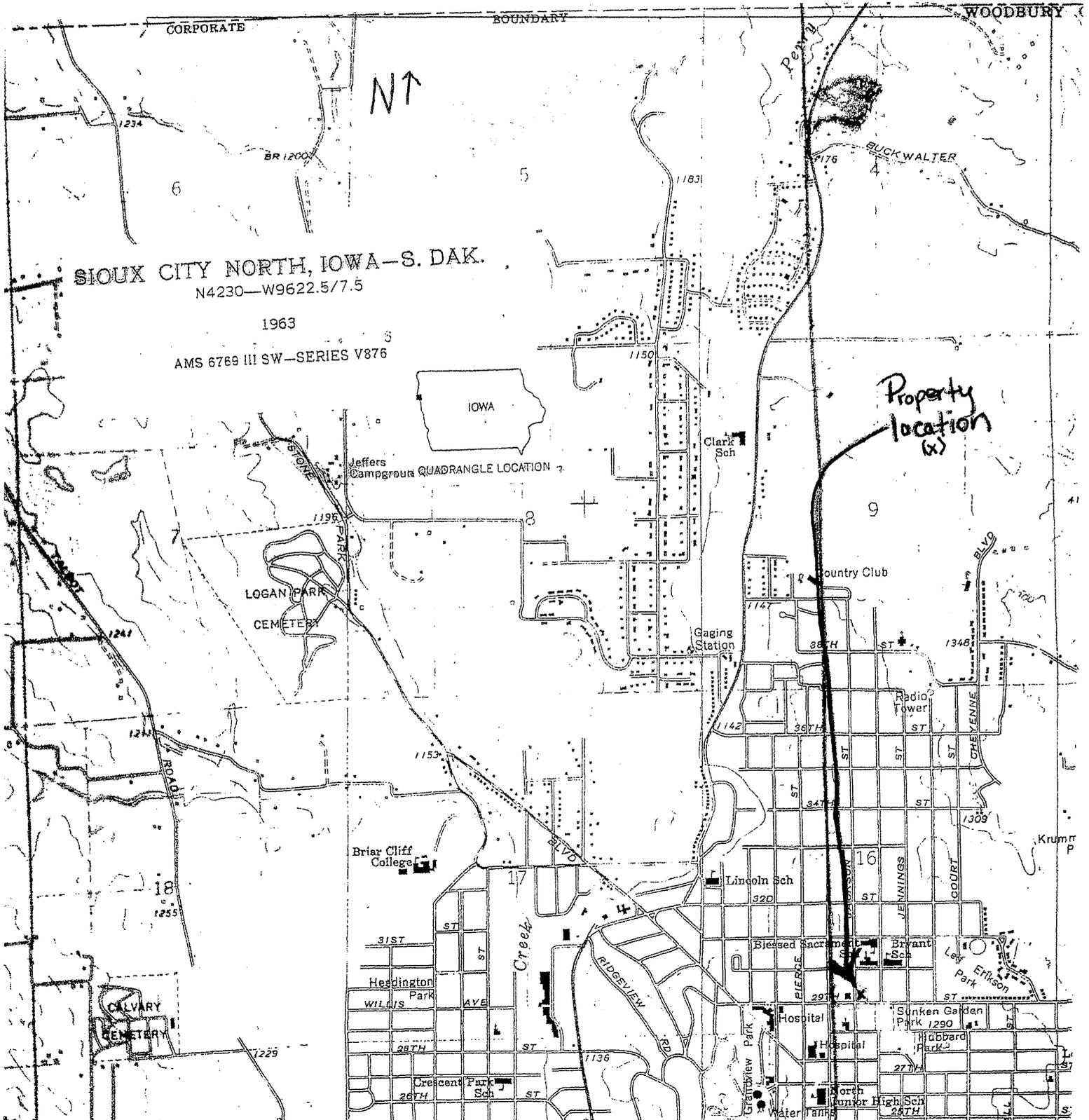
sketch by Dianne Blankenship
updating the outline from the 1902 Sanborn sketch



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Mylius-Eaton House
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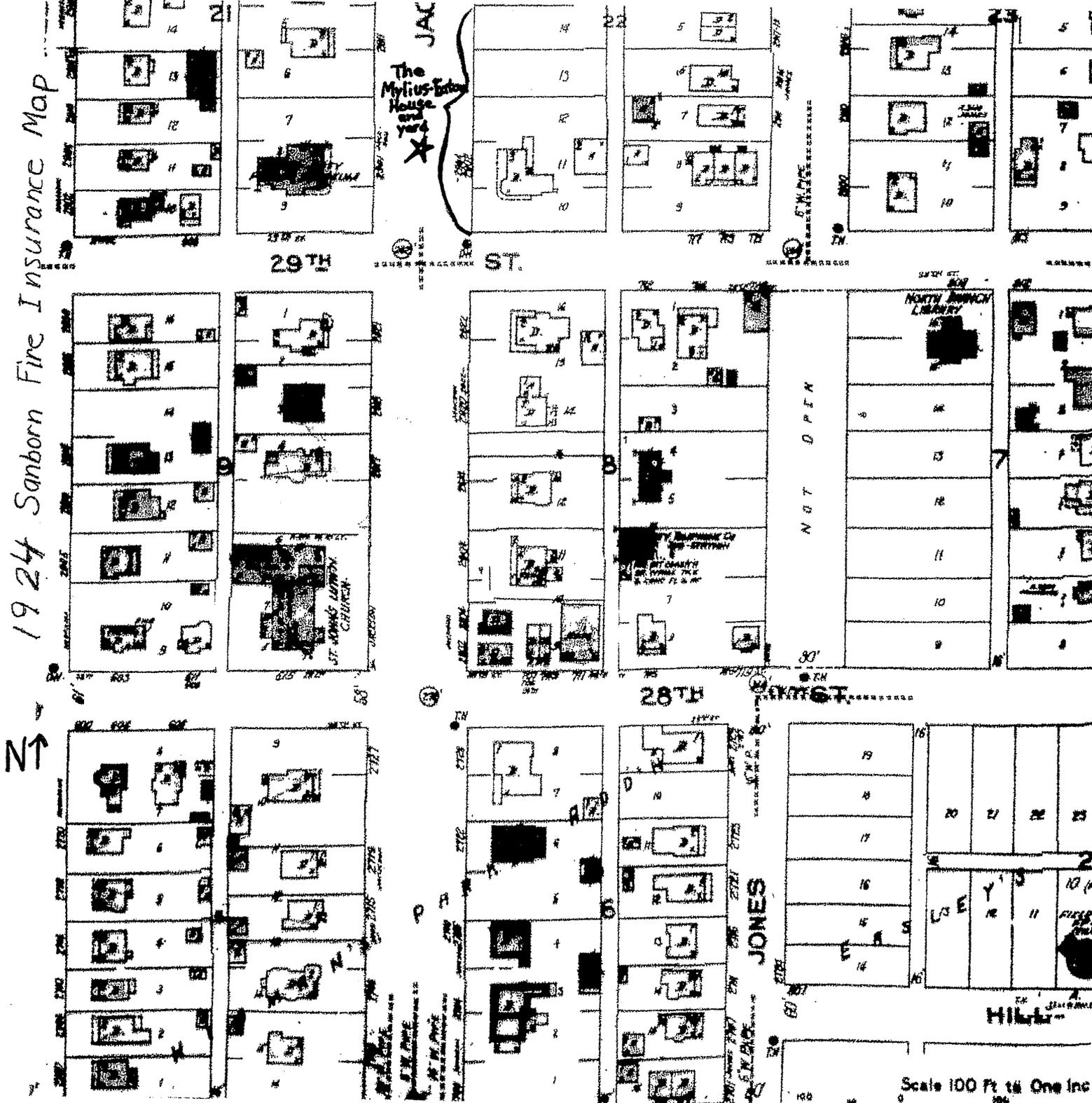
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Mylius-Eaton House
Woodbury County, Iowa

Sanborn Fire Insurance Map 1924



1924 Sanborn Fire Insurance Map

N

Scale 100 Ft to One Inc

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Mylius-Eaton House
Woodbury County, Iowa

REPRODUCED FROM ORIGINAL
Sioux City Public Museum
2901 Jackson Street
Sioux City, IA 51104-3697

*Tuesday
APR 17, 1894*

THE DAILY TRIBUNE: SIOUX CITY

LIQUOR SUIT BEGUN

Initiated by the Trustee
of Terminal Bonds.

The Trust Company Says It
is to Reorganize at Once
to the Benefit of the
Bondholders.

Company of North Amer-
ica the holders of the \$1.-
million first mortgage bonds
of the Sioux City Terminal Rail-
road house company property,

A \$12,000 RESIDENCE.

Charles Mylius Will at Once Commence It
at Twenty-Ninth and Jackson Streets.

W. D. McLaughlin has completed the
plans for what will be one of the finest
residences on the North Side. It
will be built by Charles Mylius
at Twenty-ninth and Jackson
streets, at an expense of \$12,000. It is
to be built after the English style of
stucco and timber. This style is en-
tirely unknown here, and the house
will be a novelty.

Work will be commenced on the ex-
cavations next week. The house will
stand at the northeast corner of
Twenty-ninth and Jackson streets.

SPENCER ASKS A REDISTRICT

F. Spencer's Petition in the
Works Receivership Case

Wants All Money Paid Out by the
Receiver Paid Back and a Redistricting
Made—Other District Court
News.

In Judge Wakefield's
district court the engine work
ship case was again on trial
point at issue is the demurrer
the petition of intervenor

Text above is here re-written to facilitate reading it:

A \$12,000 RESIDENCE.

Charles Mylius Will at Once Commence It at Twenty-Ninth and Jackson Streets.

W. D. McLaughlin has completed the plans for what will be one of the finest residences on the North Side. It will be built by Charles Mylius at Twenty-ninth and Jackson streets, at an expense of \$12,000. It is to be built after the English style of stucco and timber. This style is entirely unknown here, and the house will be a novelty.

Work will be commenced on the excavations next week. The house will stand at the northeast corner of Twenty-ninth and Jackson streets.

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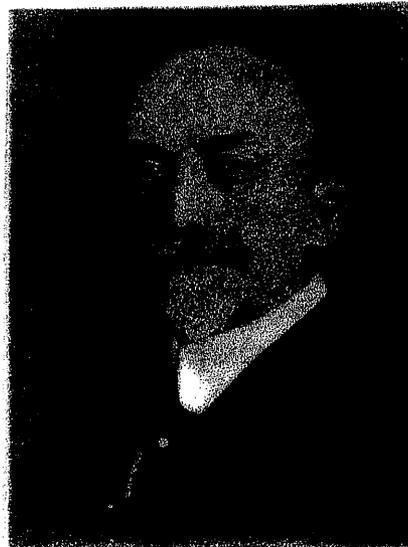
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Mylius-Eaton House
Woodbury County, Iowa

The photos below were copied by Palmer family relatives to accompany the writings by Stanley Eaton about his father and mother, written in December of 1953.



Lillian Gale Eaton



Fred L. Eaton