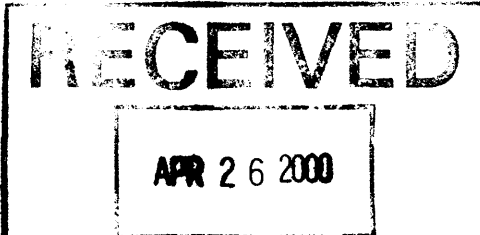


United States Department of the Interior
National Park Service



322

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions on the back of the form. Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 CHIEF BLACK HAWK STATUE

other names/site number _____

2. Location

street & number CRESCENT PARK DRIVE not for publication

city or town LAKE VIEW vicinity

state IOWA code IA county SAC code 161 zip code 51450

3. State/Federal Agency Certification

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

Patticia Chalkley DSMPO 4-20-00
Signature of certifying official/Title 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 certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that the 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:)

Edson H. Beall 5/26/00
Signature of the Keeper Date of Action

Name of Property

County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

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

- Ownership options: private, public-local, public-State, public-Federal

- Category options: building(s), district, site, structure, object

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

RECREATION AND CULTURE/monument/marker

Current Functions (Enter categories from instructions)

RECREATION AND CULTURE/monument/marker

7. Description

Architectural Classification (Enter categories from instructions)

OTHER/outdoor sculpture

Materials (Enter categories from instructions)

foundation CONCRETE

walls

roof

other CONCRETE

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or 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)

ART
SOCIAL HISTORY

Period of Significance

1934

Significant Dates

1934

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

STINSON, HARRY E.

LUDWIG, CARL J.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

LAKE VIEW HISTORIC PRESERVATION COMMISSION

Name of Property

County and State

10. Geographical Data

Acreage of Property LESS THAN ONE

UTM References

(Place additional UTM references on a continuation sheet.)

UTM grid with values: 1 | 15 | - | 3 | 3 | 1 | 6 | 6 | 0 | 4 | 6 | 8 | 5 | 8 | 4 | 0

UTM grid for Zone, Easting, Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

REBECCA CONARD/TALLGRASS HISTORIANS L.C.

name/title HARLAN FLINK, BERNICE REIDA, MARILYN KEISER (commission members)

organization LAKE VIEW HISTORIC PRESERVATION COMMISSION date

street & number 305 MAIN telephone 712-657-2634

city or town LAKE VIEW state IOWA zip code 51450

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name CITY OF LAKE VIEW

street & number 305 MAIN ST. telephone 712-657-2634

city or town LAKE VIEW state IOWA zip code 51450

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Chief Black Hawk Statue
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Narrative Description

Chief Black Hawk is a cast concrete statue that portrays the Sauk war chief of the same name (1767-1838) wearing leggings and moccasins, a loin cloth, and a blanket that hangs to the ground behind him. On his shaven head he wears a crest made of porcupine quills and horsehair. In his right hand he holds a hawk with wings outstretched against his chest and right shoulder. In his left hand he grips a bow. A bison skull lies beneath his left foot. The visage bears a resemblance to Charles Bird King's 1837 painting of the legendary chief. *Chief Black Hawk* is slightly larger-than-life size; it measures nine feet from toe to top and stands on a square pedestal that extends the overall height of the statue to eleven feet. The work was designed by sculptor Harry E. Stinson in 1933 and fabricated by Art Stone Co. of Sioux City in 1934.

Art conservator Mayda Jensen's report of March 1998 notes that "surface details, which have been protected from loss by weathering, suggest the original surface was a deep yellow-rose shade, an imitation of terra-cotta coloring."¹ When *Chief Black Hawk* was installed, the *Lake View Resort* described the materials as being Atlas White pulverized buff stone and Platte River sand, which gave the finished statue a smooth finish and a buff color." Stinson also supervised the installation, and the newspaper account further records that "As the molds were removed, the exposed parts of the statue were rubbed with carborundum in order to give them a smooth surface, and the entire statue was then weather proofed with a special formula."² Jensen's 1998 report notes that "Consistent with this historic record, the surfaces of the casting have been worked to a smooth finish. Traces of colored binder remaining visible on the surface suggest the weatherproofing materials may have been a buff-pigmented mixture of Portland cement and lime."³

A 1952 newspaper article also reports that "Steel rods were placed through the center to give added strength," but this information remains unconfirmed by project-related documents and news accounts written during 1933-1934.⁴ *Chief Black Hawk*, however, rests on a substantial, integrated concrete base, which has held the statue upright and plumb through the decades. Shortly after the sculpture was completed, Stinson described the foundation as being "six feet deep, six feet square at the bottom, and three feet square at the top."⁵ Stinson's description also

¹ Mayda Jensen, "Sculpture Condition Report & Conservation Treatment Specifications" for *Chief Black Hawk* (Omaha, Nebraska: The Jensen Foundation for Art Conservation Education & Research, Inc., March 2, 1998), 1.

² "Art Stone Workers Finish Black Hawk Statue Here," *Lake View Resort*, 28 June 1934.

³ Jensen, 1.

⁴ See Bernice Reida, "Indians Cause Furor at Unveiling of the Black Hawk Statue," *Lake View Resort*, 7 August 1952.

⁵ Harry E. Stinson to Isabelle M. Hofmann, Iowa Federation of Women's Clubs, Ottumwa, Iowa, 28 July 1923, University of Iowa School of Art and Art History Records, Miscellaneous Files, folder marked "Sculpture Project, 1934-1935," UI Archives, Iowa City [hereafter cited as UI School of Art Records].

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Chief Black Hawk Statue
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notes that the base was “put in by the C.C.C. [Civilian Conservation Corps] men. Consequently, the cost of the base is not included in the cost of the statue.” This information indicates that the base was installed separately. It is therefore possible that steel rods were inserted into the pedestal to mount the statue securely on its base. In any case, an early photograph reveals that the pedestal originally was exposed, giving the statue its full eleven-foot height. Subsequent grading and fill in Crescent Park raised the surrounding ground so that the statue now appears to rest almost at ground level, with approximately six inches of the pedestal exposed.

When *Chief Black Hawk* was installed, it was positioned close to the shore of Black Hawk Lake in Crescent Park. Although it has not been physically moved, the statue no longer portrays Chief Black Hawk looking out over the water. Drought conditions during the mid 1930s caused the lake level to drop considerably, which prompted the City of Lake View to initiate efforts to have the State Conservation Commission dredge the lake. Dredging, which took place in 1938, deepened the Town Bay area, and the spoil was used to increase the acreage of Crescent Park. As a result, the statue was left standing approximately 200 yards from the new shoreline and land fill/grading buried most of the pedestal.

Vandalism combined with natural weathering led to considerable surface deterioration of *Chief Black Hawk*, and in 1997 the Lake View Historic Preservation Commission applied for and received a Resource Enhancement and Protection (REAP) grant in the amount of \$1,225 (match of \$525) for evaluation and restoration planning. Conservator Mayda Jensen of The Jensen Foundation for Art Conservation Education & Research, Inc., in Omaha, Nebraska, evaluated the deterioration and drew up conservation treatment specifications in March 1998. Her report noted surface erosion due to wind and rain; wear on the base, either from people standing on the corners and/or from lawn equipment; fine cracking in the headdress, loin cloth, left thigh, and base; loss of sculptural details, including the nose, left ear, and right index finger of the chief as well as the head of the hawk in his arm; and deposits of wind-borne soil in the pockets of eroded surfaces which were supporting the growth of moss.⁶ Following this initial planning step, the Lake View Historic Preservation Commission applied for and received in October 1998 a second REAP grant in the amount of \$7,000 (match of \$3,500) for restoration. Jensen also carried out the restoration procedures, completing the work on site in June 1999.⁷

⁶ Jensen, 2.

⁷ Terry Turner, “Lake View Landmark Will Get Needed Facelift,” *Sioux City Journal*, 7 June 1999; “Restoration Begins,” *Lake View Resort*, 30 June 1999.

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Chief Black Hawk Statue
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Statement of Significance

Chief Black Hawk is significant under NRHP Criterion A at the local and state levels as an early example of local and state collaboration in the 1930s to take advantage of New Deal relief programs supporting arts and culture in the United States. It is also significant under Criterion C at the local and state levels as an excellent example of New Deal Era public art in Iowa. Through these associations of significance, the requirements of Criteria Consideration F are satisfied.

Black Hawk, the Sauk war chief, earned a place in history when, in 1832, he led approximately 900 Sauk from Iowa territory back into Illinois, where they had previously been resettled. Federal troops pursued the Sauk from Illinois into Wisconsin and defeated them at the Battle of Bad Ax. Black Hawk, who surrendered, spent several months in captivity, during which time both George Catlin and Charles Bird King painted his portrait. After Black Hawk was returned to Iowa, he lived out the rest of his life in a small village on the Des Moines River in Van Buren County, located in southeastern Iowa.

Lake View is located in northwest Iowa in Sac County, "Sac" being a variant spelling of "Sauk." Although it is possible that the Sauk ranged as far west as Sac County and even may have camped on the shores of Black Hawk Lake, northwest Iowa is beyond the territory the Sauk actually occupied. It is therefore unlikely that the real Black Hawk ever saw the lake that bears his name.

As commemorative names, however, both Sac County and Black Hawk Lake exemplify a long-standing tendency among Euro-Americans to romanticize American Indian peoples who were vanquished in the process of westward expansion. Scholars have noted that interest in American Indian antiquities beginning in the late nineteenth century preceded a stronger wave of intense interest in discovering and preserving artifacts and traditions that gave expression to a distinctly American heritage.⁸ Sculptor Cyrus E. Dallin, for example, achieved renown for "The Signal of Peace," a life-size work depicting a Plains Indian on horseback, at the 1893 World's Columbian Exposition in Chicago. Dallin also sculpted "The Medicine Man" for the 1899 Paris Salon and "The Protest" for the 1904 Louisiana Purchase Exposition in St. Louis.⁹ Early twentieth-century examples of sculpture in Iowa commemorating American Indians include the statue of Chief Mahaska (Ioway, c. 1784-1834) located in Oskaloosa, which was commissioned by Oskaloosa Tribe No. 4 of the Improved Order of Red Men (IORM) and sculpted by Iowa-

⁸ Michael Kamman, *Mystic Chords of Memory: The Transformation of Tradition in American Culture* (New York: Vintage Books, 1993), 190-191.

⁹ John C. Ewers, "Cyrus E. Dallin, Master Sculptor of the Plains Indian," *Montana: Magazine of Western History and Culture* 18 (1968), 35-38.

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Chief Black Hawk Statue
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born artist Sherry Edmundson Fry in 1908 (dedicated 1909), and the statue erected by the Muscatine chapter of the IORM in 1926 honoring the Mascoatin Indians.¹⁰

Criterion A

Under Criterion A, *Chief Black Hawk* exemplifies the collaborative projects that were devised by local and state officials to take advantage of New Deal work relief programs funded and administered by the federal government. During the summer of 1932, Dr. E.E. Speaker and the Lake View Commercial Club proposed to erect a statue of Chief Black Hawk somewhere along the shores of what was then known as Wall Lake (but soon to be renamed to avoid confusion with Wall Lake State Park in Wright County).¹¹ The proposed project coincided with a much larger effort then underway to acquire land adjacent to the lake and to develop it for state park purposes. Dr. Speaker, who was a member of the Iowa State Conservation Commission from 1935 to 1936, was a proponent of the state park plan and of lake improvements in general. So was the Commercial Club. Among its accomplishments during the 1930s, the Commercial Club reportedly was instrumental in securing the relocation of Veterans Conservation Corps Company No. 1776 from South Dakota to Lake View. VCCC No. 1776 was one of several Civilian Conservation Corps (CCC) and Works Progress Administration (WPA) units assigned to Camps [S]tate P[ark] 8 and SP 27, located at Lake View from 1933 to 1939. Men assigned to these camps developed Black Hawk Lake State Park and worked on several other state parks during the 1930s.¹² They also constructed two recreational stone piers on Black Hawk Lake in 1934-1935.¹³

To carry out the statue proposal, Speaker and the Commercial Club enlisted the aid of Graham M. Dean, a former Lake View resident who was then managing editor of the *Iowa City Press Citizen*. Dean, in turn, secured an audience with Walter A. Jessup, President of the University of Iowa, and R. H. Fitzgerald, Dean of the School of Fine Arts. After presenting the proposal to them, Graham secured an agreement that the School of Fine Arts would cooperate in designing the statue. The project was assigned to Harry E. Stinson, a sculptor who taught in the

¹⁰ See Greg Olson, "Noble Savage in the Courthouse Square: Patronage and Legacy in Sherry Edmundson Fry's *Mahaska*," paper presented at Iowa Heritage Expo, June 1998.

¹¹ Dr. E. E. Speaker was a local physician who also was active in conservation affairs. As a member of the city's park board, he spearheaded an effort to create a municipal park in Lake View during the 1920s. he also was instrumental in purchasing tracts of land adjacent to the lake for state park development in the 1930s. The Lake View Commercial Club was organized early in 1932 to promote town betterment. In addition to supporting lake improvements during the 1930s, the Commercial Club sponsored a \$15,000 bond issue to construct a municipal building, which was built with assistance from the Works Progress Administration, and it was instrumental in naming the municipal park as "Speaker Park" to acknowledge Dr. Speaker's conservation and park efforts.

¹² Joyce McKay, Black Hawk State Park NRHP nominations (3), in *CCC Properties in Iowa State Parks, 1933-1942*, Multiple Property Document, 1990.

¹³ Rebecca Conard, Lakeside Park Historic District NRHP nomination, 1992.

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Department of Graphic and Plastic Arts of the School of Fine Arts. The Lake View Commercial Club agreed to pay for materials, modeling fees, Stinson's travel expenses, and other incidentals.

In October 1932, Stinson, Dr. Speaker, and the executive committee of the Commercial Club selected a site in Crescent Park. During the winter, Stinson made small clay models of two different poses, and these were submitted to the club for review. One model portrayed Chief Black Hawk attired in a robe and carrying a spear. The other portrayed the chief holding a bow and a hawk. The Commercial Club selected the latter design. Stinson then sculpted a three-foot clay model of the approved design, reportedly using a university student model for the body and Moses Slick, identified as a "Tama Indian," for the face.¹⁴

The Chief Black Hawk statue project became the foundation of the Public Works of Arts Project (PWAP) in Iowa. The PWAP, federally funded through the Civil Works Administration (CWA), was the prototype for subsequent work relief programs devised to keep artists, architects, writers, actors, musicians, and other white-collar workers employed during the Great Depression. This initiative culminated in WPA Federal Project One, which encompassed the Federal Arts Project, the Federal Theatre Project, the Federal Writers' Project, and the Federal Music Project. Federal Project One, organized in late 1935-early 1936, typically is cited as the first instance of federal support for the arts and humanities in the United States, but the idea was born as the PWAP in 1933. Thus, the Chief Black Hawk Statue is associated with the very beginnings of federal funding for the arts in this country.

The CWA itself was short-lived, an emergency program designed to boost work relief under the Federal Emergency Relief Administration (FERA) by employing an additional four million Americans through the winter of 1933-1934, the nadir of the depression. Authorized in November 1933 by executive order of the president, the CWA received federal allocations totaling \$833,960,000 and employed workers on more than 200,000 projects nationwide.¹⁵ Iowa received approximately \$4,775,000 through the CWA before this source of work relief funds ended on May 1, 1934.¹⁶

To ease the effects of wide-spread unemployment quickly, the CWA provided jobs through an amazing array of work-relief projects, although road building and street repair were by far the most common; more than one-third of the total allocations went to secondary road and street improvement projects. CWA relief workers also built or improved schools, municipal sanitation facilities, hospitals, public utilities such as telephone and telegraph lines, and

¹⁴ Graham M. Dean, "Iowa Sculptor Shows Model of Black Hawk Statue," *Lake View Resort*, 16 February 1933; Mike Kelly, "Chief Black Hawk Statue Has Been at Lake Site for Thirty One Years," *Lake View Resort*, 8 July 1965.

¹⁵ Harry L. Hopkins, *Spending to Save: The Complete Story of Relief* (New York: W. W. Norton & Co., 1936), 115-117.

¹⁶ "4 Million CWA Setup Shown," *Des Moines Tribune*, 8 March 1934.

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recreational facilities. Under the conservation and forestry program, CWA workers cut fire lines, built or expanded fish hatcheries, restocked streams with fish, and stocked wild game in preserves.¹⁷

The CWA also employed professionals and non-manual workers through the Civil Works Service (CWS). FERA/CWA administrator Harry L. Hopkins deliberately allowed the CWS to function under a highly flexible organizational structure in order to accommodate a wide variety of projects proposed either through local initiative or through federal agencies. CWS projects encompassed undertakings such as adult education and vocational training classes through the Emergency Education Program, mapping for the U.S. Coast and Geodetic Survey, public health programs, and the preservation of public records. The Historic American Buildings Survey of the National Park Service, still in existence, is perhaps the most well-known project initiated under the auspices of the CWS.¹⁸

The Public Works of Art Project was a special, but small, CWA program initiated in December 1933. To establish policies for administering the PWAP, Hopkins created a national coordinating committee, supported by a host of invited advisers. This structure drew together nationally prominent leaders in the fine arts with New Deal insiders. Artist Edward Bruce, the administrator in charge of planning and distributing funds, “decentralized the PWAP into sixteen regional units presided over by some 600 local volunteers interested in the fine arts. . . [which] helps to explain the remarkable initial reception which this first federal venture in the arts received across the country.”¹⁹ According to Hopkins,

[a]bout 3,000 artists, painters, sculptors, etchers, and mural painters were employed at Public Works of Art. By those well qualified to speak of the importance of their first venture of American government into the patronage of art, it was considered a major movement in the cultural history of the United States. . . . This project, [un]like almost all others conducted under CWA, was not dropped when the CWA period ended in the spring of 1934.²⁰

Inasmuch as the severity of the depression had jeopardized the Lake View Commercial Club’s ability to raise local contributions to cover materials and travel expenses, funding through the PWAP enabled the community and the university to move forward with the project. This prompted the university to adopt guidelines for other communities wishing to participate in the program. In a letter of 23 October 1934 from George F. Keller, Chief Engineer of the Iowa CWA, to E. A. Gilmore, who succeeded Walter Jessup as president of the University of Iowa, the former detailed the genesis of Iowa’s PWAP:

¹⁷ Hopkins, 120-122.

¹⁸ Bonnie Fox Schwartz, *The Civil Works Administration, 1933-1934* (Princeton: Princeton University Press, 1984), 134-136.

¹⁹ Schwartz, 137-138.

²⁰ Hopkins, 123.

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Last year the town of Lake View erected a statue of Blackhawk [sic] on the shore of Blackhawk Lake. As funds were too small to commission the work privately, the cooperation of the University was secured, and a design and working model for the statue was completed by Mr. Stinson of the Graphic and Plastic Arts department. When Iowa was allotted artists under the C.W.A., five were made available for work on this project with the result that the eleven foot statue was completed at a cost of approximately \$225, and dedicated on September 3. . . . This illustrates a type of service which the School of Fine Arts might render any community, municipality, or tax-supported institution of the state interested in the use of sculpture for statues, monuments, fountains, or sculptural reliefs for buildings.²¹

The guidelines for community participation, as published in the February 1934 issue of the *University of Iowa News Bulletin*, virtually described the procedures that Lake View had initiated, although interested community groups now had to fill out a formal application blank. Following such application, a sculptor from the university would conduct a site visit to determine project feasibility. Once this was established, the sculptor would prepare sketches or preliminary models and submit them to the community for approval. Upon formal approval and a guarantee that the community would provide funds to cover expenses and materials, the university would develop a full-sized model, prepare the casting molds, arrange for fabrication, and supervise the installation.²² Several communities made at least preliminary inquiry into the public arts program. As of September 1935, however, only one other project had been commissioned. This was the Lewis and Clark monument, also designed by Harry Stinson, erected near Council Bluffs and dedicated in November 1935. It was sponsored by the Iowa Chapter of The Colonial Dames of America, which contributed approximately \$2,000 to the project.²³

The Lake View Town Council appropriated funds totaling approximately \$225 to cover the costs of building *Chief Black Hawk*, which is a much smaller work than the Lewis and Clark monument. The appropriation covered materials for the framework, clay, and plaster for the molds, as well as the actual fabrication. It did not cover site preparation, which was handled by CCC workers, who excavated, graded, and landscaped the site.²⁴

Chief Black Hawk was dedicated on Labor Day, September 3, 1934 with a ceremony that included renaming Wall Lake as Black Hawk Lake. Senator I. G. Crystal of Coon Rapids, the master of ceremonies, introduced a host of dignitaries. Attorney Malcolm Currie of Sac City recounted the early history of the lake and formally christened it "Black Hawk Lake." Harry Stinson then described the long process of design and fabrication. Dr. Bruce E. Mahan, director

²¹ George F. Keller to E.A. Gilmore, 23 October 193, UI School of Art Records.

²² "Procedure for Sculpture Projects as Outlined in the February 1934 *News Bulletin*," typescript dated 29 March 1934, UI School of Art Records.

²³ "Memorial Monument for Council Bluffs," *University of Iowa News Bulletin* 10:9 (September 1935), 6, UI School of Art Records.

²⁴ Stinson to Hofmann, 28 July 1934; "List of Materials for Blackhawk Statue," UI School of Art Records.

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of the University of Iowa Extension Division, talked about Chief Black Hawk as a warrior and leader, after which Dr. William J. Petersen of the State Historical Society of Iowa read from *Black Hawk's Orations*. Then a group of American Indians, led by George Youngbear, son of the Mesquakie chief of the same name, presented a lengthy program of dances and speeches. Youngbear gave a history of the Mesquakie and told of their present life at the Tama Settlement. Jim Poweshiek, great grandson of Chief Poweshiek, played songs on a red cedar flute that he had made as a youth. Dancers presented a friendship dance, a hunter's dance, and a war dance. Petersen then presented copies of *Black Hawk's Autobiography* to "some of those who had assisted in the project." Stinson concluded the ceremony by unveiling the statue while the Odebolt High School Band played *America*.²⁵

Further research would be necessary to inventory the entire corpus of public art in Iowa that is associated with New Deal programs. However, *Chief Black Hawk* appears to be the initial piece of public art produced by the Department of Graphic and Plastic Arts at the University of Iowa and certainly one of the earliest works of public art in Iowa to have been produced with federal funding support.

Criterion C

Under Criterion C, *Chief Black Hawk* is significant as an outstanding example of the public art produced in Iowa under the auspices of New Deal Era public works programs.²⁶

Harry E. Stinson, the sculptor, received his Bachelor of Arts degree in 1921 from the University of Iowa. He continued his studies at the Cumming School of Art in Des Moines, 1923-1924, and the National Academy of Design in New York City, 1925-1928; he also studied in Europe. From 1921 to 1923 and again in 1924-1925, Stinson was an art instructor at the University of Iowa. He joined the faculty as an Associate in Art in 1929 and was promoted to Assistant Professor in 1940. His work was exhibited at the National Academy of Design in New York City in 1929; the Pennsylvania Academy of Fine Arts in 1929-1930 and again in 1935; the American Water Color Society, New York, in 1931; the Century of Progress World's Fair in Chicago in 1933; and the Kansas City Art Institute in 1935.

Local newspaper coverage of the February 1933 Commercial Club meeting where Stinson unveiled a three-foot model of the approved design includes a photograph of the figure, which reveals details that vary slightly from the completed work. The photograph shows a muscular, alert figure dressed in leggings and loincloth, with a cloth headdress flowing over his right shoulder. A bow extends from the left hand, which is at rest by his side. On the right arm is

²⁵ "Dedication of Black Hawk Statue Makes History for Lake View," *Lake View Resort*, 6 September 1934.

²⁶ Grant Wood reportedly was associated with the Iowa Public Works of Art program in an advisory or administrative capacity, but his precise role remains unclear, and he was not involved in the Chief Black Hawk Statue project.

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perched a hawk with wings outstretched.²⁷ As fabricated, however, the statue portrays Chief Black Hawk with a crested headdress on a shaven head. The facial features also are slightly narrower and sharper, and a blanket is draped over the right shoulder. These details followed more closely the likeness of Black Hawk as painted by Charles Bird King in 1837, although it is obvious that Stinson did not try to produce a three-dimensional rendering of King's painting.

While the School of Fine Arts was waiting for the Lake View Commercial Club to raise funds so that the statue could be completed, Stinson's clay model was placed on display during the summer of 1933 at the Century of Progress World's Fair in Chicago.²⁸ Funding through the Public Works of Art Project enabled Stinson and his associates to complete their work. Under the PWAP, Iowa received funds sufficient to hire twenty-one artists. Although five of them reportedly were assigned to work on *Chief Black Hawk*, newspaper accounts and project documents identify only two sculptors in addition to Stinson: George H. Keller (not to be confused with the Chief Engineer of the Iowa CWA) and Holland Foster.²⁹ Once the full-size model was finished, molds were made and then delivered to Art Stone Co. of Sioux City, where Carl J. Ludwig was the principal fabricator. Stinson was on hand to supervise both the fabrication at Art Stone and the final installation at Lake View in June of 1934.³⁰

²⁷ Graham M. Dean, "Iowa Sculptor Shows Model of Black Hawk Statue," *Lake View Resort*, 16 February 1933.

²⁸ Untitled attachment to 29 March 1934 "Procedure for Sculpture Projects as Outlined in the February 1934 *News Bulletin*," UI School of Arts Records. The *Official Guide Book of the Fair, 1933*, published for the Century of Progress World's Fair does not specifically list Stinson's clay model as being on display; and, although the untitled attachment states that it was on display in the Iowa exhibit, the guide does not list an Iowa exhibit, either. It is possible that Stinson's model was included in a display of sculpture that was assembled at the Chicago Art Institute, where works of art could be protected and appropriately displayed; see *Official Guide Book of the Fair, 1933*, State Historical Society of Iowa, Iowa City.

²⁹ *Lake View Resort*, untitled article, 22 February 1934; "List of Materials for Blackhawk Statue," UI School of Art Records.

³⁰ "Art Stone Workers Finish Black Hawk Statue Here," *Lake View Resort*, 28 June 1934; see also Bernice (Mrs. T. W.) Reida, "Indians Cause Furor at Unveiling of the Black Hawk Statue," *Lake View Resort*, 7 August 1952.

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United States Department of the Interior
National Park Service

CHIEF BLACK HAWK STATUE

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VERBAL BOUNDARY DESCRIPTION

The Chief Black Hawk Statue is located at the entrance of Crescent Park.

BOUNDARY JUSTIFICATION

The Statue itself is located within a fenced area 18 feet in each direction.
The boundaries include enough surrounding land to provide a suitable setting.