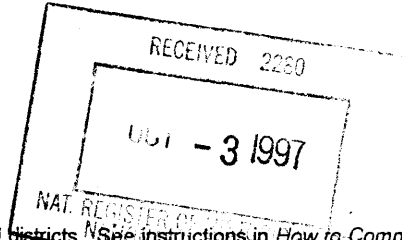


United States Department of the Interior
National Park Service

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 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 Osborne, Edmund B. House

other names/site number Heritage Hill Bed and Breakfast

2. Location

street & number 1020 Boundary Street [n/a] not for publication

city or town Red Oak [n/a] vicinity

state Iowa code IA county Montgomery code 137 zip code 51566

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).

Patricia Overkin DSHPD 9-22-97
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
Signature of the Keeper

10/30/97
Date of Action

Edmund B. Osborne House
Name of Property

Montgomery County, Iowa
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
_____	_____	Total

Name of related multiple property listing listed

(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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/hotel

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th and 20th Century Revivals/Classical Revival

Materials

(Enter categories from instructions)

foundation BRICK

walls WOOD/Weatherboard

roof ASPHALT

other BRICK

SEE CONTINUATION SHEET

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.

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 # _____

Areas of Significance

(Enter categories from instructions)

- ARCHITECTURE
- INVENTION
- INDUSTRY

Period of Significance

1897-1899
1897

Significant Dates

1897-1899
1897

Significant Person

(Complete if Criterion B is marked above)
Osborne, Edmund B.

Cultural Affiliation

N/A

Architect/Builder

Hardy, William A.

Primary location of additional data:

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

Name of repository: _____

Edmund B. Osborne House
Name of Property

Montgomery County, Iowa
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	[15]	[31133010]	[4542404]	2	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]
	Zone	Easting	Northing		Zone	Easting														
3	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]
4	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Karen Bode Baxter, Architectural Historian

organization _____ date February 5, 1997

street & number 5811 Delor Street telephone (314) 353-0593

city or town Saint Louis state Missouri zip code 63109-3108

Additional Documentation

Submit the following items with the complete 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 James and Cherylee Gillispie

street & number 1020 Boundary Street telephone (712)623-9240

city or town Red Oak state Iowa zip code 51566

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.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Edmund B. Osborne House
Montgomery County, Iowa

Materials

other WOOD
METAL

Narrative Description

Positioned at the crest of East Hill (now known locally as Heritage Hill) looking west down Prospect Street, the Osborne House is an especially imposing two-story, Neoclassical clapboard house with its two story pedimented portico supported by four massive Ionic columns. The height and majesty associated with the Neoclassical variant of the Classical Revival style is an architectural reference to classical temples and is further accentuated by: the raised brick foundation adding visual height to the facade, the hipped roof receding behind the gabled roof of the massive pedimented portico, and the paired sashes on both levels to each side of the porch providing the illusion of symmetry despite a two-story recessed extension on the north end. Other distinctive classical features utilized on all facades of the house include the corner boards with capital details abutting the entablature banding under the eaves and the crowned lintels on the first floor windows, including the lintels connecting the paired sashes on the front facade. The large expanse of front lawn and the long driveway and bowed sidewalk paralleling the north boundary of the property reinforce the formal impression of this Classical Revival house and are visible in early published photographs of the property dating back at least to 1901.

The front facade faces west and is dominated by the two-story portico with a gabled roof and classical pediment with an entablature supported by paired, fluted wood columns with metal Ionic capitals resting on top of a raised brick porch/foundation. The pediment features a half round window and has a vergeboard cornice distinguished by dentils. Under the eaves of the house and the portico, this same cornice and dentil treatment forms an entablature that also serves as a continuous lintel for the second floor windows. The plinth-like sides to the porch steps span between the inner set of columns and match the width of the entry and second floor balcony.

The entry has a wood paneled door with broad half-light sidelights with recessed wood panels below and the complete entry is flanked by simple flat pilasters that give the illusion of support for the curved brackets under the second floor balcony. Although the wood paneled door is a recent replacement it was carefully selected and the original sidelights repositioned utilizing historic photos when the entry was rebuilt (it had been converted into a stationary window between two doors in the 1938 renovation as part of the duplexing of the house). After this part of the renovation had been completed, additional information provided by an old owner of the house pointed out that originally there had been two narrow doors with half lights of beveled glass and side lights with leaded glass with recessed wood panels below (similar in dimension and appearance to the current sidelights).

The small second floor porch that projects its balustrade over the main entry is a distinctive feature of many Neoclassical houses built at the turn of the century, but in this instance, rather than the commonly used French doors, this balcony has an elongated sash window centered between sash windows with a common lintel. The center window has a tall lower sash and a short upper sash, an illusion of a transom window. The upper sashes of these three balcony windows are the only original multipaned windows in the Osborne House, utilizing an elongated diamond-like muntin pattern.

The north facade is distinguished by the two story hipped roof extension that is positioned at the rear of this facade behind the bow in the driveway that was used to accommodate the carriage stoop for the front door. On both the first and second floor of each wall of the north side is a double hung sash window, forming three vertical bays with the sills of the first floor windows getting progressively higher towards the rear of the house while the second floor window sills and all of the lintels are at the same height. One of the house's two brick chimneys projects from the back slope of this hipped

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National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Edmund B. Osborne House
Montgomery County, Iowa

Narrative Description (continued)

roof extension. The cap of the chimney has been replaced with a round metal vent for one of the boiler systems although the chimney does not appear to have been shortened much based upon historic photographs.

The south facade is more visible to the public due to the expanse of lawn to the south and its simplicity and symmetry are characteristic of the Classical Revival style, drawing attention to the projecting portico. The simple clapboard walls continue the same basic detailing as the other facades: the entablature banding, the projecting first floor lintels, and the cornerboard treatments. The only distinctive features on the south facade are two windows on each floor, placed symmetrically on the facade and directly in line each other.

The rear (east) facade loses the symmetry emphasized on the public vistas although the details mentioned above are carried across this facade as well. Window and door placement are dictated more by function than symmetry, with sash windows on both levels either side of the south chimney. This pair of windows on the first floor has leaded glass lights in the lower sashes. Near the south end is a broad, tall, flat, red brick chimney that serves both the living room and master bedroom fireplaces. The kitchen chimney, near the north end is both shorter and narrower, although both chimneys are internal, not end wall chimneys.

Each end of the rear facade features a porch. The south porch, off the living room, is supported by square, tapered columns with a railing between the support columns, brick piers, and simple wooden steps on the south side. Although not original, the screening of this porch has been in place for many years and is less intrusive since the framing falls inside the porch's railings. Photographic evidence revealed that the south porch is original to the house but originally had a balustrade on the flat roof -- a feature that was rebuilt during the most recent renovation when a shed roofed sleeping porch enclosure was removed. The south porch's upper deck is accessible via a doorway on the second floor. The porch on the north end of the rear facade serves the kitchen and is made with a clapboard halfwall above the brick piers and simple square posts supporting the roof structure. The style indicates that it may have been added at a later date, possibly during the 1938 renovation. It too has been screened, which is not original, but not intrusive. The balustrade on the roof of the south porch was constructed during the recent renovation to replicate the north porch's design.

Interior features also distinguish this house as typical of the less elaborate variations of the classical aesthetic, utilizing classical motifs, restraint in decorative detailing in comparison with the late Victorian styles, and colonial design features -- all strongly linked to the impact of the World's Colombian Exposition in 1893. The fluted columns on the open staircase centered in the front entry hall and the swag and rosette pattern in the frieze of the entablature across the stairway opening are both common Classical Revival decorative details. This same swag pattern is utilized on the cap trim over the downstairs doorways and window lintels. The living room fireplace is flanked by paired Ionic columns which support an overmantel decorated with a festoon. The staircase utilizes simple tapered column newel posts on square bases, as well as turned balusters typical in both classical and colonial revival house designs. In addition, both the living room and music room feature a simple curved cove molding. While the woodwork on the second floor is a simpler molded back band and casing, the downstairs trim molding is the convex pilaster molding and three-part baseboard, both popular on Classical Revival houses. Woodwork on both levels appear to have been painted originally (a feature that was popular in the Classical Revival and Colonial Revival house designs at the turn of the century) and information from the house's original painter, a Mr. Chapman, suggested that nine layers of paint had been applied to make the wood appear to be actual enamel, a new feature unknown to Red Oak residents of that era.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 3

Edmund B. Osborne House
Montgomery County, Iowa

Narrative Description (continued)

The basic symmetry of the Classical Revival style is utilized on the floor plan with a central foyer and staircase flanked by the living room on the south (that extends from the front to the back walls of the house) and by the music room on the north. Behind the music room is the kitchen with the dining room connecting across the back of the house to the living room. The only deviation from the basic symmetry in the first floor plan is the use of a small auxiliary hallway on the north end of the staircase to connect the foyer with the dining room, but this actually helps visually balance the opening for the stairway with a continuous entablature with matching flat pilasters at each end of the foyer that incorporates the stairway as well as this hallway opening. This basic symmetry in the floor plan was continued on the second floor with a central open sitting area between the stairway and the windows onto the front balcony.

At the time of its construction, it was noted that the house contained many modern innovations. Although they were not specified, this generalization may refer to the hot water radiator heating system, the "enamel" woodwork, the closets, the ceramic tile and porcelain bathroom fixtures, the enameled cast iron kitchen sink – all of which are still intact and in use.

In 1916, the Hayes family (who owned the house from 1916 until the 1970s) finished the attic into additional living space and added the eyebrow dormers on either side of the pedimented gable as well as eyebrow dormer on the north side and the hipped dormers on the south and east (back) sides of the house. Given the rise of the lawn, from many angles, these dormers are not noticeable and their symmetrical placement on the front of the house and on the south facade is in keeping with its classical lines. Besides the finished walls and trim in the attic, the only interior alteration for this renovation was the extension of the stairway up to the attic, which carefully replicated the features (newel posts, balusters, and banister of the lower levels).

In 1938, the Hayes remodeled the interior into a duplex (so that Mrs. Hayes, then a widow, could have added income from the rent), its condition when purchased by the current owner. The house was so sympathetically altered that most people in Red Oak did not realize it had been duplexed. It was divided into two separate two-story units by replacing the original front door and sidelights with a window unit that appeared to be a pair of multi-lighted doors with a recessed wood panel in the lower half and with new doors carefully placed to each side so that they were obscured from public view by the inside set of columns. Inside, a wall was constructed on the north side of the stairwell, utilizing what had originally been the hallway to the dining room as the location of a new staircase. The old kitchen and dining rooms were split to provide kitchen and dining rooms for each apartment. Careful attention to the woodwork carried the style of trim onto the new walls. Other alterations made on the interior included removing the kitchen or maid's staircase, the division of the heating system into two hot water radiator systems, the conversion of one back room upstairs into an additional bathroom, and the refacing of the upstairs fireplace with glazed tile.

Most of the changes to this house have been on the interior or the rear facades with only minor alterations to the overall appearance. Only three other visual alterations had been made recently to the exterior prior to 1995. A window air conditioner has been added to the rear dormer to cool the attic. Recessed behind the house and not visible from the street is the 2.5 car, clapboard detached garage which is noncontributing but is sympathetic in style, material and scale. With the exception of the basement and kitchen porch, black anodized aluminum combination storm windows replaced original wooden storm windows.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 4

Edmund B. Osborne House
Montgomery County, Iowa

Narrative Description (continued)

In 1995, the current owners completed an historic rehabilitation project to return the house to its original floorplan as a single family dwelling. Great care was taken to determine the original configuration of walls and openings, utilizing both physical evidence and information from the Hayes daughters whose memories included both pre- and post-duplexing. With the exception of the front entry and some rear windows, most of the 1938 changes had been on the interior. The interior staircase and entry hall were returned to their original configuration as was the second floor landing. Windows on the rear of the house, interior walls and doorways that had been removed or closed-in were rebuilt as close to original specifications as possible (marked on the floorplans on the accompanying "Continuation Sheets"). The dining room had to be rebuilt but research helped locate the original doorways and even the doors were found on-site and rehung in their original locations. The kitchen probably is not original to the house, but it pre-dates the 1938 renovation and has a wall of simple, painted, wooden cabinets with single recessed panels amassed on the north wall with a central window and an old cast iron sink. Newer vinyl flooring and ceramic countertops are the only recent renovations to the kitchen. In reopening the staircase, the only alteration from the original was the addition of two steps from the lower landing leading north into the hallway opening to the dining room. A small half-bath was added between the music room and kitchen. A central air conditioning system was installed in the attic with ceiling vents into the second floor rooms. With only minor exceptions, the appearance of the Osborne house today is the same, both inside and out, as it would have been in 1897 when the Osbornes moved into their new home. and the house is in much better condition that it has been for many years.

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National Register of Historic Places Continuation Sheet

Section number 8 Page 5

Edmund B. Osborne House
Montgomery County, Iowa

Narrative Statement of Significance

The Osborne House is significant both as an important example of the Neoclassical style in Red Oak and for its association with Edmund B. Osborne. Only a handful of homes in Red Oak utilized the Neoclassical variation of the Classical Revival style that was popularized by the World's Colombian Exposition in Chicago in 1893 and only the Osborne House is designed with the impressive two-story pedimented portico relegated to more monumental examples of the Neoclassical style. In addition, the home had been built for Edmund B. Osborne with the wealth he had acquired as the inventor and co-developer of the art calendar industry and was used by the Osborne family until the growth of the industry necessitated relocating the business to New Jersey in 1899, closer to the art center of the United States at that time. Even today, the Osborne house is recognized locally both for its connection with Osborne and the development of the art calendar industry as well as its important contribution to the residential character and architectural heritage of Red Oak.

Red Oak had been founded in 1874 with the platting of the Burlington and Missouri Railroad route through the Nishnabotna River valley below East Hill. East Hill in Red Oak, known today as Heritage Hill, became the location of choice during the last quarter of the nineteenth century for most of the community's substantial citizens who built their residences in a wide variety of popular styles facing west along Boundary and Eighth Streets to take advantage of the view into the valley below. The Osborne House is situated at the crest of Heritage Hill so that vehicles coming to the top end of Prospect Street, where it ends at Boundary Street, face the wide expanse of front lawn and look up onto the imposing two-story facade of the Osborne House, giving it a monumental appearance despite its relatively modest size. Its large lot and deep setback from the street are typical of the gracious and affluent character of Boundary Street, which evokes images of reserved and stately lifestyles along the street that leads to Chautauqua Park and Pavilion and especially appropriate for one of Red Oak's early industrial leaders.

Built in 1897, a mere four years after the World's Colombian Exposition in Chicago that sparked the revival in popularity of classical styles in architecture, the Osborne House is significant as the most imposing Neoclassical structure in Red Oak, even today. The long-time owner, Alice [Hayes] Reese attributed (unconfirmed) the design of this stately home to Bell and Kent, an architectural firm active in Council Bluffs in 1897. Bell was later noted for the design of the Montana and South Dakota state capitols. Although the architect has not been confirmed by other resources, the overall reliability of Reese's memories as well as the importance that Edmund Osborne placed on the visual arts in his own business provide additional credence to the idea that he had utilized an architect to design his home.

At the time of its construction, William A. Hardy, a local builder in Red Oak announced his contract with Osborne noting in the local newspaper that the house would be in the "colonial style" with "ten rooms and all the modern improvements." Although it has often been referred to as a Colonial Revival house in local literature because of its classical proportions, hipped roof, symmetry, smooth surface, and paired windows, these same features are common to the Neoclassical style as well. But, as in the Osborne House, the prominence of the full-height central portico with a classical pediment and gabled roof supported by paired, massive Ionic columns and decorative entablature distinguish this structure as Neoclassical in style. Other Neoclassical or Classical Revival features on the interior also distinguish this house: the central foyer is especially noteworthy with its colonnaded stairway; the living room fireplace is distinguished by the paired Ionic columns and festooned overmantel; and the swag and rosette pattern friezes and lintels are used as decorative details on the first floor woodwork. These decorative elements help characterize this as a home of one of Red Oak's most affluent citizens.

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National Register of Historic Places Continuation Sheet

Section number 8 Page 6

Edmund B. Osborne House
Montgomery County, Iowa

Narrative Statement of Significance (continued)

In fact, this house is significant not only for its contribution to the architecture of Red Oak and the Heritage Hill neighborhood, but it is also significant as the home of Edmund Burke Osborne, co-founder with Thomas D. Murphy of the world's first art calendar factory. It is an appropriate edifice to serve as the residence of one of Red Oak's industrial leaders. Even though his business quickly grew and he moved from Red Oak in 1899, only two years after finishing his new home, the house is the best symbol of Edmund Osborne's success and contributions to Red Oak and this industry nationwide.

Osborne and Murphy had attended Simpson College in Indianola, Iowa before starting in business together as the publishers of the *Montgomery County Independent* (local Red Oak newspaper and printing business that Osborne had inherited from his father-in-law in 1887-88). It was Osborne who had the idea of publishing an artist's work of the Montgomery County Courthouse, then under construction, as an illustration for a calendar to be sold to local business as advertisements. In 1888, Osborne convinced Murphy that the concept of art calendars could be a profitable extension of their printing business which was barely staying afloat. This first calendar proved quite successful and by 1891 Osborne had developed this initial venture into an idea for reproducing pictures of old paintings by the half-tone process for calendar designs that could be sold to a much broader audience, an idea that Murphy viewed with financial skepticism.

By 1895, the Osborne and Murphy Company was quite successful because of Osborne's diligence and determination. He developed successful strategies to sell the calendars first to businesses in rural areas of Colorado, then in Iowa, Illinois, Tennessee, Arkansas and Missouri. He then successfully expanded operations into metropolitan areas in the Midwest. Originally, the company's early work utilized black and white half-tones. He frequently made trips back East to purchase copyrighted photographs for reproduction. When Osborne and Murphy adapted the new "three color process" or colortype process to art calendars, it necessitated that they buy original art works so that they could control the copyrights. Osborne sought out original artworks, convincing artists that this helped popularize their works as well as helped create a better appreciation for the arts among the masses.

During this period, Murphy continued to handle the printing and processing aspects of the business but the two friends decided to dissolve the partnership in 1895 with Murphy retaining the newspaper and Osborne the art calendar business. In that year their company had reported sales of two to three million calendars and 94 employees in Red Oak. The company changed its name to the Osborne Company, but the business expanded nationally so much that Osborne decided to move his plant to Newark, New Jersey in 1899 where the business continued to grow until he had operations in Chicago, New York, and Newark, becoming the largest commercial printer in the United States and the first to use the new letterpress process. Even though his own business had left Red Oak, Osborne's influence continued when Murphy organized his own art calendar business in 1900, after the expiration of the 5-year "no compete" clause dissolving their partnership, a company which is still a major industry in Red Oak—all based on Osborne's original idea.

The Osborne and Murphy Company had originally been housed above the "old" post office in Red Oak, which still stands today, but it is more closely associated with the postal service than the art calendar industry. Of the early structures associated with the Osborne and Murphy calendar business, their homes are the best tangible symbols of their start in business together, of their contribution to the community and to the printing business in the United States. Red Oak still has several factory buildings standing for the later Thomas D. Murphy Company, but the two homes are their best legacy of their early importance to the community. In fact, the Osborne House at 1020 Boundary and the Murphy House at 810 Corning Street, both in the Heritage Hill Neighborhood were built as a result of their initial success in the art calendar business (Murphy's in 1895 and Osborne's in 1897). Since the exterior of the Murphy House was extensively remodeled in the 1941 (no longer reflective of its early architectural and historical associations), only the Osborne House still retains

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National Register of Historic Places Continuation Sheet

Section number 8 Page 7

Edmund B. Osborne House
Montgomery County, Iowa

Narrative Statement of Significance (continued)

much of its original architectural integrity and maintains its early visual associations to the actual success of the first art calendar company in the United States. It also speaks to Osborne's individual contributions in inventing and developing the idea of art calendars into a successful industry.

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National Register of Historic Places Continuation Sheet

Section number 8 Page 8

Edmund B. Osborne House
Montgomery County, Iowa

Advertisement in Red Oak Sun (January 6, 1899)
to promote the sale of the Osborne House

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Shank & Elliott's. Tickets, 85 cents; to
high-school students, 25 cents. No extra
charge for reserved seats. The selection
of reserved seats, at Shank & Elliott's, be-
gins Monday morning at 9 o'clock.

For that fine New York cream cheese go
to Gibson.

REGULATING FREE NOTICES.
Obituaries (recent) not exceeding 20 lines, free.
Church announcements of services, free.
Notices for public meetings, free.
Notices for political meetings, caucuses, con-
ventions, etc., of all political parties, free.
All free notices subject to being re-written
or abridged.
Telephone 72.

Old papers—10c per 100—at Sun office.

THE COLONIAL RESIDENCE

of Edmund B. Osborne is for sale for the reason that Mr. Osborne's
business interests compel his early removal from Red Oak. The
house is built in a most substantial manner, equipped complete
with the best modern improvements, and, with its spacious
grounds is one of the most beautiful and comfortable homes in
the city. The owner does not expect to realize anything like the
value or cost of the property, but it

MUST BE SOLD

regardless of sacrifice and we offer a rare opportunity to secure
a very desirable property at much less than it would cost to build
it. Will sell on very favorable terms, or trade for city or farm
property.

HENRY & GIBSON, Sole Agents.

It Is Surprising

To every new comer to Red Oak to find so fine a jewelry store and so large a stock
of Jewelry, Silverware, Watches, Clocks, Fancy Articles and Fine Stationery as

C. D. McELVAIN'S

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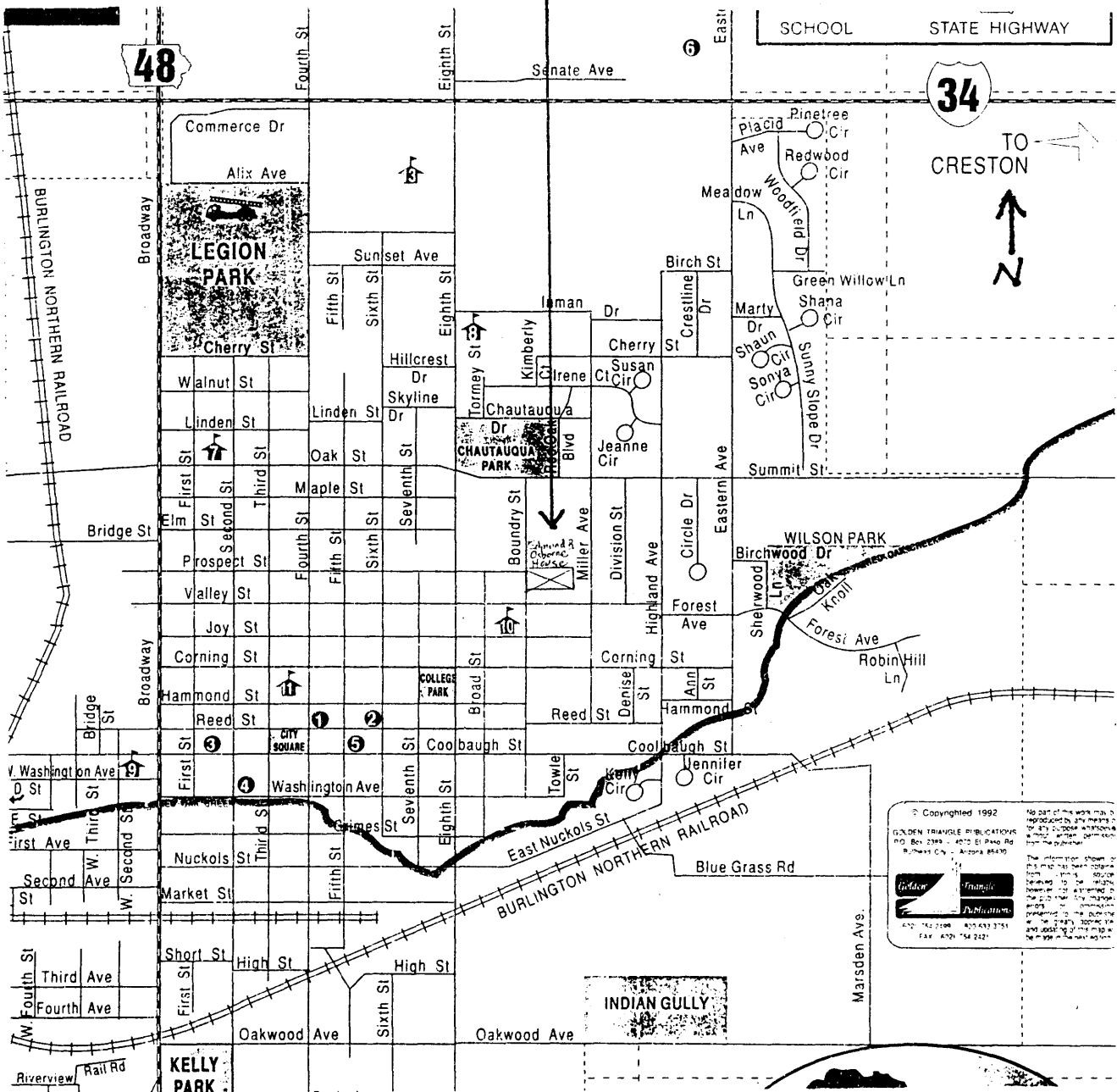
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Edmund B. Osborne House
Montgomery County, Iowa

Map of City of Red Oak, Iowa
Locating Property



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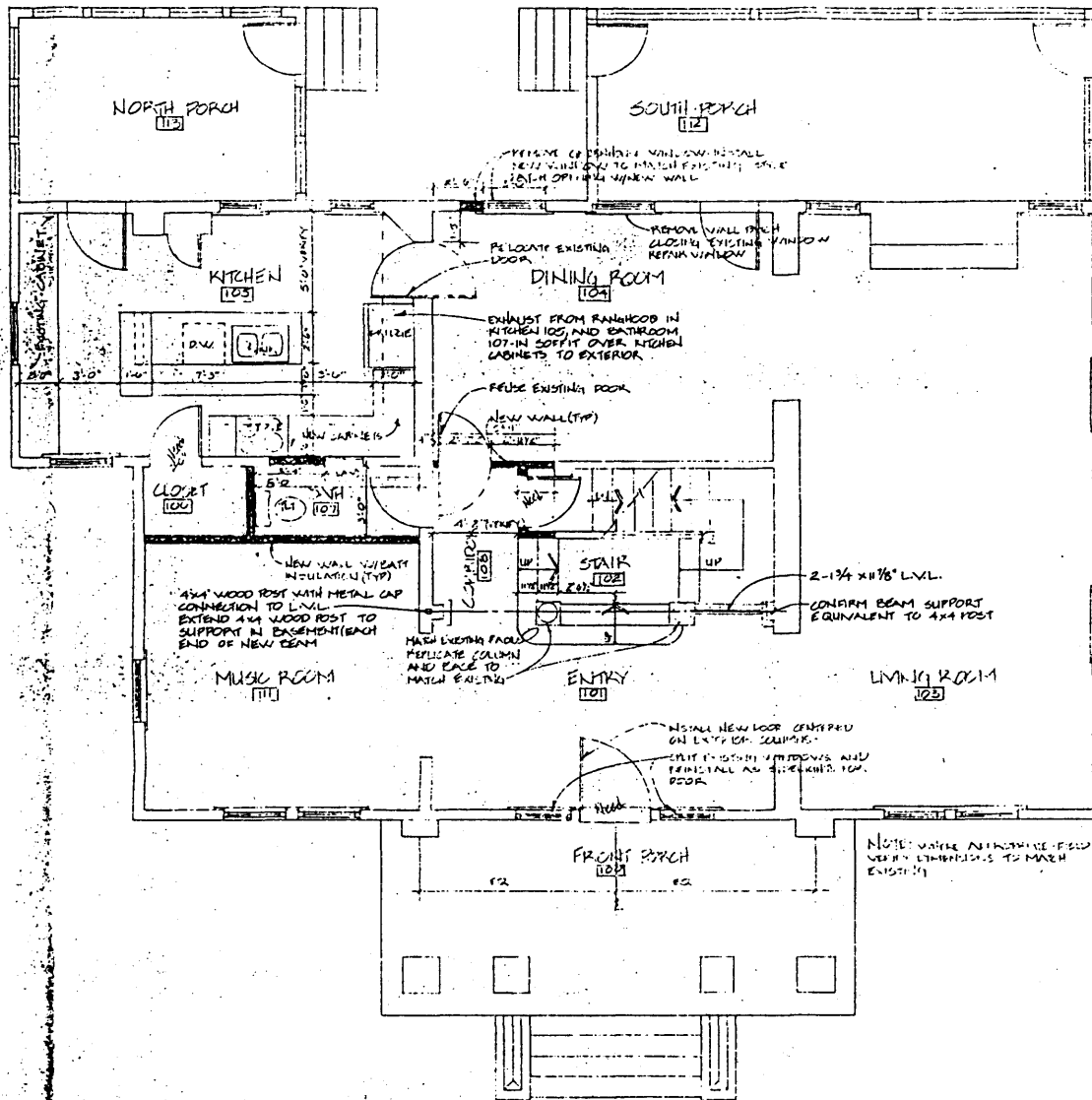
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Edmund B. Osborne House
Montgomery County, Iowa

1995 Floor Plans
First Floor



Berggren & Woll, Architects
206 S. 13th Street, Suite 1010 Lincoln, Nebraska 68508 402/475-0597

Heritage House
1020 Boundary Red Oak, Iowa

← NEW FIRST FLOOR PLAN

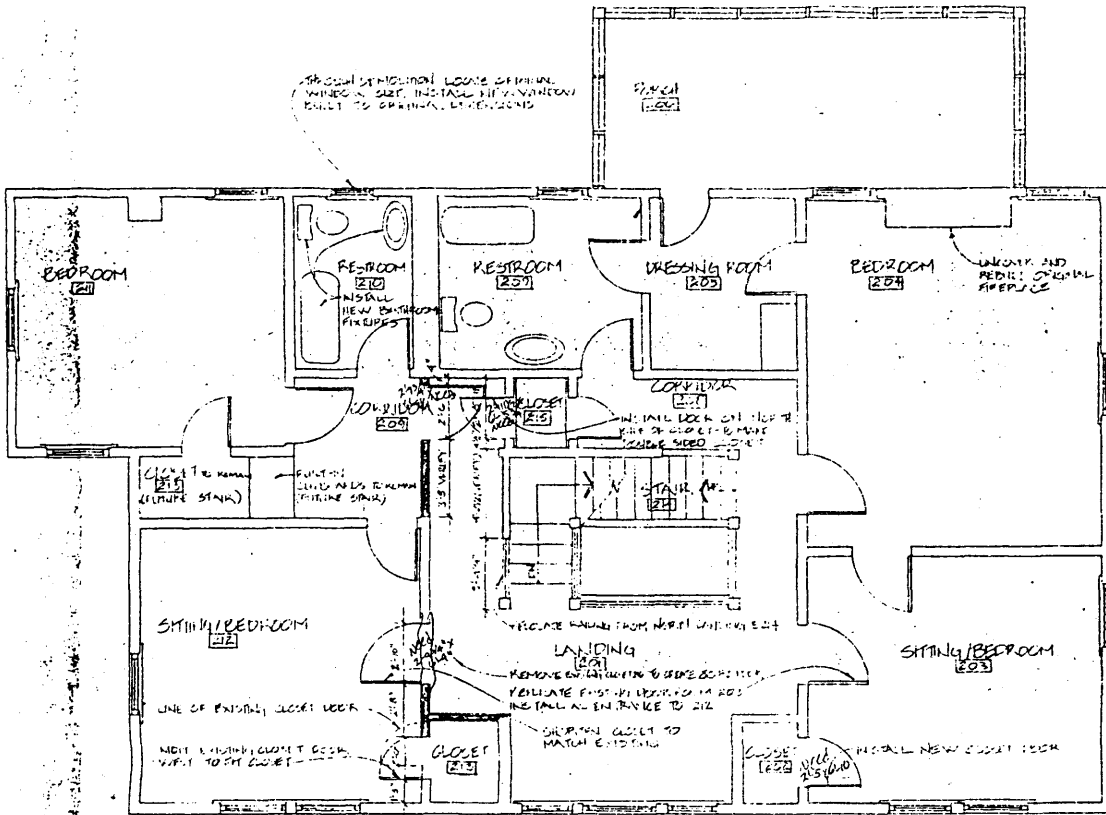
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Edmund B. Osborne House
Montgomery County, Iowa

1995 Floor Plans
Second Floor



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Heritage House
1020 Boundary · Red Oak, Iowa

NEW SECOND FLOOR

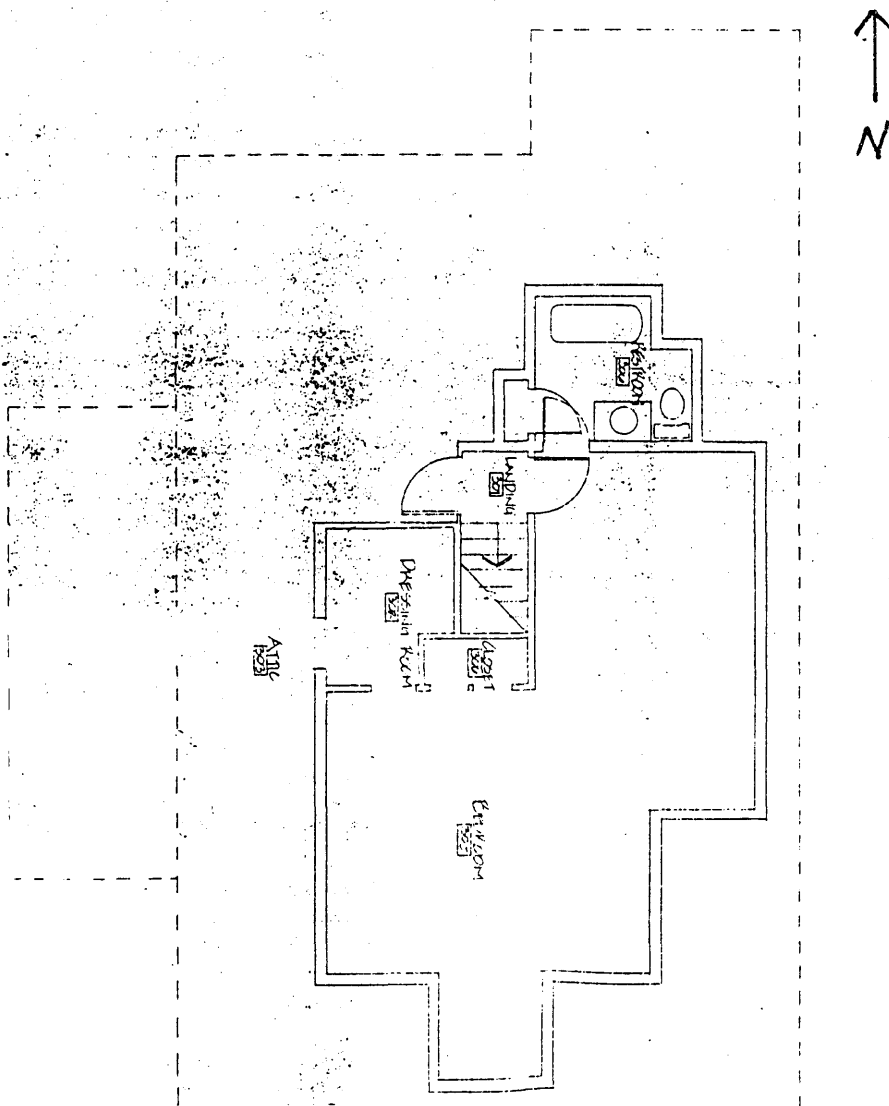
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Edmund B. Osborne House
Montgomery County, Iowa

1995 Floor Plans
Attic



Heritage House
1020 Boundary Red Oak, Iowa

Berggren & Woll, Architects
206 S. 13th Street, Suite 1010 Lincoln, Nebraska 68508 402/475-0597

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Edmund B. Osborne House
Montgomery County, Iowa

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Verbal Boundary Description

Lot no. 15 and the south 5 feet of lot no. 16 in Prospect Addition to the City of Red Oak.

Boundary Justification

These are the historic boundaries of the property which still retains its historic integrity as a distinct residential property.

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Edmund B. Osborne House
Montgomery County, Iowa

Photo Log

Photographer: Cherylee Gillispie
December 1995

Negative with property owners Cherylee and Jim Gillispie, 1020 Boundary Street, Red Oak, Iowa

Photo #1: Exterior--Front Facade and Lawn from Boundary Street facing East

Photo #2: Exterior--North and Front (West) Facades facing Southeast

Photo #3: Exterior--South Facade facing East Southeast

Photo #4: Exterior--Rear (East) Facade with Garage in Foreground facing West Southwest

Photo #5: Interior--First Floor Entry Hall and Staircase facing Northeast

Photo #6: Interior--Living Room facing East