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**THE EVOLUTION OF
VAN HORN & RITTERBUSH, ET AL.**

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INTRODUCTION

The evolution of Van Horn & Ritterbush, et al. began in 1883 when Arthur Van Horn came to the Dakota Territory. The 23-year old architect was attracted to Bismarck, newly named the Territorial Capital. Except for a brief three-year stint in Hillsboro, North Dakota, Van Horn and the firm he founded have always been closely associated with North Dakota's state capital.

At first Arthur Van Horn practiced alone, but as the business grew he took on partners. The firm has been known over the years as Van Horn & Loven (1917-19), Van Horn & Ritterbush or Van Horn & Ritterbush Brothers (1920-31)¹, Ritterbush Brothers (1931-74), and the present Ritterbush Associates. Collectively, the firm is referred to in this report as "Van Horn & Ritterbush, et al." or in an abbreviated version as "VH&R."

VH&R buildings may be found scattered about west central North Dakota. It is known that the firm received commissions in 26 communities, 18 of them in a 100 mile radius around Bismarck. In particular, VH&R contributed to the appearance of present Bismarck. Writing in 1931, Robert A. Ritterbush has stated that the firm was responsible for 90 percent of the buildings in downtown Bismarck.² The number of projects of all types represented in the North Dakota State Archives collection bears out this claim. In addition to the many brick-faced storefronts, the firm designed such important Bismarck buildings as the City Auditorium and the Van Horn Hotel. Both are extant and listed on the National Register of Historic Places.

The firm's relationship with one influential client in particular, Edmond A. Hughes, appears to have brought considerable work and prominence to the firm. They designed at least 14 commercial buildings and three apartment buildings for Hughes (and probably more). Hughes has been described as "Bismarck's biggest builder and owner of downtown business properties." He also invested in Mandan and Dickinson property, and VH&R enjoyed corresponding work in those west river communities.³

The firm's history offers insights into client/architect relationships and the effect they may have on the physical development of a community. In addition to the connection with Hughes and other influential Bismarck leaders, the firm captured a number of commissions from the State of North Dakota. Of special note was their work at the State Penitentiary and the State Training School.

The collection at the State Archives of the firm's work is incomplete, but nonetheless contains 260 commissions of all sorts. Of that number 180 were counted as "complete commission units" for this project (generally, new building projects or major additions)

and were therefore subject to greater analysis than others. Nearly one-third of these complete commission units were for commercial work. School designs were the next highest representation, accounting for just over one-quarter of the complete commission units.

Throughout the lengthy career of the firm its architects have remained true to certain principles. Their collective approach can be characterized as conservative and restrained. Ornamentation was sparsely applied and small in scale, never flashy. Thus, details, as well as the overall approach to design, were simple and straightforward in conception. The firm was proud that they never leaped to use new, untried manufactured products or materials until their worth had been amply demonstrated over time. Indeed, the firm's work has been described as "along the line of less ornamentation and more simple flowing design in harmony with the terrain and the functional needs of each type of building."⁴

Certain motifs and materials that met with approval were retained and employed for a variety of building types. For example, VH&R wood frame schools, fire halls, and churches typically featured a bell tower. The use of keystones and other simple classical motifs, prism glass transoms, double-hung windows with plain glass, and other features remained constant over the years and were used for a variety of building types.

The architectural firm participated directly in the physical development of the state beginning with North Dakota's pioneer period and continuing into the 1990s. The body of work of Van Horn & Ritterbush, et al. offers the opportunity to trace changes in architectural practice and discern the effect the firm had on the physical development of Bismarck and other west central North Dakota communities.

Van Horn & Ritterbush, et al. received a wide variety of commissions involving the full spectrum of building types. Within this body of work they had a specialty, commercial buildings. The bulk of their work may be found in Bismarck. The firm's work was conventional and competent, rarely featuring exotic stylistic influences or materials. As such, their work reflected the time and place in which they found themselves and the clients they served.

I. DEVELOPMENT OF VAN HORN & RITTERBUSH, ET AL.

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Arthur Van Horn

In 1883 Arthur Van Horn left the bright lights of New York City and moved to Bismarck, arriving on April 22nd. He immediately found work with the Weaver Lumber Company as a construction cost estimator, draftsman and architect.⁵

Van Horn arrived at the height of the Great Dakota Boom, which began in 1878 and continued until 1890. While many of the land entries were located in the south part of Dakota Territory (present South Dakota), the area comprising present North Dakota was certainly a part of the boom. And in 1884, the year after Van Horn's arrival, the volume of land entries was greater in the northern sector. Population in present North Dakota increased along with land sales, from 34,909 in 1880 to 182,719 just ten years later. Bismarck received a considerable boost in 1883 when it was named Territorial Capital. Bismarck suddenly emerged as the place to be on the developing Plains.⁶

All those new arrivals needed buildings, especially for residential and commercial uses. Van Horn stood ready to assist. He was well trained for his position with the lumber company. Born in 1860 in Hackensack, New Jersey, he learned the carpenter's trade at his father's knee in his home state. In 1878 he graduated from high school in Paterson, New Jersey. In the early 1880s, just before his leap to the Great Plains, he worked and studied in New York City. Over a three-year period, he took night classes at the Cooper Institute as well as receiving private instruction in what was characterized as the "art and science of architecture." One of his first responsibilities in Bismarck was to oversee or superintend construction of William Moore School.⁷

By 1889 the initial land boom that brought settlers, speculators and businessmen pouring into Dakota Territory was at an end. The separate states of North and South Dakota had been created, and Bismarck was named State Capital of North Dakota.⁸

At the end of the first boom period in Bismarck, Van Horn sought work with another lumber company, for unspecified reasons. Perhaps he needed to move to where the construction work was. Whatever the reason, between 1889 and 1891 he held a similar all purpose designer-superintendent job with the Beidler-Robinson Lumber Company in Hillsboro in Traill County. The small town was located near the North Dakota/Minnesota border midway between Fargo and Grand Forks.⁹

The year 1891 was an important one for Van Horn, for he returned permanently to Bismarck. At last he was on his own, having established his own independent practice as an architect, contractor and builder. During the 19th century it was common for one firm to offer both design and construction services, especially in smaller communities. It was not until the early 20th century when calls for professionalization of the practice of architecture and related demands for formal training and degrees separated design and construction responsibilities.

Van Horn sought to establish his architectural practice in the early 1890s. It may be supposed that these were lean times. The nationwide financial depression dating from 1893 undoubtedly had a chilling effect on the state's economic development and related construction; it was not until 1898 that the state's second sustained boom period occurred.¹⁰ Van Horn also now had family obligations, for he married his first wife, Jessie McKinney, in 1892.

By 1899 Van Horn had made progress in establishing the connections with important clients that characterized the growth years of the firm's practice. In that year Van Horn is known to have designed a powerhouse for the State Penitentiary at Bismarck (46918). It is the earliest dated plan in the State Archives collection. Like other of the firm's work, the powerhouse displayed classical elements, including cornice returns, keystones, and a bull's eye window, and used roughly dressed stone trim, another typical early feature of the firm's work.

Van Horn's association with the Penitentiary took a new turn in 1902. In that year he began serving as architect and superintendent of buildings. In addition, he held the position of head clerk at the twine plant for an unspecified period. The change likely reflected a lack of progress in the fortunes of his architectural firm.¹¹

Van Horn continued in these capacities until 1907 when he resumed his private architectural practice. He had captured another prize position, for he was named architect for the Bismarck public school system. The year was clearly a turning point in the development of his practice. Major Bismarck commissions continued to come his way as Van Horn solidified his relationship with the local leadership. In 1911 there was the Bismarck City Hall, which also functioned as a fire hall. Two years later he designed the Municipal Auditorium, reportedly a \$90,000 project. The building still stands and should be considered one of the firm's most important projects.¹²

The important position of Van Horn's architectural firm was established by the 1910s. But he was not without competition during this period of relative economic vitality in the state. In 1908 H.E. Winslow also practiced architecture in Bismarck. He was gone by 1914 but N.A. Freeburg had arrived and remained until at

least 1919. F.W. Keith had opened up shop by 1916 and was also still in town in 1919. However, by 1924 Van Horn & Ritterbush, et al. had emerged as the sole architectural firm serving the capital city.¹³

During his period of independent practice (before 1917), Van Horn designed numerous commercial buildings in the Capital City, as well as in surrounding communities. He seldom dated those examples of his work which are located in the collection at the State Archives. Based on his drafting style and signatures, however, it is possible to estimate the minimum amount of commissions he undertook between c. 1891 and 1917. There were some twenty commercial projects of all types in Bismarck, including additions and alterations. He also received commissions in Bismarck and elsewhere for nine schools, seven houses, two apartment buildings, and five churches.¹⁴

Role of the Client. The firm's designs, particularly their commercial work, typically were of simple design and sparsely ornamented. A factor in the spare and conservative approach may have been the circumstances behind some of their commissions. One client, Edmond A. Hughes, commissioned at least fourteen projects from the firm. The first known commercial commission for Hughes dated from Van Horn's period of solitary practice, that is, before 1917.

Hughes developed the first practical electric stove (later known as the Hotpoint brand) and rose to the position of president and chairman of the board of General Electric Appliance Company. He was part of the Bismarck "establishment" along with Arthur Van Horn during the early years of the 20th century. Early in his career in Bismarck, Hughes began to erect commercial buildings, including storefronts, theaters, hotels, apartments, and garages. Since Hughes apparently considered these buildings business investments, he may therefore have preferred simple (meaning more economical) designs. He may have been unwilling or at least not interested in paying for more elaborate designs and unusual materials.¹⁵ (See Figure I.1. for an example.)

In contrast, a storeowner commissioning a building to house his own business might be more likely to desire a distinctive design he could be proud of, one that would advertise the prosperity and desirability of his business. Hughes' conservatism could well have spilled over to other clients who saw the firm's work (and few others since the firm designed numerous downtown Bismarck buildings) and came to prefer it. Faced with no other local architectural firms to hire, other clients were in the position to perpetuate Hughes conservative approach to commercial design. The firm, in turn, continued to offer what was well received and what they too preferred.

Some of Van Horn's early work for clients outside of Bismarck was less conservative, perhaps an indication of the influence of his most influential client. Three small town banks by Arthur Van Horn dated from 1914-16. Each displayed different designs, different materials and colors, and different stylistic inspirations or combinations. (See commercial buildings section in this report.) (See Figure I.2.)

The banks revealed an interest in using a variety of styles, materials, and motifs, in contrast with the majority of the firm's commercial work in Bismarck. However, one Bismarck commercial project departed from the norm. In this instance Van Horn apparently served in the dual roles of architect and client. Designs for buildings he himself built and owned may be revealing of his design interests, since he knew the client (himself) well. It appears that Van Horn designed and built a Fireproof Hotel for the Bismarck Improvement Company with which he was associated. By 1918 the building was referred to as the Van Horn Hotel, and Van Horn (apparently) was one of the original investors and subsequent sole owner.

The hotel design departed from other Van Horn work in several ways. It was one of only two four story buildings the firm is known to have designed. (The other was The Willows, a theater, hotel and store building in Linton (46709).) In addition, it was executed in the Chicago School Style. Features from that style included the three-part base-shaft-capital arrangement of the facade, rusticated base, and limited classical elements such as the corner quoins. Pilasters separating the four front bays had a distinct Sullivan-esque appearance. Fine lion's heads adorned the tops of these pilasters where Sullivan typically placed highly stylized organic shapes. The Van Horn Hotel was one of the firm's most attractive designs. (See Figure I.3.)

Van Horn & Loven. Bolstered by the many commercial commissions in downtown Bismarck, Van Horn's practice flowered in the 1910s, and he required additional help. Plans in the State Archives collection showed Karl A. Loven's name on them as draftsman as early as 1909. Loven continued in that capacity until 1917 when Van Horn took him in as a partner. The name Van Horn & Loven appeared on their plans until 1919, and the firm was listed in the local city directory for 1919-20.¹⁶

During the period when Loven worked for the firm, approximately 27 projects are known to have been received, based on plans in the State Archives collection. Of the 27, three were dated 1909 and four were undated works by Loven. Accurate assessments are not possible, since Van Horn presumably continued to work at the drawing board and continued to not date his work. However, Loven does not appear to have exerted a strong design influence on the work of the firm, based on the projects at the State Archives. A

later member of the firm stated that those in the firm who knew Loven did not think he was much of an architect.¹⁷

Karl A. Loven has been identified as the architect/delineator for a 1920 plan for a Benedictine Abbey and College for Mandan. According to a cryptic and unverified account, Loven may have cheated a Vienna, Austria architect, Karl Raabenhofer, out of a fee. To add further insult, Loven also apparently drew heavily on the European architect's design ideas for his own proposal. This 1920 plan showed no association with the Van Horn & Loven practice, and Loven may have briefly attempted to practice alone in Bismarck in 1920. By 1924 he was gone from Bismarck.¹⁸

Robert A. and Clarence W. Ritterbush

Lured by the prospects of a new and developing place, the father and grandfather of the Ritterbush brothers settled in the Dakota Territory the same year Arthur Van Horn moved to Bismarck, 1883. Like Van Horn, the Vermont-born newcomers were involved in construction. After a stay of a few years in Jamestown, they moved to Oakes in the southeast part of the state. There William and Alonzo Ritterbush remained and established operations as contractors, builders, and wheelwrights.¹⁹

A regional gazetteer entry for 1890-91 placed Ritterbush & Son, Alonzo and William, as contractors at Oakes. In the 1906-07 issue the business was listed in the architects and superintendents section. An advertisement appearing then stated: "Ritterbush & Son. Architects, contractors, builders, Cabinet Makers, and Mnfrs of Concrete Building Blocks."²⁰

Little information has come to light concerning the building the Ritterbush family undertook. One plan, for a "claim bungalow," was included in the collection at the State Archives (47315). (See Figure I.4.)

In 1890 William Ritterbush and Elizabeth Dyer married, and Robert Alonzo was born on October 13 of the following year, receiving his grandfather's name, Alonzo. Clarence was born some 18 months later, but the boys were only one grade apart in school, making for a special closeness.²¹

Like Arthur Van Horn, the Ritterbush brothers received their earliest training in building design and construction through their family.²² But after high school graduation in 1911 and 1912, they struck out on their own. The brothers may have received on-the-job training as apprentice draftsmen in Van Horn's booming Bismarck office before World War I. If so, it would have been a brief stint between 1911 or 1912 when the two graduated from high school and before 1917. In that year the pair graduated from a 3 1/2-4 year program at the Ohio Mechanics Institute in Cincinnati, an architectural drafting trade school.²³

Robert and Clarence maintained a close relationship throughout their lives. In 1917 they even enlisted together in the Navy to serve in World War I (no doubt causing their mother no little concern). Both were sent to carpentry school as part of their Navy training, and both emerged as first class carpenter's mates in the aviation section.²⁴

Continuing their parallel actions, the two were both admitted to the North Dakota State Board of Architecture on July 2, 1919 after the war. Under the state licensing law that went into effect in 1917, architects had to be registered to practice in the state. The Ritterbush brothers formally joined forces in partnership with Van Horn to form Van Horn & Ritterbush in 1920. The name Van Horn & Ritterbush Brothers was also used. At the time of union, the brothers had offices in Oakes and Minot.²⁵

Van Horn & Ritterbush

The firm remained virtually as it was constituted in 1920 for over a decade. In c. 1922-23 Clarence set up temporary operations in Grand Forks. W.J. Edwards, an architect there, had died, apparently suddenly, and the firm agreed to step in and finish up projects that were underway. These included a high school building in Grand Forks as well as Our Lady of the Sacred Heart Catholic Church and related parish house in Olga (46621, 46622). Little information on the Grand Forks office is available from the collection at the State Archives, but it appears that few, if any, major projects were involved. The firm entertained hopes to expand, and the Grand Forks opportunity offered an avenue for such expansion. In 1919, it was announced that "the new firm expects to branch out and include most of the state in their territory."²⁶

Throughout the 1920s the firm continued its role as the dominant firm in the Bismarck area. Approximately 86 projects of all types are known to date from 1920-29, and the period appears to have been the most active for the firm, based on surviving records.

Complete Commission Units Van Horn & Ritterbush

	<u>1920-29</u>
Commercial	20
Schools	9
Houses	6
Multiple Units	8
State Agencies	4
Local Govts.	3
Arts & Recr.	2
Other	4
Religious	<u>2</u>
Total	58

Commercial projects clearly dominated the practice during the 1920s. Trademark VH&R features--keystones, widely spaced diamonds and rectangles, prism glass transoms--appeared along Bismarck's commercial streets. Several from the period were specifically designed to accommodate the new technology, the automobile (46869, 46848, 46728, 46714, 46816, 46742).

A number of the firm's notable noncommercial projects also dated from the productive 1920s. They included two Tudor Revival dormitories at the State Training School in nearby Mandan (46914, 46915); two projects concerning the Logan County Courthouse in Napoleon (46945, 46942); and a variety of building types for Hughes and Deiters related to their Beulah Coal Company (46715, 46724, 46723).²⁷

Schools also comprised an important aspect of the firm's work in the period. Although but nine new schools (complete commission units) were part of the State Archives collection, it is likely the firm was responsible for a larger number. Incomplete records at the ongoing form suggest that a much larger representation, and the firm claimed in 1931 that they had designed some 50 schools in the west part of the state.²⁸

Van Horn gained these school commissions by planning ahead. In the slow days of winter the architects kept busy by designing prototypes of one- and two-room schools. Come spring, Van Horn would visit school districts in an effort to sell them the plans.²⁹

The founding partner of the firm died in April of 1931. Arthur Wesley Van Horn reached the venerable age of 71. He evidently had a certain bon vivant reputation, despite his standing as a reformed alcoholic. He was known for his sporty expensive carriages and excellent team of matched horses. He and his cronies, including Edmond Hughes and attorney John F. Philbrick, were part of the early 20th century business leadership in Bismarck.³⁰

Ritterbush Brothers

Following Van Horn's death, the brothers renamed the firm to reflect the change in management and continued the business. Van Horn did not live to endure the vicissitudes of the Great Depression, although he saw its initial effects. He reportedly wrote in a letter that in the first three months of 1929 (or 1930) only \$9.75 came into the firm and concluded with some understatement that, "It's been kind of a tough year."³¹

Perhaps no profession was as hard hit as architects. Doctors and dentists could at least remain busy treating the sick and perhaps receive some sort of payment, if only some garden produce; architects had no one to design for. The Ritterbushes coped as best they could. They had a garden on the fertile river bottoms.

Clarence apparently went to work for the federal government. The Robert A. Ritterbush family moved into a smaller home.

Robert H. Ritterbush, son of Robert A., characterized the period as one of survival where a frugal brand of architecture was the norm. Few had any money to spend foolishly or pretentiously. Also it was considered important to conform to community norms for one's house, according to Ritterbush. This conservative approach carried over, he felt, to commercial and religious design in the 1930s. Architectural designs in North Dakota had to appeal to the common man in a rural community reliant on an agricultural base.³²

The firm's conservative approach apparently was greeted with approval. Despite the difficult economic times and uncertain future, Ritterbush Brothers obtained a surprising number of private commissions during the 1930s, twenty between 1930 and 1939. A number were for alterations, as clients preferred to build an addition or make other changes rather than erect a new building. But W.R. Koch (47303) and G.G. Rumph (47302) had sufficient faith in the future to build new homes in the 1930s, and Moomaw and Knapp commissioned a design for a tourist court in Dickinson in 1939 (46719).

To help keep the firm and family afloat, Clarence traveled in the southwest part of the state on behalf of a federal agency. Robert A. wrote a chapter in the W.P.A. guide to North Dakota, a public works project. Between 1934 and 1938 he supervised P.W.A. and W.P.A. projects for the City of Bismarck.³³

The firm also strove to design any major project in the area. When the Bismarck school board considered using a Minneapolis firm to design a new high school, local businessmen joined with the Ritterbushes to plead for local talent. The project became a joint one, with Ritterbush Brothers providing structural systems designs.

The firm also received a number of public works projects to design entirely on their own. Between 1930 and 1938 there were at least seven federally funded public works projects on their drawing boards. These Public Works Administration projects included auditoriums for the City of Glen Ullin (46738), for New England (46702), and for Valley City (46916). Also, a storage shed in Mott (46735), a municipal utility building for the City of Valley City (46865), and school alterations in Hebron (47110) and Burleigh County (47105). In addition, the firm designed modest buildings for the Du Hammel Mine site for the Rural Rehabilitation Corporation of North Dakota (46943).

Ritterbush Brothers seems to have been quite fortunate in the volume of public works projects they received. It appears that there were commissions to design eleven other projects which may have been funded as public works projects. (Records are unclear on this point.) There were a variety of generally small scale

projects: in Oakes (46701), Napoleon (46703), Mandan (46710), Dawson (46736), Valley City (46862), and Tuttle (46931), even a temporary air hangar at Bismarck (46731).

Of particular note were two Art Deco courthouses, for Stark County in 1930 (46927) and Hettinger County in 1933 (46735). (The latter is known to have been a P.W.A. project.) The designs revealed a marked interest in Art Deco motifs. The stylistic influence was something of a departure for the firm, which had typically applied only limited Art Deco features to commercial facades. Perhaps the brothers were revealing their independence from the Van Horn years. See Figure II.30.)

Ritterbush Brothers also received work from the State of North Dakota during this difficult economic period. There were a number of projects of all sorts (six) from the State Highway Department, a powerhouse for the State Normal School in Ellendale (46841), and model rural housing at Burlington (46732). Many displayed the streamlined lines of the Art Moderne Style. Some appeared to be preliminary sketches and may not have been constructed.

At the outbreak of World War II business fell off even more, and Robert A. found work with a contractor building an air base in Rapid City, South Dakota. The brothers also applied to work in Alaska and were ready to go there when the government decided that two from the same family could not go. Clarence, the unattached brother, went and designed airfields. Construction that was not related to the war effort was all but non-existent during the war, and Clarence likely sent money home to the partnership during this difficult period.

After the war, Clarence continued as a partner in Ritterbush Brothers, but worked in Chicago and Detroit as well. He had considerable experience working on the mechanical and electrical systems for atomic energy plants. His specialty was mechanical and electrical systems, while his brother concentrated on structural and architectural matters, as well as maintaining client contact for the firm. The brothers operated the business in this unusual "long distance" manner, and Clarence would often simply mail in his work on a particular project. Sometimes he returned for the summer construction period, then left during the winter. He remained a partner in the firm regardless of where he was living, and the brothers continued to share evenly in the firm's profits.³⁴

Despite their close relationship, the brothers departed from their similar biographical paths in at least one respect, their temperament. Clarence did not marry until he was 58 years old. He was characterized as a dapper dresser--quite the gentleman. He was far from tall (5'5") and had the outgoing nature that some short men do. Robert married at a more conventional age (30), was settled down and had a family (son and daughter). He was quiet and methodical in his work habits. When he did something, he did it

correctly the first time. He has been described as a "walking slide rule."³⁵

The Ritterbush family's association with architecture continued into a third generation. The senior Ritterbush's son, Robert H. Ritterbush (known as Robert, Jr.), returned to Bismarck after the Korean War and he too joined the firm.

Ritterbush Associates

The firm was renamed Ritterbush Associates in 1974, a reflection of the change from a simple partnership between two brothers to a modern corporation offering fringe benefits to employees as well as the leadership role of Robert, Jr.

Robert, Sr. died in 1980 and an ailing Clarence has retired to Arizona. When active, the brothers made it a practice never to turn down a project, however modest or small in scale, for it might lead to something bigger later. They believed in working quietly to promote the architectural profession. For years the firm hosted a class of sixth graders who visited the offices and saw how an architectural firm functioned.

In 1990 the process of selling the practice to an employee (Dennis Hulsing) and former employee (William E. Ellig) was underway. Ellig was named president of the firm as part of the arrangement, and Robert, Jr. is easing his way toward retirement.³⁶

Architectural Legacy

In a 1931 history of the state, Arthur Van Horn was described in his biographical entry as "an honored pioneer in his profession in North Dakota."³⁷ The characterization is as apt for the firm of Van Horn & Ritterbush, et al. The firm has survived and prospered. Their record of design reflected changing architectural practice in North Dakota. They have left their mark on communities in the state. The appearance of the state capital, especially the commercial sector, was derived in large part on the drawing boards of Van Horn & Ritterbush, et al.

Robert A. Ritterbush was "known as a man of deeds rather than words." Like him, the firm's hundreds of buildings quietly speak for themselves. They are conservative and straightforward, never pretentious or showy. They well fulfill the wishes of the clients who commissioned them, and the history of the firm illustrates the role an influential client can play in design decisions.

Van Horn & Ritterbush, et al. developed and, with modifications, continued to draw upon a stable of proven design motifs and plans. While they were aware of new styles and trends, they did not completely abandon proven elements wholesale, but adapted selected features of a new style. This approach was especially evident

until the 1930s when the Ritterbush Brothers began to offer buildings of Art Deco and Art Moderne stylistic inspiration.

The proven features were adopted for a variety of diverse building types, especially in the 1910s and 1920s. VH&R wood frame schools, fire halls, and churches had distinctive bell towers. Classical details were employed for all property types, from schools to houses, from storefronts to courthouses. If any single element could be called a trademark of the firm, it would be the keystone. It was used, along with quoins and dentils and other features from the classical vocabulary, on countless Van Horn & Ritterbush, et al. buildings over the years.

Not only were certain motifs favored and frequently used, certain massing, shapes, and combinations of elements were repeated, resulting in similarities among building types. Project 46941 could as easily have been a commercial building as the New Leipzig Community Hall that it is. The Logan County Court Chambers (46942) resembled a VH&R school or apartment building or commercial building. And project 47012, a 1916 school design, displays features and massing similar to apartment buildings and commercial buildings by the firm. Repetition of favored motifs and forms made for consistency in the firm's work. (See Figures II.32., II.28., I.5.)

A factor in these similarities was the use of classical detail. In many cases they were combined with simple geometric ornamentation from the Early Brick Commercial and, especially, from the Transitional Brick Commercial styles. This classical/geometric combination was in evidence for the firm's commercial buildings, schools, apartments, and public buildings. Classical features were often combined with Craftsman stylistic elements for other school examples and for single-family housing. Of those projects displaying a stylistic influence, 27 percent reflected classical or Colonial Revival influences. Another 25 percent featured the Transitional Brick Commercial³⁸ as the dominant influence, with classical detail was also frequently present.

II. WORKS BY VAN HORN & RITTERBUSH, ET AL.

COMMERCIAL

Significance

Commercial projects comprised the single largest type of commissions for the VH&R firm over the years. A significant body are concentrated in the state capital. It can safely be stated that downtown Bismarck was largely the product of Van Horn & Ritterbush, et al. Forty of the firm's commercial complete commission units were for Bismarck clients, and another 18 major remodelings, additions, and alterations may be added to the list. These alterations were sometimes rather ambitious projects and included the addition of another story (46870, 46871) and completely revised storefronts (46934).

Examples from this property type illustrate the role a client who commissioned a number of building designs may have in influencing the work of an architectural firm. The simplicity and straightforward appearance of many of the examples reveal principles of the firm's design philosophy.

Quantity

The number of commercial projects of all kinds was 89. Of these, there were 57 complete commission units.

Distribution

Forty of the 57 complete commission units (70 percent) were located in Bismarck. The remaining 17 were scattered about central North Dakota. Napoleon had the largest number outside of Bismarck, with three, and Flasher, Wilton, and Oakes each had two commercial buildings by the firm. The latter was the home town of the Ritterbush brothers.³⁹

Chronology

Forty of the 57 complete commission units were datable, generally using the job number code which contained the year of the job (job 2003 was the third project in 1920, for example). Although Van Horn rarely dated any of his work, additional complete commission units can be added from the period before 1917. Based on lettering style, his signature and the occasional date plaque on an elevation, additional commercial projects from when Van Horn practiced alone can be added to the total. There were 22 commercial commission units dating from the 1910s (between 1909 and 1916). Between 1917 and 1919, the Loven years, the firm had eight dated commercial complete commission units. Another dated concentration occurred between 1926 and 1930 when there were 18 of them.

Commercial Complete Commission Units

	<u>1909-16</u>	<u>1917-19</u>	<u>1920-29</u>	<u>1930-39</u>	<u>Total</u>
Van Horn & Ritterbush et al.	22	8	20	7	57

Characteristics

Commercial designs from the 1910s through the 1930s displayed considerable consistency in approach and motifs. They were conservative in design and detail, repeating features or concepts over the years. For example, prism glass transoms were employed as late as 1930 (46912) and keystones (often brick) were a familiar motif.

Van Horn Practice. Van Horn commissions could date from 1891 when the architect opened his own practice and even as early as 1883 when he first came to Bismarck. Commercial work was unlikely to date from 1902 to 1907 when he was employed at the State Penitentiary. Few commercial designs from the period before the 1910s are known to exist. The handful that appear to date from before 1900 in the State Archives collection were undated.

Commercial designs from the early years, Van Horn's period of independent practice, exhibited typical features of the Early Brick Commercial stylistic category and were executed in simple fashion. Small corbels graced courses as did brick dentils. Sill courses of simple brick or rock faced stone were employed. Lintels might be thick smooth rectangles, perhaps with a keystone.⁴⁰

The remodeling of the Bismarck Tribune Block (46607) exhibited typical Van Horn features: double-hung windows, corbelling, semi-circular arched windows, keystones, and round-arched windows. (The plans are unclear, but it appears that these features were by Van Horn either as part of the remodeling or from his previous design of the building.) The round-arched window hoods had patterned infill; other examples, such as the store for Mrs. M. Eppinger and Van Horn's close friend John F. Philbrick (46746), displayed a quilted pattern on the side elevation. This store illustrated typical elements from Van Horn's early commercial work. Characteristic are the courses, corbelling, limited classical detail, window treatment, roughly dressed stone, and boxy parapet. The firm's earliest work is of extremely limited representation in the State Archives. (See Figure II.1.)

Late 1910s-mid-1920s. The firm retained some features from the Early Brick Commercial style in later work, especially prior to the mid-1920s. Elements such as dentil courses and other narrow courses found on earlier work might be treated in a more "geometric" way following the Transitional Brick Commercial style in later

examples. Double-hung windows remained a feature as did prism glass storefront window transoms over the years.

The typical VH&R storefront from before the mid-1920s had a shaped parapet and a moulded brick cornice. The parapet rose in the center and exhibited heavy coping; the cornice was often three courses, as for the 1916 Hotel and Store Building for J.J. Schmidt in Anamoose (46819). (The old-fashioned porch defines the hotel space.) Both parapet and cornice typically featured trim brick; as with this example, it did not contrast strongly with the body brick. Brick lintels were broad smooth blocky shapes. There were large storefront windows with prism glass transoms and recessed entrances (sometimes with side and top lights). Upper story windows were double-hung without decorative muntins. Unlike the example in Anamoose, end pilasters sometimes occurred at the storefront windows, occasionally rising above window height. (See Figure II.2.)

Ornamentation was often small scale and widely spaced along the cornice line. Upper story windows were also far apart, and perhaps both ornamentation and fenestration patterns were cost saving measures. The details were simple and straightforward. In addition to courses, moulding and coping, favored geometric patterns included small diamonds (in concrete or with basketweave brick), rectangles, and solitary lozenges (some with a slender piece extending from each end). Several examples introduced rounded shapes--curves and round arches, a slightly arched parapet (46911, 46869).

A key element of VH&R commercial designs throughout the 1910s and 1920s was the presence of both geometric and classical ornamentation (46728, 46725, 46856, 46825, for example). Generally, the combination was agreeable. In some cases the classical detailing was pronounced, but in others it was limited to the entrance and some window treatment. The 1928 Store and Apartment Building for the Mandan Transfer Company in Mandan (46725) had 6/1 windows, elongated brick keystones, a centered semi-circular arched window with fanlight shape, and fluted pilasters and a flat lintel with guttae at the entrance. Geometric shapes included widely spaced concrete ("architectural stone") rectangles and a single diamond, the shaped lintel, and an exaggerated panel over the entry. With its pleasing curve, this concrete panel seemed to recall classical pediments while also referring to geometric shapes devoid of historical reference. (See Figure II.3.)

In contrast with the Mandan example, the 1926 commercial building for Carl Miller in Napoleon (46743) offered little classical detail. Geometric shapes dominated and included unusual stepped door surrounds, small trim brick squares and rectangles, moulded courses, and a shaped parapet. Upper story windows were quite simple. (See Figure II.4.)

Mid-1920s-1930s. Beginning in the mid-1920s and until around 1930, Van Horn & Ritterbush work continued some of these established motifs and shapes. The parapet or cornice continued to have coping, courses or trim brick but was not necessarily raised at the center. Special treatment was more often concentrated about the entrance (thus making it prey to storefront remodelings) (46745, 46728, 46805, 46725, 46714). In later examples Chicago style windows were frequently used for the second story in addition to the double-hung windows of old. Storefront windows continued to have prism glass transoms in most cases.

While the majority of the firm's commercial work fell within the Transitional Brick Commercial type (often with classical influences), several from the 1930s exhibited limited Art Deco influences. In some cases Art Deco shapes and verticality were applied to the familiar VH&R commercial building (46805, 46849, 46617). Concrete trim (including shallow pyramidal caps at the pediment) and metal panels and other details employed were clearly of Art Deco inspiration. (See Figure II.5.)

Other Factors and Characteristics. A factor in the spare and conservative approach that characterized the firm's design may have been the circumstances behind some of the firm's Bismarck commissions. One client, E.A. Hughes, commissioned at least fourteen projects from the firm. The first known commission dated from Van Horn's period of solitary practice, that is, before 1917. (See 46744 and 46808, for example.) Hughes erected commercial buildings, including storefronts, theaters, hotels, apartments, and garages in Bismarck, Mandan, and Dickinson. (See Figure I.1.)

Van Horn's early work outside of Bismarck did not exhibit the conservatism of the firm's Bismarck work, suggesting that the desires of the client may have had an effect. Three early one story small town (1914-16) banks by Arthur Van Horn displayed three different designs, three different materials and colors, and three different stylistic inspirations or combinations. The 1914 State Bank at Strasburg (46817) was brick with geometric brick trim consisting of dentil and corbel courses, an attractive shaped parapet, large three-part window, and pilasters with geometric capitals. Geometrics dominated in this simple design.

The 1916 Farmers' State Bank at Braddock (46706) displayed strong classical features (round and squared pilasters, a dentilled stone cornice). Unlike the other examples, there were plate glass windows with plain transoms. The wall surface was dark brick, which contrasted notably with white brick and stone trim. And the third bank from this period, a bank in Wilton (46720) also designed in 1916, called for a primary wall surface of white enameled brick and shiny green terra cotta trim. The terra cotta was used to highlight a prominent cornice as well as a lintel course featuring Sullivanesque brackets. The three-part front window and entry had prism tile transoms, yet another window arrangement. All three

banks were simple plans containing typical bank features (vault, banking room), yet they appeared to have been designed to meet the needs of the specific client. For example, the Wilton bank had an unusual basement entrance on the front facade. (See Figure I.2.)

When Van Horn was designing for himself, he also chose atypical and more elaborate features. The 1918 design for a Fireproof Hotel for the Bismarck Improvement Company (46601; Van Horn was apparently an investor) departed from other Van Horn work in several ways. It was one of only two four story buildings the firm is known to have designed. In addition, it was executed in the Chicago School Style. Features from that style included the three-part base-shaft-capital arrangement of the facade, rusticated base, and limited classical elements such as the corner quoins. Pilasters separating the four front bays had a distinct Sullivanesque appearance. Fine lion's heads adorned the tops of these pilasters where Sullivan typically placed highly stylized organic shapes. The Van Horn Hotel was one of the firm's most attractive designs. (See Figure I.3.)

The Chicago School Style was well suited for large freestanding buildings, less so for small scale storefront projects lining a main street, by far the firm's principal commercial work. The firm appropriately employed the Transitional Brick Commercial style (in 29 examples), either alone or in combination with Neoclassical, Chicago School, or Art Deco features. The firm continued to use it as late as 1930 (46617). An equal number of commercial projects (ten each) by Arthur Van Horn displayed either Transitional Brick Commercial motifs or the earlier Early Brick Commercial, doubtless a reflection of changing stylistic preferences in the years before World War I.

VH&R rarely employed features of the Tudor or Elizabethan Revival Styles. The only example in the collection was a 1926 filling station design in Bismarck (46848). It featured brick with stucco quoins, a quaint steeply pitched hipped roof, and simulated half timbering in the additional gable. (The nine light bulbs under the eaves, however, marked it as a thoroughly modern facility.)

As noted, the majority of the firm's commercial projects were of conservative design. Virtually all were faced with brick. However, the material for one project, a 1917 store and apartment for H.W. Richholt in Bismarck (46857), was unique for the firm. It was stucco, had a red clay tile roof, and was the firm's sole commercial design known to have been executed in the Mission Revival Style.

Three examples, all dating from the early Arthur Van Horn years, were clad in metal siding. The extremely modest designs (46903, 46866, 46820) all were covered with rock faced metal siding and revealed the range of commissions the firm undertook. (See Figure II.6.)

The firm's commercial commissions were almost equally divided between one and two story examples. One story buildings totaled thirty, if one includes four examples from the 1917-19 period that featured a slightly raised basement with basement windows visible at the ground level. There were twenty-two two story designs and two four story buildings. The emphasis on small scale buildings contributed to the accessible and comfortable scale of downtown Bismarck.

Many one story designs were executed with more skill than two story examples. In the taller buildings there was at times little relationship between the spacing and design of the first and second stories. For example, the pre-1917 design for S.D. Rohrer's store in Bismarck (46907) had a single centered bay with three windows. The parapet was also raised at the center of the design. Yet the storefront entry was off-center to accommodate the entrance to the second story at the right side of the facade. (See Figure II.7.)

Interior details were occasionally included in the plans for commercial projects. The firm's remodeling jobs for several banks and theaters included rather detailed interior ornamentation. Most commercial commissions did not appear to include considerable interior detailing. However, when present, the elaborate details were typically selected from catalogs. For example, the 1929 project to remodel the interior and exterior of a building for the Sweet Shop (46859) relied heavily on items from the Fisher and Jirouch catalog, including #3897 Adamesque swags and #7424 medallions adorning the exterior sign, and items #890 and #2193 over the doorway. Fluted pilasters with Ionic capitals (#285) came from Hartmann-Sanders. Also called for in the project were interior mouldings and exterior framing from Waddell Manufacturing (Universal Catalog 25) and the Curtise Company.

Commercial Building Characteristics

- one or two stories
- brick faced with trim brick, stone, or concrete trim
- combination of geometric and classical motifs
- ornamentation sparsely applied
- conservative approach
- double-hung windows with plain glass
- prism glass transom windows
- Chicago Style windows

SCHOOLS

Significance

Commissions for schools constituted the second largest representation in the Van Horn & Ritterbush collection at the State Archives. As such, they accounted for just over one-quarter of the complete commissions units considered in this report and comprised an important aspect of the firm's work.

The qualities of VH&R schools are difficult to assess because a potentially significant number are not represented in the State Archives or otherwise available for analysis. Cryptic records at the successor firm suggest that the firm received perhaps 117 school jobs in the years before 1940. The handwritten log also lists prototypes and is apparently duplicative, for the name for a school or community often appears more than once. Some of these appear to be additional jobs, such as a ventilating system, at a school the firm may have previously designed.

Another problem is that a large number of the plans that are available appear to be prototypes. While these are useful in understanding the design preferences of the firm, it is obvious that unbuilt designs have had no direct impact on the appearance of North Dakota communities.

The grouping of school designs that are available reveal patterns and design preferences. There are two subgroupings, wood frame schools and brick-faced schools. The belfries that are a feature of a number of the firm's designs are a distinctive and attractive element. VH&R schools shared many qualities and motifs with the firm's commercial buildings and apartment buildings. Similarities included the presence of limited classical detail, simple double-hung windows, and design attention concentrated at the entrance.

Quantity

Sixty-nine school plans and designs are represented in the VH&R Collection at the State Archives. A significant number are prototype plans not associated with a specific commission. Two incomplete prototype plans and 18 incomplete specific commissions, proposals and alterations or additions were not considered in detail. A total of 47 complete commission units were analyzed, including several commissions for the same building at different times which were not counted as separate commission units.

Distribution

The plans did not always state the location of the commission, and in two cases (Havelock and McCullough) communities were not found. (School Plan No. 41 C has the name "McCullough" on the front elevation. No such community was found on a detailed map of the state from the 1920s, and it is possible that the name was fictional.) Schools for the Formosa School District (47123) and the Denver School Board (47124) were analyzed but their locations were not determined. A total of four of the 21 complete commission units which were other than prototype plans were not mapped.

With the relatively limited number of actual commissions, no strong distributional patterns were apparent. As might be expected, Bismarck and Burleigh County were represented, with three examples each. It is likely that the firm designed considerably more over the years for these places, since Van Horn was named architect for the Bismarck school system in 1907.

One example (47013) was located in the distant northwest corner of the state, in Williams County, and was a distinct anomaly. The remaining 14 were located just north of or to the southeast and southwest of Bismarck.

Chronology

Twenty of the complete commissions units were datable. The firm designed a school a year with some regularity. In the years before 1926, only 1915, 1921, and 1923 were not represented. There were five schools from 1920, the largest concentration, and two in 1924.

Dated Schools

	<u>1911-19</u>	<u>1920-25</u>	<u>1930-38</u>	<u>Total</u>
Van Horn & Ritterbush, et al.	8	9	3	20

Characteristics

VH&R schools (actual commissions and prototypes) fell within two broad categories. A significant representation were large, brick, and an essentially rectangular--but often irregularly shaped--mass with a centered entry bay. The second category consisted of large and small wood frame schools.

Wood Frame Schools. This grouping had one- and two-story examples but one-story set upon a raised basement appeared to be dominant. Many examples of all these heights had a truncated hipped roof and a belfry (or cupola or ventilator). Belfry shape varied and included a distinctive Germanic bell shape (47025) and a flared

conical roofline (47023). Gabled schools also typically had a belfry, even on modest one-story buildings (47125).

School shapes included rectangular, irregular, L-shaped, and a number of T-shaped examples. In these last-named instances, the top of the "T" had a truncated hipped roof and housed the class rooms, and the short stem was a gabled projecting full-height entry. More elaborate examples also featured a large projecting gabled entry porch, one adorned with classical ornamentation. This type of entry porch occurred on two-story examples as well as larger (i.e., two classrooms) examples of one story with a raised basement.

The porch contained non-classroom uses--staircases and cloakrooms. The 1920 School in Fredonia (47119) was an elaborate example, and the typical features included the triangular pediment with dentils, semi-circular arched windows with tracery patterns, paneled pilasters, multiple pane windows, and balustrade with pedestals above the flat-roofed entrance. There was also a belfry. (See Figure II.8.)

Two nearly identical examples, School Plan No. 41C ("McCullough School") (47005) and the 1920 School in New Leipzig (47118) were similar to the Fredonia school. However, the classical features that were selected were different. These examples had two semi-circular windows in the pediment, a Palladian window below the pediment, and at the entrance a small triangular dentilled pediment and Ionic columns.

The New Leipzig and "McCullough" schools displayed other typical features found on other VH&R schools. In particular, an expanse of 4" wide clapboard siding formed a base between the raised foundation and first floor sills. A smooth and simple sill course separated this narrow clapboard from the 6" clapboards that covered the remainder of the building. Sill courses were repeated for upper story windows, and vertical strips at the corners served to frame the composition nicely.

The features exhibited on the New Leipzig and "McCullough" schools--clapboard widths, sill course, and vertical strips or other outlining--were typical characteristics regardless of the size of the wood frame school. Clear Lake School in Tuttle (47117), a one-room example set upon a raised basement, displayed similar materials and motifs. The design was characteristic of the firm's Craftsman stylistic work (here with Colonial Revival corner pilasters). (See Figure II.9.) The dormer, with its strong shape, flaring walls and long window, was distinctive and attractive and appeared on other examples (47030).

Some examples (47008) had windows on the front facade to light the cloakroom. Like the more elaborate examples, non-classroom uses were clustered at one end of the plan. The 1920 Rural School for

the Burnt Creek School District in Arnold (47102) had bookcases and a closet as well as the cloak room/entrance space, and a 1920 plan submitted to the Denver School Board (47124) had toilets in the space. Windows to light the classroom were typically clustered on only one wall on VH&R plans. (See Figure II.10. for example without lights in the cloak room.)

Gabled schools were more likely to display Craftsman stylistic features than classical ones. Other Craftsman details the firm employed included vergeboards (perhaps with a flared or pointed end), wood shingle in gable ends, triangular knee braces, and exposed rafter ends. However, some schools showed little if any stylistic reference, for example, the 1924 Rural School Building for the Telfer School District No. 46 in the firm's home county, Burleigh (47125). (See Figure II.11.)

The design was also of interest, for it was revised from Cottage School Plan No. F, according to the original tracings, and thus offers an insight into the firm's approach to school design work. Included in the VH&R Collection at the State Archives is a series of a dozen early undated one-room "Cottage Schools." Eight featured large belfries. Rooflines varied and included hipped, hipped with flaring ends, gabled, gabled with flaring ends, and combined gabled and hipped. The latter (like the Telfer example) had one roofline over the classroom space and another intersecting one for the cloakroom/entrance and porch. The Telfer school and Cottage School Plan No. F appear to be identical, except the flagpole is absent from the Telfer example. (See Figures II.11. and II.12.)

Most VH&R wood frame schools were symmetric and contained one, two or four rooms on each story above the basement. In a rare example (see 47029) the firm offered three classrooms in a single story L-shaped design. As noted, a projecting entry porch often contained several non-classroom uses (47001), but other examples had only the stairs in a smaller entry porch, as shown for a 1914 prototype plan (47020). (See Figure II.13.)

The firm continued to employ basic school designs. As late as 1924, the VH&R firm was drawing upon prototype designs developed between 1917 and 1919 (when Loven was part of the firm). The basic form was used as late as 1938, and a 1925 example was also represented in the VH&R collection. The 1938 Lincoln School District No. 38 School (47105) was a one room hipped roof example funded by the federal Public Works Administration. The 1925 Grade School for the Formose School district combined Craftsman stylistic features with some Colonial Revival detail on a crossed gabled design having a belfry.

Brick Schools. As early as 1911 Arthur Van Horn received commissions for substantial brick schools. The earliest dated school commission was for a high school in Bismarck (47206). The design

was unusual within the body of the firm's work. It was large (132x144'), featured stone trim (rock-faced lintels and sills), and was not an example of the Transitional Brick Commercial style. The school did exhibit some features typical of the firm's school designs: the presence of a flat roof,⁴¹ two stories set upon a raised basement, double-hung windows lacking decorative muntins, limited classical detail, and a centered entry bay. (See Figure II.14.)

The 1913 Grade and High School Building (Plan No. 304) in Washburn (47034) exhibited other elements characteristic of the firm's work. Classical detail--dentils, rustication, quoins, keystones, columns--was combined with the geometrics of the Transitional Brick Commercial--shaped cornice with coping and course outlining the upper windows. Other examples similarly called attention to the top of the building, by a crenelated parapet (47121) or centered arch (47033, 47032). (See Figure II.15.)

Window treatment varied somewhat, although most windows were plain double-hung plate glass. They might be paired, grouped (with brick outlining them), or widely spaced, as with the 1913 Washburn example. A feature of several examples from after 1918 was the presence of multiple panes, especially at the centered bay. The 1919 High School at Linton (47208) was an effective example. Narrow multiple panes (16 windows with eight panes each, four windows with four panes each) had thick muntins and frames and were separated into three narrow bays above the centered entrance. Side bays had larger panes (eight/window) and were grouped in pairs. The change in scale was simple yet effective.

Another Washburn school, from 1917, (47032), exhibited widely spaced windows, crenelated shaped parapet, and a series of simple courses, all familiar features. The cornice and water table were both moulded or corbelled, another characteristic feature of the firm's schools. Attention was focused on the projecting entry bay by means of the quoins, courses, and decorative window patterns. The design was simple and straightforward. (See Figure II.16.)

Plans for brick schools were typically also straightforward. Several examples were nearly square (47032, 47033, 47034, 47213, 47114). Four classrooms occupied each corner, there were crossing hallways, and an additional small room (principal's office, library, additional classroom) was placed between two corner classrooms opposite the centered entrance. A 1914 prototype plan (47020) for a wood frame two classroom school was similar to the arrangement for larger brick schools. (The plan provides for a "foot warmer" in the entry hall.) (See Figure II.13.) Rectangular shapes also often contained this arrangement, as did square shapes having only two classrooms per story, and the firm apparently adapted the model as needed.

Two plans for schools in Linton had unusual irregular outlines. The 1919 High School (47208) had the usual centered entry but with two classrooms on either side. The corner classrooms projected forward to form separate bays. In contrast, the center of the rear facade (where the assembly room was located) projected forward and single corner classroom space (one was labeled the library) were offset or recessed from the assembly room. The 1922 Ground Floor Plan of a School Building at Linton was essentially a long rectangle, but, like the 1919, example the end or corner bays at the front projected slightly.

Other Characteristics. The firm seemed to have been adept at gaining commissions for high schools and other large educational facilities, and five examples are represented in the Archives collection (47206, 47034, 47208, 47114, 3303.) The largest of these was also the latest. The 1933 Senior High School for Bismarck (3303) was designed in collaboration with a Minneapolis architectural firm, (Hewitt & Blown?).⁴² It was one of two of the firm's examples exhibiting Art Moderne and Art Deco characteristics.

The firm perhaps had another perhaps specialty or at least shrewd selling point: preparing designs that planned for future expansion. The 1916 Fireproof School at Napoleon (47211) showed space for a "future addition." The 1918 Brick School at Havelock (47213) consisted of only a raised basement on some elevations and mentioned "future construction" plans. And the 1922 Ground Floor Plan of School Building for the Linton School District No. 36 in Linton (47121) was a design just for a raised basement. The large size (75x114') suggested that the school district intended to build upward in the future.

Presumably, VH&R would be asked to return to continue these initial designs. An addition to Hebron High School from 1918 (47109) was essentially a raised basement. It was not until 1935 that the firm prepared another addition to Hebron High School (47110), a public works project. The project involved adding a story to the 1918 raised basement and providing a new brick facade.

Wood Frame School Characteristics

- One or two stories
- May have raised basement
- Colonial Revival detail or other classical ornamentation, including Palladian windows, dentils, pediments, Ionic columns
- Craftsman stylistic detail
- Projecting gabled entry porch, may be full height, combined with truncated hipped roof
- Belfry
- 4" drop siding from base to first story sill course, then 6" drop siding
- Sill course

Brick School Characteristics

- Centered entry bay, may be full height, projecting
- Classical details, including dentiled cornice, quoins, rustication, keystones
- Classical details combined with Transitional Brick Commercial stylistic influence
- Two stories plus a raised basement
- Flat roof
- Plate glass double-hung windows
- Multiple pane windows
- Simple sill, lintel courses
- Corbelling
- Moulded cornice and water table
- Shaped parapet, perhaps with crenellations, raised at center

RESIDENTIAL BUILDINGS

Significance

According to sources at Ritterbush Associates, a large number of house plans were given to the homeowner and are therefore unavailable for analysis.

As with other building types, known examples are concentrated in Bismarck and nearby Mandan. Again, the firm contributed materially to the appearance of these communities.

Of interest are the relatively large sampling of multiple unit residential facilities (dormitories, apartment buildings, apartment houses.)

Quantity

There were 35 residential commissions of all types entered into the data base, and the number of complete commission units came to 29 after partial plans, additions, and other unenlightening projects were omitted from detailed consideration.

Of the 29 complete commission units, six houses dated from the pre-1917 Arthur Van Horn period and ten houses were from the 1917-1940 era. In addition, there were a dozen multiple unit residential designs, and a single "claim bungalow" by Ritterbush and Sons (47315). (See Figure I.1.)

Distribution

Twenty-six of the 29 complete commission units that specified a location, and 23 of them were located in Bismarck (17) or nearby Mandan (6). Burlington, Olga, and Hebron each had one residential design by the firm.

Chronology

Residential work (both single family and multiple unit dwellings) in the State Archives collection was fairly evenly distributed between the pre-1917 period when Van Horn practiced alone and the busy 1920s before the onset of the Great Depression. No strong patterns were apparent, and only one year, 1920, enjoyed multiple (three) house commissions.

**Dated Residential Buildings
Van Horn & Ritterbush, et al.**

	<u>c.1900-16</u>	<u>1917-27</u>	<u>1930s-38</u>	<u>Total</u>
Houses	7	7	3	17
Multiple units	3	8	1	12

Characteristics

Single-Family Housing. Houses from the Van Horn pre-1917 period were wood frame and sheathed in clapboard, perhaps with some wood shingle as well. Rooflines were varied and included gable-front, hipped with additional gables (and a turret), and gable-side. The latter was the dominant shape, with three examples, including one prototype (47319) and one uneven gable.

The Van Horn examples all displayed some sort of classical ornamentation. The J.H. Newton House in Mandan (47321) was a representative example. Colonial Revival motifs were simply applied to what appears from the elevations to be 4-Square house types. However, the room arrangement was not strictly symmetric in the manner of the traditional 4-Square house. The entrance was to one side. In this example, as with other Van Horn plans, the large entry hall (10x10') with vestibule, closet and stairs was to one side of and flowed into the larger parlor (14x17'). The fireplace was centered in the lay-out, another repeated feature in these houses, and the dining room and kitchen were located in the rear half of the plan. Four bedrooms and a bath were located upstairs. (See Figure II.17.)

Colonial Revival or classical elements on the Newton House included fluted pilasters and columns, a moulded dentilled lintel, and the pediment over the porch entry. The porch pediment recurred on several Van Horn houses (47301, 47328). Another characteristic feature was the presence of several window pane patterns. In this example there were diamond patterns, typical Queen Anne patterns (in the center window of the front dormer), and a rectangular art glass light for the vestibule closet, the staircase, and the dining room.⁴³

Other Colonial Revival elements found on Van Horn houses included cornice returns, long keystones, round arched, Palladian, or oval windows, and Ionic capitals. Two residential designs displayed more delicate classical detail. The four-stall garage/living quarters for the C.B. Little house (47318) had in the pedimented dormer Adamesque detail (from the Architectural Decorating Company in Chicago). Dr. E.P. Quain's Residence in Bismarck (47332) had fine Neoclassical detail which was a unique example (and also the most elaborate) in the firm's collection at the State Archives.

Notable were the small rounded entry porch and squared side porch having Adamesque detail, fluted Ionic columns and pilasters, dentils, and a wood balustrade. Other classical details included large dentilled side pediments with Palladian windows and corner pilasters. (See Figure II.18.)

In keeping with the elaborate exterior, the Quain house had considerable interior detailing. Grill work and double glass doors separated the large centered hall from both the parlor and dining room. There was a "rolling partition" for closing off the staircase. In the study were a beamed ceiling, built-in bookcases and seating along one side, and a fireplace with tiled hearth. Wainscoting, a plate rail, and china closet adorned the dining room, which had unusual corner window treatment.

In the post-1917 period the firm favored the Craftsman style, and five examples were represented (47308, 47324, 47329, 47309, 47331). Another design (47330) from 1925 combined Tudor Revival and Craftsman elements.

The gable-side roof configuration dominated in these post-1917 examples, and the gable often continued forward to form the porch (47308) in characteristic Craftsman fashion. Most were 1 1/2 stories. Window treatment varied but was typical of the Craftsman Style. Examples included 9/1, 3/1, and crossed muntins.

Bold shapes--uneven gables, large dormers, gabled entry porches--were in evidence. The designs were straightforward examples of the Craftsman style. Triangular knee braces, exposed rafter ends, and simple moulded courses that often doubled as a lintel for individual upper story windows were all in evidence.

An important feature, one associated with the Craftsman Style, was the use of wall surface material to create textural contrasts. Most VH&R examples used some clapboard, but it might be combined with wood shingle, shingle and brick, stucco, or employ two widths of clapboarding (4" and 6"). One example (47331) combined stucco with brick, another was shingle and brick (47309). Like the firm's wood frame schools, a clapboard base often rose to window sill level where the widths changed, and vergeboards with sharpened or notched ends (or both) were used.

The 1920 design for the J.P. Engen House in Bismarck (47329) was a typically competent example. A broad gabled entry porch spanned the front of the 1 1/2 story gable-side house. The back porch was contained beneath the gable and there was a large gabled dormer above. The main porch lintel and part of the three-part window in the porch gable were slightly pedimented. This, some multiple panes and the paired porch columns conveyed a slight classical flavor. Other windows (side elevations) had crossed muntins which provided an attractive geometric element. Each side had a small shed-roofed bay, but that on the north elevation was placed rather

awkwardly over a door. The plan was quite compact, containing living room, dining room, entry hall with stairs, kitchen, bedroom, bathroom, and rear porch all within a 28x38' plan. (See Figure II.19 and II.20.)

It was not surprising that the firm received few residential commissions dating from the Great Depression of the 1930s, and only three were found in the collection at the State Archives. The houses were modest and compact, faced with stucco or clapboard, gabled, and had little or no overhang. Stylistic references were muted, although the 1938 G.G. Rumph House (47302) in Bismarck had cornice returns, diamond pane and multiple pane windows, a round arched doorway, and a simple bay, seemingly references to classical and Tudor styles. The attached flat-roofed garage was clearly modern, and the stucco wall surface and rounded doorway seemed to impart a vaguely Southwestern flavor. (See Figure II.21.)

One of the three VH&R houses from the 1930s was a government-sponsored project (46732), the Rural Rehabilitation Corporation's Burlington Industrial Community at Burlington, North Dakota. A photograph of the house appears in a guide to American housing as an example of a "massed plan, side-gabled national folk house type."⁴⁴ The 1935 plans included designs for a barn, hog house, hen house, and an alternate house plan. The main house plan, not the alternate, was built as shown on the plans. A feature was the simple latticework panels that provided a feeling of enclosure at the entry. (See Figure II.22.)

The firm's single-family residential designs contained few surprises in massing, plan, or details employed. Gabled houses sheathed in clapboard and displaying Colonial Revival or Craftsman motifs were the norm. Few were distinguishable from standard patternbook designs. A number of examples, six, did set aside basement space for a vegetable or fruit room, an uncommon situation. The room was variable in size, ranging from 5x6' to 10x13', but most were around 8x11'. One example had a dirt floor. Even some of the firm's multiple-family dwellings had root cellars or vegetable rooms.

Multiple Unit Dwellings. The collection at the State Archives contained a rather large sampling of dwellings intended to house more than one family or person. These fell into three categories: dormitories, apartment buildings, and apartment houses.

The two apartment houses (47323 and 47327) were designed to blend well with traditional single-family housing. Both had hipped roofs and were sheathed in clapboard. The Woodmansee Apartments (47323) apparently dated from Van Horn's solo years and concealed the several entrances behind ample porches. Each of the six flats had its own entrance, which were clustered together and centered on two facades. Ornamentation and other elements were a combination of Colonial Revival (porch balustrades, round columns with Ionic

capitals, leaded glass panels and side lights, regular massing) and Craftsman (exposed rafter ends, bold hipped dormers with flaring sides and recessed window space) stylistic influences.

The other example (47327) was a duplex and exhibited Prairie School stylistic influences. Continuous sill and lintel courses for the upper windows and broad overhangs for entry canopy, house, and dormer contributed to the horizontality associated with the style. The presence of the duplexes was masked by use of what appeared to be a double entry door, but were in fact separate entrances to the two flats.

The three apartment building designs in the collection (47311, 47312, 46616) departed from those of the two apartment house examples in several ways. The apartment buildings were at least three stories, flat-roofed, brick-veneered, and shared design qualities with some of the firm's commercial and school designs. Shapes were variable, apparently depending on the size of the lot, and included L-shaped and rectangular examples.

Stylistic influences combined Chicago School, classical, and Transitional Brick Commercial motifs. There was a three-part division of sorts for the elevations and 6/1 windows were grouped in a manner recalling the three-part Chicago School window. Rusticated bases, quoins, keystones, consoles (often in contrasting stone) imparted a classical flavor. And moulded courses, geometric brick surrounds, shaped parapet, and flat brick lintels referred to the Transitional Brick Commercial. All three examples had small but decorated entries having small canopies.

E.A. Hughes was the client for all three apartment buildings, which were commissioned in 1922 and 1926. One of the examples (46616) also had space for three storefronts. The apartment building designs may be another instance of client tastes and requirements shaping the commercial work of the firm.

The designs for Hughes were simple and conservative. The 1926 Apartment Building in Mandan (47312) had no grand projecting entry porch for shielding arrivals, although ornamental detail was concentrated about the small scale entrance. Interior arrangements in all three examples were similarly restrained and compact. Units typically had small rooms (living/dining space, bedroom, kitchenette, bathroom), which the window arrangement of the elevations reflected. (See Figure II.23.)

Dormitories by the firm typically displayed more ornamentation than the apartments, perhaps a reflection of their funding sources. It is also interesting to note that the firm employed the Tudor or Elizabethan Revival style for two dormitories they designed for the State Training School at Mandan in 1924 and 1927 (46914, 46915). The firm rarely used the style. Also unlike other examples of their work, the dormitories were H-shaped and had crossed gabled

rooflines. The atypical shape may have been adopted to accommodate a number of uses in the buildings, which contained institutional kitchens and eating and socializing spaces. The designs for both dormitories were distinctive and effective and represented some of the firm's best work. (See Figure II.24.)

The firm was also responsible for two other dormitories (for nurses at Bismarck Hospital (46739) and for employees at the State Penitentiary (46926)). Both examples were rectangular, had centered entries, a symmetric arrangement, and classical or Colonial Revival stylistic detail. Unlike the apartment building examples, the quarters at the Penitentiary had a centered flat-roofed projecting entry porch of one story. An attractive basket arched entry door had side and fan lights, and first floor openings had keystones in their lintels.

A final example of multiple dwelling design was included in the State Archives collection, a preliminary sketch for another dormitory at the State Training School at Mandan (46844), which was not built. The example dated from the 1930s and displayed Art Moderne stylistic influences. Window bands flanked an entry and provided a hard-edged verticality. There were rounded corners in evidence and a rounded staircase.

House Characteristics

- Hipped or gable-side roofline
- Clapboard
- Classical or Craftsman stylistic influences or in combination
- 1, 1 1/2, 2 stories
- Van Horn designs have classical ornamentation
- Post-1917 Craftsman examples may have simple bold shapes
- Post-1917 examples clapboard with wood shingle, stucco, brick, two widths of clapboard

Multiple Unit Dwelling Characteristics

- Three types: dormitory, apartment house, apartment building
- Apartment house: hipped, clapboard, 2 stories, blend of stylistic influences (Colonial Revival, Craftsman, Prairie School)
- Apartment building: at least 3 stories, flat roof, brick, detail concentrated at small scale off center entry, Chicago School, classical, Transitional Brick Commercial stylistic influences
- Dormitories: symmetric, centered entry, brick with contrasting brick, stone or concrete trim, variable form, various stylistic influences, including Tudor Revival, classical, Colonial Revival, Art Moderne

PUBLIC AND SEMI-PUBLIC BUILDINGS AND "OTHER" COMMISSIONS

Significance

Building projects discussed in this section were analyzed as part of four categories. The first was commissions for state agencies, which were considered together regardless of the functional type. Thus, a root cellar, small office building, and twine factory were all considered under commissions for state agencies. Commissions for local units of government were also considered as a group and included courthouses and fire stations. Halls intended to accommodate large groups comprised another group (Arts & Recreation) and could include such semi-public buildings as lodge halls, as well as auditoriums. The "other" category, as might be expected, was diverse, but included a small grouping of powerhouses.

A unifying factor among these categories was that many of the commissions were products of group decisions. Public agencies or committees composed of members of an organization were more likely responsible for commissioning them than was the case with residences and stores. Another similarity among these functional groupings was that many of the buildings were intended for public use, either by public or institutionalized groups.

Practical considerations were also a factor. Their relatively limited number--57 designs in four categories--made individual detailed analysis less productive. Comparison of the similarities among the examples in the categories seemed more worthwhile. It should be noted that school commissions (which are public projects) were considered separately in this report.

Quantity

The total number of commissions represented in the State Archives for the four categories came to 57. The number of complete commission units totaled 39 after partial plans, additions, and other unenlightening projects were omitted from detailed consideration. Among those projects removed from further consideration were a hospital in a transient camp (46740), the incomplete plans for the Masonic Lodge in Bismarck (46831), a tiny courthouse addition for a vault (46704), two fire escapes (46845, 46620), and a plan for a boiler room addition (46717).

Distribution

Of the 39 projects, a significant representation were concentrated in Burleigh County, site of the firm's headquarters. These included four public and two industrial projects, and one hall.

Public commissions were scattered in small communities generally radiating from Bismarck, but no obvious distributional patterns were evident.

Chronology

Dates of commissions reflected the presence of government-sponsored public works projects in the 1930s, for the firm received 21 commissions of all types during that decade. Five projects are known to date from the Van Horn period of independent practice, including designs for the State Penitentiary at Bismarck. Van Horn's association with that institution marked an important part of his career, and over the years the firm received a number of commissions for a variety of projects there.

Dated Public and Semi-Public Commissions Van Horn & Ritterbush, et al.

	<u>1899-1916</u>	<u>1917-29</u>	<u>1930-39</u>	<u>Total</u>
State Agencies	3	4	7	14
Local Govts.	0	3	6	9
Arts & Rec.	1	2	5	8
Other	1	4	3	8
Total	5	13	21	39

Characteristics

State Agencies.

State Penitentiary. Eight projects for the State Penitentiary were represented in the State Archives collection. (Van Horn also designed a hospital building, warden's house, the yard wall and "several minor buildings" at the Penitentiary.)⁴⁵ The most important examples from the State Archives collection were associated with twine manufacturing at the facility and included a twine factory (46917), related warehouse (46920), and a fiber warehouse addition (46925). The latter dated from 1925, while the other two were designed before 1917, when Van Horn practiced alone. The early warehouse (46920) continued the motifs and materials of the twine factory.

The large (92x162') L-shaped factory is of interest, for few of Van Horn's early designs are known to remain. The plans were not dated. This example displays Early Brick Commercial elements, such as simple segmental arches linked together by a lintel course. Simple decorated pilasters with rough stone trim marked corners and also were placed between some bays. The architect used both stone

and white brick for trim to contrast with the body brick (color not specified). The building was gabled, and the gable ends formed moulded pediments with a round-arched window in their centers. The arch had a keystone, a familiar Van Horn motif. The interior was essentially one large space, designated a "preparing floor" on the first story and a "spinning room" on the second. In the small ell of the first story was storage and a repair shop, with a work room above them on the second story. (See Figure II.25.)

In 1899 Van Horn designed a powerhouse for the prison (46918), perhaps his first powerhouse. (Five more are represented in the State Archives collection.) The nearly square (74x80') squat hipped roof building continued the materials and motifs of the twine factory. A prominent additional gable called attention to a centered entrance and featured corbelling, cornice returns, and a prominent bull's-eye window having stone keystones.

Van Horn established his own architectural practice in 1891 in Bismarck, but served as construction superintendent at the prison between 1902 and 1907. According to other accounts, he designed a hospital, warden's house and yard wall for the facility, perhaps during that five-year period. Other work the firm received consisted of the following: 1925 watch tower (46919), 1925 concrete water tank (46924), adding a second story to powerhouse in c. 1926 (46921), and preliminary sketches for a cell block in 1930 (46842).⁴⁶

Other State Agencies. The firm was active during the period when the State of North Dakota increasingly awarded contracts for all manner of state buildings to architects in the state. The State Archives collection contains five commissions that Van Horn & Ritterbush, et al. received for the State Training School at Mandan, mostly in the late 1920s, as well as a 1930s-era powerhouse design for the State Normal School at Ellendale (46841). The latter had an elevation consisting of a tightly designed series of boxes and rectangles in the Art Moderne style.

Two of the commissions for the State Training School were dormitories and were therefore discussed in the residential section of this report. The remaining projects for the training school were the following: 1925 Ice and Cold Storage Building (46847), 1927 Root Cellar (46846), and 1930s-era preliminary sketch for an Industrial Arts Building (46843). The ice house and root cellar were properly functional designs, and the commissions were an instance of the State of North Dakota awarding work to architects for functional designs not typically associated with architectural design work.⁴⁷

State Highway Department. During the Depression years of the 1930s the Ritterbush Brothers received perhaps five projects from the North Dakota Highway Department (46729, 46734, 46832, 46839, 46840). These apparently were located in Bismarck, Minot, and

Dickinson. However, it may be that the projects were for the administrative offices located in Bismarck and Minot, and the buildings were intended to be constructed elsewhere. Further, the two Minot projects (46729, 46839) and the two apparently Bismarck buildings (46840, 46832) may have been different versions of single projects for those respective communities. A Highway Department building is known to have been built in Dickinson.⁴⁸

Regardless of their fate or location, the projects shared certain qualities. They ranged in height from one story to a combination of one and two stories and were flat roofed and generally rectangular. The buildings were intended to house offices as well as storage and vehicular repair shops. Ample garage doors on a side or rear elevation were thus a feature.

If stylistic influences were present, it was the Art Moderne. The Highway Shop and Storage Building for the Department of State Highways (46840) was typical. Multiple industrial type window panes were used, and smooth courses united them. Slender courses at the top and bottom of the building carried on this horizontality, while a series of broad pilasters having vertical lines ran the other direction. (See Figure II.26.)

Local Governments. Eight commissions for county, township, and municipal governments in the State Archives collection dated from 1919 to 1938. Three examples dated from before the 1930s, the 1919 Fire Hall for Braddock (46944), and the 1921 and 1924 Logan County courthouse projects (46942, 46945).

Represented in the grouping were three community fire halls (46944, 46931, 46736) in Braddock, Dawson, and Tuttle, and a modest 1937 Municipal Utilities Building for Valley City (46862). Projects associated with county courthouses completed the category, with four projects for three courthouses (46942, 46945, 46927, 46735), in Logan, Stark, and Hettinger Counties.

Dating from the Van Horn & Loven period, the Braddock Fire Hall (46944) is of interest for its similarity to another public design type by the firm, the public school. Like them, this example featured a prominent wood frame bell tower, here astride a gable-front roofline. Classical detail was much in evidence and included keystones, brick quoins, cornice returns, modillions or brackets, multiple panes, and a centered semi-circular arched windows with keystone. The building was intended to serve several functions. The first floor was given over to space for "fire apparatus" as well as a spot designated "future custodian's room." The basement was designed to contain the coal room as well as a "court and cell room" and "future steel lattice jail cells." (See Figure II.27.)

Because of the limited sample and time difference, comparison with the two 1930s era fire halls is not productive. All were small (between 20' and 33' by 30' to 50') and featured garage doors on

the main facade to accommodate fire engines. The 1937 Dawson Fire Hall was a simple utilitarian design generally devoid of stylistic influence. Narrower bricks at the corners and windows created a quoin effect.

The Tuttle Fire Hall displayed Art Moderne influences in a tidy and compact design similar to the firm's work from the period for the State Highway Department. Concrete sill courses united windows, and these and other courses contrasted with the randomly cut stone of the wall surface to create an effective design.

County Courthouses. As with the fire halls, the sample of courthouse work by the firm was too small to allow for substantial analysis. Of special interest was the two-part project for Logan County from the early 1920s. The work began in 1921 with a Logan County Court Chambers in Napoleon (46942). The design displayed elements common to the firm's school and commercial designs. It had two stories, a flat roof, and was rectangular. There were moulded courses, a shaped parapet with rather thick coping, and such simple classical features as keystones, quoins, voussoirs, sidelights, multiple panes, and a modest pedimented entry. Brick rather than stone was used for the trim. The building was likely built as an adjunct to an older courthouse, for it contained county offices, including a courtroom, but was not a complete courthouse. (See Figure II.28.)

Then in 1924 the firm designed a large addition to the Court Chambers. The large (62x70') truncated hip addition dwarfed the original 26x32' section, which then formed approximately one-quarter of the newly constituted courthouse. The 1924 addition continued the classical or Colonial Revival flavor of the older portion. Additional classical elements included a basket arched fanlight, Palladian type window, round-arched window--all stacked one atop the other on the new prominent centered entry bay. Above these various windows was the dominant feature, a multi-leveled steeple or lantern placed astride a small gabled portion. (See Figure II.29.)

The two other courthouse examples in the State Archives collection revealed the firm's interest in Art Deco motifs for courthouses.⁴⁹ The design for the Stark County Courthouse in Dickinson (46927) featured stylized decoration recalling the pioneer heritage of the state, a stepped facade, metal window spandrels, a vertical emphasis, metal grillwork, and hard-edged low relief decoration. The plans called for pink buff Kasota stone (polished at the entrance, otherwise sand rubbed) and Bedford grey sandstone as well as ornamental metal panels.

Metal panels were also a feature of the Hettinger County Courthouse in Mott (46735) and united rather simple rectangular windows. Less expensive materials (including a brick wall surface) and simpler ornament were used here compared with Stark County. While there

are similarities, the Hettinger County massing appeared bolder and stronger. The interior of the Hettinger County example continued the Art Deco influence and continued the use of relatively inexpensive materials, although at least one wall of the lobby had travertine marble walls. In the courtroom lobby were plaster walls with horizontal scoring and topped with a stepped plaster cornice. Stylized plaster ornament was placed above double doors to the courtroom. (See Figure II.30.)

Arts & Recreation. This grouping contains one of the firm's most prominent, early, and well known designs, the Bismarck Municipal Auditorium (480xx).⁵⁰ Van Horn designed the local landmark in 1913. Pilasters rising two stories divided the main elevation into five bays. The pilasters had rough stone bases and a matching stone square at the first story lintel line where the lintel over entrances was also of rough heavy stone. The material was repeated for narrower sills and lintels at the second story windows. The pilasters' capitals, however, were not rough and were stylized. The pilasters led the eye to a prominent cornice that nonetheless displayed rather delicate detail: wreaths (many placed above the pilaster capitals), egg-and-dart and dentil courses, scrolled consoles). Above this apparently metal cornice (the plans do not specify material) was a shaped parapet with stone coping. (See Figure II.31.)

The lavish application of detail continued between the pilasters. Corbelling occurred at the pilaster capitals. In the three center bays were large round-arched windows with prominent keystones and what appeared to be art glass panels above the double-hung windows. In addition to the stone lintels, sills and keystones, there were rather simple brick panels which were located between the first and second story openings.

The side elevation of the building continued the motifs and materials. However, there were few windows, since the auditorium space did not require them. In addition, the base was rusticated on the side. In all, the effect was rich but restrained, especially since the materials were of sedate color and texture.

The firm was involved in some way with two halls dating from the 1920s, the c. 1922 Gymnasium for the State Training School at Mandan (46913) and the 1926 New Leipzig Community Hall (46941). The Gymnasium project was "revamped" from plans originally done by a Minneapolis architect, Clifford T. McElroy and was a rare example of Mission Revival design in the firm's body of work. The amount of revamping has not been determined, although it seems likely that McElroy was responsible for the style selection.⁵¹

The Community Hall for New Leipzig (46941) displayed characteristics common to other work by the firm, especially its commercial and school designs. Trim brick was used for simple moulded courses (forming a continuous first floor lintel, as a cornice, and at the

top). The familiar keystones, multiple panes and general limited use of ornamentation were also on display. Two sets of double doors (with multiple pane panels) provided access to the lobby and were highlighted by pilasters in trim brick and had simple geometric capitals. The double doors (which resembled garage doors) did not prepare one for the interior use: a lobby with auditorium behind. On the mezzanine level was space for the Commercial Club room as well as a projection booth. (See Figure II.32.)

During the Depression years of the 1930s the firm received public works commissions for five auditoriums. Three were for municipal auditoriums, in Glen Ullin, New England, and Valley City (46738, 46702, 46862), one was a school auditorium addition in Manuel (47111), and another was an addition to the World War Memorial Building in Mandan (46710). The latter called for filling in the existing swimming pool and was thus an atypical project.

These 1930s halls displayed Art Deco motifs, such as simple vertical lines and stepped facades, or exhibited Art Moderne features, including bands of multiple pane windows and strong horizontal lines. The Municipal Auditorium for Valley City (46862) was a good example. It featured brick with limited stone trim and called for decorated carved stone panels beneath some front panels. In an effort to hold down costs, the panels were to be added in the future. (See Figure II.33.)

Other Commissions.

In addition to powerhouses for the State Penitentiary at Bismarck (46918) and for the State Normal School at Ellendale (46841), both discussed above, the firm designed perhaps four others over the years. Based on incomplete plans, Arthur Van Horn apparently provided a powerhouse in Hebron (46737) some time before 1917 as well.

Van Horn's long time friend and client, E.A. Hughes, brought these powerhouse commissions to the firm. A powerhouse plan dated from 1921 was for the Beulah Coal Company in Beulah (46724).⁵² The coal company was owned by the firm of Hughes and Deiters (also referred to as H & D Company), and E.A. Hughes was one of the owners. According to incomplete plans in the State Archives collection, the architectural firm designed one, perhaps two, more brick power houses for Hughes and Dieters in 1925 (46715, 46716). One may have been the Knife River Station at or near Beulah, the other for a site near Dickinson. The designs were typically utilitarian and commonplace, reflecting the needs of the clients. They had one story, flat roofs, multiple pane industrial type windows, and were generally rectangular. The two examples from 1925 featured a series of simple brick courses for the cornice.

The architectural firm received commissions for all manner of design work. In 1936 the Rural Rehabilitation Corporation of North Dakota hired them to provide plans for simple buildings for the Du Hammel Mine site (46943). And in 1939 Moomaw and Knapp commissioned a U-shaped Tourist Court for Dickinson (46719). The court had 16 20x10' units in addition to the manager's quarters, and each had an attached garage. (See Figure II.34.)

RELIGIOUS BUILDINGS

Significance

Significant examples of this property type convey traditional features associated with Van Horn & Ritterbush, et al. Their prominent spires contribute prominently to townscapes. The number of churches in the collection was extremely limited--only eight complete commission units.

Quantity

The firm received a total of 10 religious commissions. Two (46932, 46836) were for additions, in 1923 and 1938, and were not counted as complete commission units. Although it was not for a building, the 1938 design for an Ark for the Temple of B'nai Ephraim in Bismarck (46935) was included with the complete commission units. Also included was the 1922 design for Our Lady of the Sacred Heart Catholic Church in Olga (46621). The project dated from the period when the firm took over the practice of a recently deceased Grand Forks architect, W.J. Edwards, and the contribution of the Van Horn & Ritterbush firm has not been firmly established.

Distribution

Of the eight complete commission units, five were in Bismarck. (One may have been a preliminary plan for the final version; see 46937, 46938). The firm is known to have designed churches for congregations in Ashley in the southeast (46910), Hebron just west of Bismarck (46609), and Olga in the far northeast corner of the state (46621). Ashley is near the Ritterbush family's home town of Oakes. Olga is near Grand Forks and, as stated, was likely the result of the firm's association with the deceased architect's practice in Grand Forks.

Chronology

The design for the Hebron church is undated and unsigned but appears to date from the early (pre-1917) years of the firm. Arthur Van Horn designed four examples, apparently before 1917. And the firm had two more projects in 1921 and 1922, followed by the 1938 Ark.

Dated Religious Buildings

	<u>c. 1900-16</u>	<u>1921-2</u>	<u>1938</u>	<u>Total</u>
Van Horn & Ritterbush, et al.	5	2	1	8

Characteristics

A key characteristic of the seven churches under consideration was the presence of a bell tower. All seven churches, whether gabled or hipped roofed, had some sort of bell tower, which was either centered or placed to one side. The towers had familiar steeply pitched roofs, were crenelated, or had a squat rather Italianate hipped roof.

Several examples featured soaring steeples, such as the undated unnamed 26x70' church at Hebron (46609). The tower was divided into four parts, beginning with the entrance, which had double wood doors and a tracery window--all within a pointed arch brick surround. Above the surround was a section with a round window topped with moulding and a shingled roof. Astride this third section was the tower itself, with its pointed arch opening, sharply pointed gables, and steep roof. The pointed arch opening provided a fine continuation of the first floor level windows of the front and side facades. (See Figure II.35.)

The Hebron church displayed features repeated on other of the firm's churches, including the last example in the State Archives, the 1922 Catholic church in Olga (46621). These included the gabled roof, prominent bell tower with entrance, pointed arch windows, tracery, and hints of Gothic Revival stylistic influences. The German Baptist Church in Bismarck (46936), a pre-1917 design, displayed these features, but in a decidedly less expensive manner. This church was smaller (26x44') and may have been faced with clapboard rather than brick. Its bell tower entrance was placed off-center, and the massing was similar to Van Horn's design for a more elaborate Church for the German Evangelical Association, also in Bismarck (46937). (See Figure II.36.)

Two otherwise dissimilar church designs had hipped roofs and dated from 1913 (apparently). The 1913 Norwegian Lutheran Association Church in Bismarck (46804) featured an off center hipped roof bell tower that resembled an Italian campanile. Unlike the other churches, it had a separate centered entrance with a modest hipped roof enclosed entry porch. Inside, these two separate features acted as a single space housing the vestibule, cloakroom, and stairs to the basement. The main body of the church was also hipped. Round-arched windows--in pairs, singly, or in a louvered arcade of four in the bell tower--provided another Italian or perhaps Gothic Revival element. The church was of modest materials and simple design, and the rather unusual and exotic Italianate appearance of the elevations would likely have been far less evident in reality.

The second hipped example, the 1913 Evangelical Church in Bismarck (46938), marked something of a departure from other examples of the firm's ecclesiastical work, for a massive hipped roof spanned the

main portion and was supplemented by shaped additional gables. Gothic Revival elements remained in evidence: tracery, pointed arch openings, massive wood doors with metal strapping, and corner buttresses. But the bell tower was now squat and crenelated. Details found on other types of the firm's work were also employed, including brick corbelling, coping, bull's eye window, use of trim brick (including for the window hoods and surrounds), and keystones. Classical detail adorned the interior: three patterns of plaster moulding and plaster pilasters. The church seemed to show an effort to be more "modern" and up-to-date than those having the prominent spires reaching for the heavens. It resembled Methodist churches from the period in mass and plan. Like them, the nave had become an "auditorium" and there was even provision for a "lecture room" off the enclosed entry vestibule. (See Figure II.37.)

With the 1921 German Lutheran Church in Ashley (46910), the firm returned to its earlier preference for a gabled church and prominent steeple. But this large (40x70') example displayed both Gothic and Colonial Revival (or classical) stylistic detail. Long, relatively narrow round-arched windows had drip molds, a Gothic Revival feature, but the leaded glass multiple pane pattern referred to Colonial designs. The steeple had paired round-arched louvers, but a classical triangular pediment replete with brackets or consoles and an oval window topped the entry porch with its quoin surround. (And the raised basement windows had vertical muntins in a typical 4/1 Craftsman stylistic mode.) Despite the seeming contradictions of these various stylistic influences, the work was a fine design in the tradition of tall steepled country churches. (See Figure II.38.)

The plans for the churches were straightforward and familiar. On occasion some sets of pews were placed at an angle. In recognition of the power of Dakota winters, the entry vestibule was typically enclosed.

The firm's ecclesiastical work was ecumenical. German congregations from several denominations were represented as were Norwegians and Jews. In 1938 Ritterbush Brothers designed an Ark for the Temple of B'nai Ephraim in Bismarck (46935). The wood structure was made of birch and included wiring for proper lighting. The design was of classical inspiration and featured a pedimented top with cornice returns and pairs of flanking columns that shared a base and capital. The Ten Commandments in Hebrew script appeared in the center of the pediment.

Religious Building Characteristics

- bell tower present, centered or to side
- gable-front or hipped roofline
- Gothic Revival influence, including pointed arch windows, tracery
- Classical or Colonial Revival motifs may also be employed

PROPERTY TYPES SUMMARY

The types of buildings the Horton firm designed have been discussed above in detail. Below is a summary of the important identifying characteristics these buildings commonly display. Some functional types are insufficiently represented in the Horton collection or of such diverse design that identifying characteristics are minimal.

Commercial Buildings

Commercial Building Characteristics

- one or two stories
- brick faced with trim brick, stone, or concrete trim
- combination of geometric and classical motifs
- ornamentation sparsely applied
- conservative approach
- double-hung windows with plain glass
- prism glass transom windows
- Chicago Style windows

Schools

Wood Frame School Characteristics

- One or two stories
- May have raised basement
- Colonial Revival detail or other classical ornamentation, including Palladian windows, dentils, pediments, Ionic columns
- Craftsman stylistic detail
- Projecting gabled entry porch, may be full height, combined with truncated hipped roof
- Belfry
- 4" drop siding from base to first story sill course, then 6" drop siding
- Sill course

Brick School Characteristics

- Centered entry bay, may be full height, projecting
- Classical details, including dentiled cornice, quoins, rustication, keystones
- Classical details combined with Transitional Brick Commercial stylistic influence
- Two stories plus a raised basement
- Flat roof
- Plate glass double-hung windows
- Multiple pane windows
- Simple sill, lintel courses

- Corbelling
- Moulded cornice and water table
- Shaped parapet, perhaps with crenellations, raised at center

Residential Buildings

House Characteristics

- Hipped or gable-side roofline
- Clapboard
- Classical or Craftsman stylistic influences or in combination
- 1, 1 1/2, 2 stories
- Van Horn designs have classical ornamentation
- Post-1917 Craftsman examples may have simple bold shapes
- Post-1917 examples clapboard with wood shingle, stucco, brick, two widths of clapboard

Multiple Unit Dwelling Characteristics

- Three types: dormitory, apartment house, apartment building
- Apartment house: hipped, clapboard, 2 stories, blend of stylistic influences (Colonial Revival, Craftsman, Prairie School)
- Apartment building: at least 3 stories, flat roof, brick, detail concentrated at small scale off center entry, Chicago School, classical, Transitional Brick Commercial stylistic influences
- Dormitories: symmetric, centered entry, brick with contrasting brick, stone or concrete trim, variable form, various stylistic influences, including Tudor Revival, classical, Colonial Revival, Art Moderne

Public and Semi-public Buildings and "Other" Commissions

The sample is too small for useful characterization.

Religious Buildings

Religious Building Characteristics

- bell tower present, centered or to side
- gable-front or hipped roofline
- Gothic Revival influence, including pointed arch windows, tracery
- Classical or Colonial Revival motifs may also be employed

III. MECHANICS OF THE PROJECT

THE PROJECT

The purpose of this planning project was to review and evaluate the works of two North Dakota architectural firms (Gilbert R. Horton, Architect and Van Horn & Ritterbush)⁵³, then prepare contexts analyzing and characterizing their contribution. The project was an unusual but challenging one. The Archives of the State Historical Society of North Dakota holds plans from these two architectural firms. There are hundreds of projects represented. A total of 541 were looked at individually and entered into the data base (281 for the Horton collection and 260 for the Van Horn & Ritterbush collection).

These represent a formidable body of work to study, one rich with potential for learning about North Dakota architectural practice. Well preserved and accessible collections of such large sets of architectural plans are a rarity. This type of research tool, which may have high research value, has been used very little in state historic preservation projects.

The Form

In order to analyze the data, a standard methodology for the systematic review and evaluation of the hundreds of drawings and specifications was created. This format could be applied to future similar projects. A form (see Figure II.40.) was filled out for virtually every project in the two collections. Fragments of projects were generally not included, although incomplete sets were.

The first page of the form is a checklist of 23 separate items. Each item is numbered so that if there is additional information or commentary it can be listed on the back of the form (in item 24).

Item 1., Archives Number. The number assigned by the archives also served as the identification number for this project. In addition, the letters "VHR" and "GH" was used to distinguish between the two collections.

In the course of studying the plans, it became apparent that noting the job number the firm assigned a project would at times be useful. The job number for many post 1917 Van Horn & Ritterbush projects often revealed the year the project was drawn. For example, a job number of 2009 indicated that the project was the ninth one the firm undertook in 1920. The job number emerged as a key dating method for the Van Horn & Ritterbush plans because they rarely had a separate date on them. Projects drawn by Arthur Van Horn were undated and also lacked job numbers. Since he was known

to have practiced alone until 1917, works by him were not dated more precisely than pre-1917.

Item 2., Function. Principle function categories (and a few sub-categories) were entered on the form and into the data base. The following are the nine functional categories that were used, also examples of the types of buildings that could be included within them. Not all examples were included in the body of the two collections.

1. Commercial
store, bank, department store, hotel, office building, transportation-related, restaurant, warehouse
2. Arts and recreation
theater, hall, grandstand, resort, gymnasium, auditorium, armory, major auditorium/gymnasium addition to a school
3. Industrial
factory
4. Residential
apartment building, house, dormitory
5. Public
courthouse, jail, state institution, city hall
6. Semi-public
hospital, lodge hall, library
7. Religious
8. School
public, collegiate
9. Other
agricultural, funereal

Item 3., Name. The name of the project as shown on the plans is entered here.

Item 4., Client. The name of the client as shown on the plans is entered here. After the data is sorted by client name, a group of commissions for one client may be analyzed as a unit and yield information otherwise not apparent.

Item 5., Location. The town or county for the commission was entered here. If the address was known, it was written on the form but not placed in the data base. Most commissions were of course for North Dakota locations; Van Horn & Ritterbush, et al. had no known out of state work. Work from outside the state was sorted under the classification, Non-North Dakota. For example, a commission in Des Moines, Iowa would be entered as "Non-North Dakota, Iowa, Des Moines."

Item 6., Date. The year of the commission as shown on the plans is entered first, then the month and year if known. If no date was given, the notation, "no date," or a dashed line was written on the form.

Item 7., Stylistic Influence. Stylistic categories and numbers from the NDCRS Site Form Training Manual (1989) were used. Generally, only the number was entered on the form. For prominent designs the major design elements that define the style were typically discussed in Item 24. If more than one stylistic influence was evident, both were entered on the form and the data base.

Item 8., Special Features. Noteworthy elements might be noted here. Not all commissions had features worthy of comment. In the course of the project, it became the practice to avoid this line in favor of placing all comments on the back page in item 24.

Item 9., Primary Materials. The principal wall surface materials from the NDCRS Site Form Training Manual (1989).

Item 10., Secondary Materials. Trim or other secondary wall surface materials from the NDCRS Site Form Training Manual.

Item 11., Dimensions. Dimensions for the building, in feet.

Item 12., Shape. Plan shapes from the NDCRS Site Form Training Manual (1989) were used. Other possible shapes were H-shaped and cross-shaped.

Item 13., Structural System. Notations on the structural system were entered here. The NDCRS Site Form Training Manual (1989) served as a guide.

Item 14., Stories. The number of stories were entered as 1, 1.5, 2, 2.5, etc. If the ".5" refers to a raised basement or an attic story, this was noted or the building was described as "2 stories with raised basement".

Item 15., Roofline. The principle rooflines were irregular, complex, gabled, hip, flat, shed, and gambrel.

Item 16., Windows. Because windows are often changed, the windows as shown on the plans were described briefly ("6/6 double hung," "multiple panes," "Chicago style").

Item 17., Interior. If there was a strong and important relationship between interior spaces and the form and massing of the exterior, this was noted. In most cases, it was found that prominent interior spaces were not part of these commissions.

Item 18., Designer. If the plans were signed or initialed by a particular designer, this information was noted. This was found to be very useful for tracing changes in the firm, the arrival and departure of partners, and the contribution of various architects.

Plans by an architect not associated with Ritterbush/Van Horn or Gilbert Horton would also be noted here. Architectural firms sometimes acquire plans from the original architect when they undertake a remodeling job. There was a very small number of these types of plans.

Item 19., Record Type. The type of record in the archives was noted here. This information was of little use in analyzing the firms. However, that a particular set of plans was incomplete was important to know.

Items 20-22. These items are intended for use primarily in a field survey. They would be used to check the setting, degree of alteration, and the current status of the building.

Item 23., Significance. The item attempts to categorize how the project fits within the body of the firm's work. The item refers to the design rather than to the building, is preliminary, and is intended as a guide to 1) prepare scopes of work for subsequent work, 2) alert the field surveyor in subsequent projects, 3) assist in understanding the development of the firm. Designations should not be interpreted as a statement of National Register eligibility.

Item 24., Continuation. The space was used to make additional notations that amplify on the checklist of items 1-23. The archives number was repeated, since forms photocopied later may not be double-sided and could become separated from the first page.

The Data Base

Data from the first six lines of the form were then entered into a data base. The function of the data base is to sort the hundreds of commissions by various categories. Items 1, 2, 4, 5, 6, and 7 on the form are marked with an asterisk, which shows that they are part of the data base for the project.

Commissions could readily be sorted by type of commission (function), name of client, location, year, and stylistic influence, or combinations of these items. The notation "0000" was used on the data base when information on a particular item was lacking.

The data base as well as other information on the forms formed the basis of contextual analysis, that is, the context report on the evolution and nature of the particular architectural firm.

The Context

The analysis section formed the heart of the context that was prepared for each architectural firm. Areas of interest included biographical information, the evolution of the firm's work, design approaches and hallmarks, the role of ornamentation and materials, and other essential elements that define a building and its site.

Biographical research, both of the principal architects and of the firm, was very useful in understanding changes in design approach or in simply understanding the circumstances behind the firm's development. For example, Gilbert Horton's statements on his application to be a Fellow in the A.I.A. revealed something of the philosophy that had guided him for decades. Conversations with his two sons and with Robert A. Ritterbush's son provided invaluable insights.

In some cases, data from the plans did not provide complete information. For example, school commissions for both architectural firms sometimes only identified the school district, not the community or even the county where they were located. Archival research into maps and conversations with the knowledgeable former state archivist revealed no source for the location and boundaries of school districts from the early 20th century.

It was particularly useful to map the locations of the hundreds of projects, for the exercise graphically revealed locational patterns. Because of the many school commissions the Horton firm enjoyed, these were mapped separately, and all other types of projects were placed on a second map. Such was not the case with the Van Horn & Ritterbush firm, which had by far the bulk of its work in Bismarck, and a single map was used.

In order to understand the place of certain functional building types within the practice of the particular architectural firm, the commissions were analyzed in detail. Factors considered were the quantity, distribution, chronology, and characteristics of the building type.

In many ways, the process was one of constant sifting and winnowing and of combining and recombining data. Were, for example, school design characteristics represented on other building types? What stylistic influences were preferred and were certain styles reserved for certain building types? What materials were or were not typically used? Was there a marked preference for a particular shape or roofline for a particular building type? These and a host of other questions, variables, and problems were looked at and attempts were made to analyze and to understand the architectural contribution of the particular architectural firm.

The Constraints

Initial plans called for having a series of slides prepared of key representative designs. The principal reason for choosing slides was that the plans from one of the firms seen in the course of another project were too large to be photocopied properly. Fortunately, few of the plans in the two collections were oversized. Elevations and floorplans were easily reduced to fit on an 8 1/2x14" sheet, and photocopies of the plans became a key part of the project.

Copies of the plans were used to analyze specific projects and also to illustrate them in this report. Examples were selected because they illustrated a particular feature discussed in the text, because they were highly representative, because they were unusual and atypical.

It must be recognized that not all of the work of the two architectural firms is located at the State Archives and thus was not part of this project. Subsequent research showed project numbers from the ongoing Horton firm that were far higher than those in the State Archives. Projects absent from the archives were mentioned in other sources for both firms. For example, E.H. McFarland cited the Burl Carl residence as an example of a Prairie School-influenced work, but no Carl house is listed in the archives.

The Van Horn & Ritterbush firm has an old handwritten notebook that appeared to list more projects than those in the State Archives. More schools are named than are represented at the archives. A current employee of the firm said that residential work was so casually done that a formal and full set of plans was often not prepared. And whatever plans were done were likely given to the homeowner for these small projects.

An unknown number of VH&R plans were destroyed after they were damaged by water. Since the plans were all stored in one particular area of the office basement, one wonders if they were all from a particular time period or perhaps constituted a significant representation of a particular type of work. If, for example, many churches by the firm or much of the early work by Van Horn were stored in one place, their loss (including the knowledge of just what was lost) would be particularly serious. These questions remain unknown.

The projects deposited at the State Archives are thus incomplete for both firms. In addition, a number of the plans that are at the archives are incomplete. Many lack such important information as a date or location, making it difficult to place them within the overall context of the firm's work. Others have only partial elevations and floorplans. If the degree of incompleteness was too serious, these examples were removed from thorough analysis. Alterations, additions, and remodelings were also removed from consideration (unless they were a major addition). Such projects tended to be minor. And since the architect did not begin with a blank page--the existing building could have affected design decisions--these projects were less likely to reveal insights into the architectural development of the firm. The term, "complete commission unit," was coined for this report to refer to the projects that remained after "throwing out" the incomplete, minor or otherwise less than illuminating projects.

Despite these constraints, a case can be made that there was a sufficient number of plans for each of the architectural firms to

allow analysis of their development. The more than 200 projects for each firm are of sufficient size to be representative and allow characterization of each firm, especially when combined with other research. Care was taken not to make too much of isolated examples, to avoid drawing substantial conclusions from them.

Research Questions and Data Gaps

The goal of this project was to test the advisability of studying a large body of plans and specifications and then to develop the context of the particular architectural firm as a vehicle for determining significance. We feel that the merit of studying the plans can be demonstrated by the findings of this report. Whether the findings can be efficiently applied to intensive level surveys and to National Register nominations remains to be determined.

Beyond historic preservation surveys and nominations, we believe the project was of value to learn about the nature of architectural practice in North Dakota. We found that the two firms received all manner of commissions, that they had specialties for which they were known, that they had a territory of concentration, and that many of designs were conventional and competent, seldom featuring exotic or unusual stylistic influences or materials. In many cases, they reflected the spirit of the times and of the clientele for whom they were intended.

In the course of the study, certain questions arose that could not be answered with the available resources for the project. In some cases, intensive level survey work should provide additional insights and data. Listed below, in no particular order, are a series of research questions and data gaps.

--How did architectural firms handle their residential commissions? Were they, as has been suggested by members of both the Horton and VH&R firms, a minor part of the practice? Is there a way of learning of more of the residential work which is not represented in the archives or the firm's records?

--An unknown number of VH&R plans were destroyed following a fire. Are there other sources--building permits, newspaper accounts, contractor's journals--that would yield significant data about the firm's work? The Iowa Bureau of Historic Preservation had researchers go through many volumes from these contractor's journals and thereby collected many references to building projects in the state and the architects involved.

--What was the contribution and role of Edmond A. Hughes in the building of downtown Bismarck, Mandan, and Dickinson?

--The Hughes family (Alexander, the father and Edmond, the son) were influential. Alexander Hughes, then of Elk Point, Dakota Territory, cast the deciding vote that made Bismarck the new Territorial Capital in a highly contentious, politicized atmosphere. His son, Edmond, was largely responsible for the development of downtown Bismarck. One wonders what inducements (Bismarck

property) the elder Hughes may have had access to and their respective roles in developing Bismarck.

--What became of Karl A. Loven?

--Did other architectural firms in the state enjoyed regional "spheres of influence" and if so, what were their respective regions?

--What other architectural firms obtained contracts for state institutions? How was the work parceled out?

--Is the repetition of motifs, stylistic influences, materials, and building shapes for a variety of building types a valid approach to architectural design problems?

--What design services were lumber companies (such as Van Horn worked for) providing in North Dakota?

Ranked Goals

For a discussion of future goals and the priority they should have, see the appendix, Scopes of Work.

Evaluation Criteria

Analysis of the type, quantity, chronology, distribution, and characteristics such as stylistic influences results in a picture of architectural contribution--a context within which to view buildings designed by an architectural firm. By definition, significant examples would be evaluated for National Register (NR) eligibility under Criterion C as works of a master, for the buildings were studied and evaluated as the product of an architectural firm. As such, significant examples may:

- illustrate an important aspect of the firm's work, or
- express a particular phase, or
- express a particular idea or theme.

These aspects, phases, ideas, and themes are those features identified and discussed in the contextual analysis of this report.

The above is taken from National Park Service Bulletin 16 and serves as the basis for evaluating specific examples. But questions arise about assigning significance to these specific examples. An unaltered but commonplace, representative example may be NR eligible simply as a survivor because it is so very representative of an important specialty of the work of a master. An example that is the only architect-designed building in a small North Dakota town is not automatically significant, but it may be NR-eligible because it illustrates the nature of the firm's smalltown commercial commissions, an important portion of their practice. However, a property designed by the architectural firm may be significant as a representative of a particular style or other Criterion C issue, but that significance is outside the evaluation criteria of this project.

Works by Van Horn & Ritterbush, et al., 1883-1941. The period of significance for the property type, Works by Van Horn & Ritterbush, et al. is 1883-1941. (A subtype may have a more specific time frame.) The period begins with the year Van Horn arrived in North Dakota and became involved in architectural design and ends in 1941 because of the "fifty year rule." Significant examples are eligible under Criterion C as examples of the works of a master. It is entirely possible that properties are eligible for the National Register under other Criteria.

Criteria for Eligible Properties.

Associative Characteristics. Eligible properties must have these associative characteristics.

1. The design of the property is attributable to the architectural firm.
2. The design of the property is of sufficient quality to embody distinctive and successful characteristics of the firm's work.

Physical Characteristics. A property possessing good integrity might be eligible for the National Register if it falls under at least one of the following categories.

1. It represents a major area of specialization.

Example: Van Horn & Ritterbush commercial buildings

2. It expresses a particular phase in the development of the master's career.

Example: early commercial buildings attributable to Arthur Van Horn

3. It displays characteristic motifs or other hallmarks of the firm's design.

Example: VH&R keystones

Integrity matters.

1. Alterations must not impair appreciation of the quality of the design.
2. Original exterior materials and elements--wall covering, foundation, trim and other details, form, window and door openings, setting--must be present to a sufficient degree to recognize the architectural form and qualities of the building
3. Residential building types. Minor exterior alterations are acceptable. This would generally not include the application

of replacement siding, although replacement siding that replicated the scale of the original and where important original details were retained may be acceptable. Residential examples should generally retain most important original details, wall coverings, porches, and window shapes.

4. Commercial building types. Storefront remodelings are common for commercial buildings and may be acceptable if sufficient other original features remain. Changes must not obliterate the original design intent of the property. The simpler the original design, the less it can tolerate change.
5. Industrial building types. Additions and alterations are expected for an active manufacturing concern. If the changes are not intrusive and the original design intent is apparent, they are acceptable.
6. Public, semi-public, religious, and arts and recreation building types. In general, more elaborate designs have a higher degree of tolerance for such expected changes as replacement windows and doors and handicapped access ramps. The number and quality of other features often offsets the detrimental effect of these changes.

Alterations to windows are expected and may include opaque transoms; window changes should not detract prominently from the overall appearance of the building

Provision of access for the handicapped, including concrete ramps and metal railings, is expected and acceptable if not visually intrusive

Additions (often to serve the public better) are acceptable if well designed so they do not visually intrude upon the significant features of the building. Successful additions generally extend from the side rear or rear of the original building and are of scale, materials, and mass that do not overwhelm the original building.

Interiors. In assessing the National Register eligibility of a property, the appearance and condition of its interior has traditionally been a secondary issue. Since the public is most likely to view only the exterior of a property, its appearance and integrity are paramount. However, of late, consideration of interiors has received more attention. This is especially the case with public and semi-public buildings. Not only is the public much more likely to view these interiors, they may well exhibit distinctive details. Examples include courthouses, libraries, and lodge halls.

Interior features are one of twelve considerations mentioned in guidelines in NPS Bulletin 16 (pp. 60-61). Guidelines state that

the following should be considered and described in a NR nomination, if appropriate:

Significant interior features (such as floor plans, stairways, functions of rooms, spatial relationships, wainscoting, flooring, paneling, beams, vaulting, architraves, mouldings, and chimney pieces)

Significant interior features may be a major and integral part of certain types of properties potentially eligible as examples of works by a master. When this is the case, their appearance should be an important consideration in assessing National Register eligibility. Each example should be examined individually and the following guidelines applied.

It should be determined whether significant interior design features were part of the original design as shown on the plans. In addition to those mentioned above from Bulletin 16, the presence or absence of a hierarchy of spaces should be determined. This is likely to refer to public and semi-public buildings where there is a formal arrangement of spaces. In these cases the hierarchy was created to separate the public from workers, to aid in the flow of pedestrian traffic, to place the public in large open spaces such as auditoriums. In addition, residential designs may exhibit distinctive hierarchical arrangements which should be assessed. These include elaborate entry halls, living rooms, dens, parlors or libraries, and dining rooms.

Where these hierarchical spaces are clearly articulated (likely using distinctive materials and other details), a higher degree of integrity is important. But, to take an extreme case, if a building designed with significant interior and exterior features retains all its original exterior features, but none of the interior, the property could still be considered National Register eligible. Interior features are but one of a number of important considerations. The presence of unaltered significant interior features can enhance the importance of a nominated property, but their absence does not (generally) remove a property from consideration. Each example must be considered individually.

APPENDICES

APPENDIX A

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- I.1. Front elevation. Commercial Building for E.A. Hughes in Bismarck (46808), date unknown.
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- II.32. Front elevation. Community Hall for Town of New Leipzig in New Leipzig (46941), 1926.
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