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A book trailer for "The Dakota Scrapbook. Volume I. Exterior" by The Cardinals. Published by the Campfire Network. It is now available on Amazon and bookstores around the world.

The Dakota Apartments Scrapbook (Book Trailer #1)

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The Dakota, also known as the Dakota Apartments, is a cooperative apartment building located on the northwest corner of 72nd Street and Central Park West in the Upper West Side of the borough of Manhattan in New York City, United States. Its construction was completed in 1884. The Dakota was the home of John Lennon, a former member of the Beatles, from 1973 until his murder in the archway of ...

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Completed in 1884, the Dakota Apartment building has been the home of numerous luminaries of business, literature, stage, and screen. Some of the first residents to live there included members of the Steinway family, as well as successful publishers, merchants, and even a Bishop. Hundreds of rarely-seen and vintage articles and photos from the late 1800s and into the 20th century help tell the astonishing history of the Dakota while showcasing many of its architectural wonders. For over 100 years the Dakota's appearance has inspired a sense of mystery and history within people. Now they can experience the early days of the Dakota and the Upper West Side first-hand by viewing the actual vintage articles, photos, sketches, and design plans from that time. This book shares information and trivia which is of great interest to anyone interested in architecture, the history of New York, and great true stories." Among the educational trivia in the book is that the Dakota was considered to be one of the first - or perhaps even the first - luxury apartment building in New York by offering such amenities as residential elevators, multiple bathrooms per apartment, kitchens, a barber shop, firewood and coal delivery, and a private dining room for residents so they did not have to hire a staff to cook for them. In fact, their meals could be enjoyed in the first floor restaurant or the meals could be delivered - and served by the Dakota's staff - in the residents' apartments. "The Dakota Scrapbook" gives readers a grand tour around the exterior of the Dakota, which also includes a unique glimpse of the roof - which resembles a miniature European village - and also invites readers into the Dakota's guarded courtyard which showcases two stunning cast-iron water fountains which once served as the center of a turn-around for horses-and-carriages. It is the Dakota's unique architecture and history that allowed it to be designated as a New York City Landmark in 1969. The building was also added to the National Register of Historic Places in 1972, and it was designated as a National Historic Landmark in 1976. The Dakota Scrapbooks were researched, written and designed by a team of Investigative Historians, writers, and photographers known as "The Cardinals."

The Dakota is arguably the best-known residential address in the world, home to dozens of New York City's most famous artists, performers, and successful executives. The rare sale of an apartment there, usually at jaw-dropping prices, is newsworthy, as is the financial and architectural health of the building itself, a landmark in every sense of the word. The first true luxury apartment house built in New York City, more than 130 years ago, the Dakota is still the gold standard against which all other apartment buildings are weighed. Historian Andrew Alpern tells the fascinating story of how the Dakota came to be, how Singer sewing magnate Edward Clark dared to build an apartment building luxurious enough to coax the city's wealthy from their mansions downtown for ultra-modern living on what was then the swamplands of the Upper West Side. Redrawn plans of the entire building, published here for the first time, show how Clark created apartments glamorous enough that they made living under a shared roof as acceptable in Manhattan as it already was in Europe's grand capitals, forever revolutionizing apartment life in New York City. This internationally renowned building is now accessible to us all—at least in print, if not in its ultraprivate and well-guarded reality.

After the Civil War, many Americans did not identify strongly with the concept of a united nation. Francesca Morgan finds the first stirrings

of a sense of national patriotism--of "these United States--in the work of black and white clubwomen in the late nineteenth and early twentieth centuries. Morgan demonstrates that hundreds of thousands of women in groups such as the Woman's Relief Corps, the National Association of Colored Women, the Universal Negro Improvement Association, the United Daughters of the Confederacy, and the Daughters of the American Revolution sought to produce patriotism on a massive scale in the absence of any national emergency. They created holidays like Confederate Memorial Day, placed American flags in classrooms, funded monuments and historic markers, and preserved old buildings and battlegrounds. Morgan argues that while clubwomen asserted women's importance in cultivating national identity and participating in public life, white groups and black groups did not have the same nation in mind and circumscribed their efforts within the racial boundaries of their time. Presenting a truly national history of these generally understudied groups, Morgan proves that before the government began to show signs of leadership in patriotic projects in the 1930s, women's organizations were the first articulators of American nationalism.

American democratic ideals, civic republicanism, public morality, and Christianity were the dominant forces at work during South Dakota ' s formative decade. What? In our cynical age, such a claim seems either remarkably naïve or hopelessly outdated. Territorial politics in the late-nineteenth-century West is typically viewed as a closed-door game of unprincipled opportunism or is caricatured, as in the classic film *The Man Who Shot Liberty Valance*, as a drunken exercise in bombast and rascality. Now Jon K. Lauck examines anew the values we like to think were at work during the founding of our western states. Taking Dakota Territory as a laboratory for examining a formative stage of western politics, Lauck finds that settlers from New England and the Midwest brought democratic practices and republican values to the northern plains and invoked them as guiding principles in the drive for South Dakota statehood. *Prairie Republic* corrects an overemphasis on class conflict and economic determinism, factors posited decades ago by such historians as Howard R. Lamar. Instead, Lauck finds South Dakota ' s political founders to be agents of Protestant Christianity and of civic republicanism—an age-old ideology that entrusted the polity to independent, landowning citizens who placed the common interest above private interest. Focusing on the political culture widely shared among settlers attracted to the Great Dakota Boom of the 1880s, Lauck shows how they embraced civic virtue, broad political participation, and agrarian ideals. Family was central in their lives, as were common-school education, work, and Christian community. In rescuing the story of Dakota ' s settlers from historical obscurity, *Prairie Republic* dissents from the recent darker portrayal of western history and expands our view and understanding of the American democratic tradition.

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