

# HISTORIC PRESERVATION COMMISSION MEETING

CITY OF DAVENPORT, IOWA

TUESDAY, SEPTEMBER 8, 2020; 5:00 PM

CITY HALL, 226 W 4TH ST, COUNCIL CHAMBERS

**\*A PARTIALLY ELECTRONIC MEETING IS BEING HELD BECAUSE A FULLY "IN PERSON" MEETING IS IMPOSSIBLE OR IMPRACTICAL DUE TO CONCERNS FOR THE HEALTH AND SAFETY OF THE COMMISSION, STAFF, AND THE PUBLIC PRESENTED BY COVID-19, AND TO FOLLOW THE GOVERNOR'S PROCLAMATION DIRECTING SOCIAL DISTANCING AND PLACING RESTRICTIONS ON GATHERINGS.\***

## I. Call to Order

## II. Secretary's Report

- A. Approval of HPC Minutes from the 7-7-2020 meeting.

## III. Communications

- A. Emergency Demolition: 923 W 9th Street - Barn

## IV. Old Business

## V. New Business

- A. COA20-12: Hose Station #1 at 117 Perry Street - Replacement of 18 windows. Individually listed local and national landmark, Robert Bizzell, petitioner [Ward 3].
- B. COA20-13: Techentin-Best House, 619 W 6th Street. Demolish screened-in porch enclosure, window repair, window replacement, and door replacement. Local Hamburg Historic District. Alex Gorbach, petitioner. [Ward 3]
- C. COA20-14: 2nd Floor rear stair replacement, at 612 W. 8th Street. The Elsie (Zoeckler) Eggers House is located in the Local Hamburg District. Eddie Terrell, petitioner. [Ward 3]
- D. NRHP20-02: Historic Preservation Commission review and provide a recommendation for the WOC Broadcasting Center at 805 Brady Street to be listed on the National Register of Historic Places. [Ward 3]

**THE NOMINATION FORM IS AVAILABLE FOR REVIEW IN THE COMMUNITY & ECONOMIC DEVELOPMENT DEPARTMENT, 2ND FLOOR OF CITY HALL.**

## VI. Other Business

## VII. Open Forum for Comment

## VIII. Adjourn

IX. Next Commission Meeting: October 13, 2020



City of Davenport  
Historic Preservation Commission

Department: DNS  
Contact Info: Brandon Melton, 563-888-2221,  
brandon.melton@davenportiowa.com

**Date**  
**7/7/2020**

Subject:  
Approval of HPC Minutes from the 7-7-2020 meeting.

Recommendation:  
Approve the minutes.

ATTACHMENTS:

Type	Description
▢ Backup Material	Minutes

REVIEWERS:

Department	Reviewer	Action	Date
City Clerk	Berkley, Laura	Approved	9/3/2020 - 3:24 PM

HISTORIC PRESERVATION COMMISSION MEETING MINUTES  
CITY OF DAVENPORT, IOWA  
TUESDAY, JULY 7, 2020; 5:00 PM  
HYBRID VIRTUAL MEETING  
DAVENPORT, IOWA 52801

I. Call to Order

Chairman Frueh called the meeting to order with the following Commissioners present by phone or virtual meeting: Powers, Franken, McGivern, Lesthaeghe

II. Secretary's Report

A. Consideration of the June 9, 2020 meeting minutes.

Motion by McGivern, second by Powers to approve the June 9, 2020 meeting minutes. Minutes were unanimously approved by voice vote (5-0)

III. Communications. No new communications.

IV. Old Business. No old business to discuss.

V. New Business.

Case No: COA20-08: Tear off roof and install new at 712 W 8th St. The August and Fredrika (Wittenberg) Warnebold House is located in the Local and National Hamburg Historic District. Alyssa Kuehl, petitioner. [Ward 3]

Finding:

1. The proposal achieves consistency with Section 14.060.C.1 of the Davenport City Code, which encourages a reasonable effort to make the minimal number of changes necessary to maintain a designated property in a good state of repair.

Motion by McGivern, second by Franken to approve COA20-08 in accordance with submitted material. Motion to approve was unanimous by roll call vote (5-0).

Case No: COA20-09: Tear off roof and install new at 527 W 8th St. The Henry and Sophia (Schaefer) Reis House is located in the Local and National Hamburg Historic District. Alyssa Kuehl, petitioner. [Ward 3]

Finding:

1. The proposal achieves consistency with Section 14.060.C.1 of the Davenport City Code, which encourages a reasonable effort to make the minimal number of changes necessary to maintain a designated property in a good state of repair.

Motion by McGivern, seconded by Powers to approve COA20-09 in accordance with submitted material. Motion to approve was unanimous by roll call vote (5-0).

Case No: COA20-10: Construction of attached garage at 512 E 6th. The Henry H. Smith - J.H Murphy House is designated as a local and national historic landmark. Donna Martin, petitioner. [Ward 3]

Finding:

1. The proposal achieves consistency with Section 14.060.C.9 of the Davenport City Code, which states that new additions and related new constructions shall not be discouraged when such improvements do not destroy historic material and such design is compatible with the size, massing, scale, color, materials and character of the property, neighborhood and district if applicable.

Motion by McGivern, seconded by Franken to approve COA20-10 in accordance with the submitted material. Motion to approve was unanimous by roll call vote (5-0).

Case No: COA20-11: Remove doorway on East wall of the house at 830 W. 6th Street. The property is located in the Local and National Hamburg Historic District. Kathy Hunley, petitioner. [Ward 3]

Finding: The proposal does not achieve consistency with Section 14.060.C.1 or 14.060.C.2 of the Davenport City Code.

Motion by McGivern, seconded by Franken to table the item to allow the petitioner the opportunity to provide a more comprehensive plan for improvements to the property. Motion to table was unanimous by roll call vote (5-0).

VI. Other Business. No other business.

VII. Open Forum for Comment. No comments.

VIII. Adjourn. The meeting was adjourned at approximately 5:45 pm.

City of Davenport  
Historic Preservation Commission

Department: DNS  
Contact Info: Laura Berkley, 563-888-3553

**Date**  
**8/11/2020**

Subject:  
Emergency Demolition: 923 W 9th Street - Barn

Recommendation:  
Informational.

Background:  
The barn located at 923 W 9th Street has collapsed. The Fire Marshall and Chief Building Office have visited the site and ordered an emergency demolition of the barn as an immediate threat to safety. Attached is the letter and a picture of the barn.

ATTACHMENTS:

Type	Description
▣ Exhibit	Public Hazard Letter
▣ Backup Material	Picture

REVIEWERS:

Department	Reviewer	Action	Date
City Clerk	Berkley, Laura	Approved	9/3/2020 - 3:24 PM



# DAVENPORT

DEVELOPMENT &  
NEIGHBORHOOD SERVICES

923 W 9<sup>th</sup> St.,  
DAVENPORT IA 52803  
Parcel ID: G0047-16

August 6<sup>th</sup>, 2020

Re: Certificate of Public Hazard

A field inspection of the above referenced property has shown that the following conditions were found to exist that render the building unsafe. Outward observation indicates structural deterioration to the extent that entry into the building would be unsafe. Partial collapse of the exterior walls towards the alley & portions of the roof. The roof and walls are open in several areas allowing ideal drafting conditions and presents a significant fire hazard.

The deterioration of structural support to the exterior walls & roof have weakened the structural capacity of the building elements. This has caused the remaining structure to become unstable and an immediate hazard to the public and as such this building constitutes a nuisance.

Given the unsafe structural condition and the sizeable amount of fuel load, this property presents a danger to our first responders and the potential for severe damage to the adjoining buildings.

We recommend the emergency deconstruction of this property in the interest of public safety.

Respectfully:

Trishna R. Pradhan  
Chief Building Official  
City of Davenport

Concurred With By:

Assistant Chief Jim Morris  
Fire Marshal  
City of Davenport





City of Davenport  
Historic Preservation Commission

Department: DNS  
Contact Info: Laura Berkley, 563-888-3553

**Date**  
**8/11/2020**

**Subject:**

COA20-12: Hose Station #1 at 117 Perry Street - Replacement of 18 windows. Individually listed local and national landmark, Robert Bizzell, petitioner [Ward 3].

**Recommendation:**

Staff recommends approval of COA20-12 in accordance with submitted documentation.

**Background:**

The petitioner would like to replace 8 windows on the south side, 5 on the second floor of the west side, one of the east side, and four in the bell tower.

The proposed windows are Quaker H300 historic windows to be installed by East Moline Glass company. Window drawing details have been attached.

**Findings:**

1. Pursuant to the Section 14.01.060.C.6 of the Davenport City Code, Deteriorated architectural features should, where possible, be repaired rather than replaced. Where the severity of deterioration requires replacement, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence; and
2. The proposed windows would be similar to those noted in the site inventory form included in this report.

**ATTACHMENTS:**

Type	Description
▣ Exhibit	Application
▣ Exhibit	Pictures
▣ Exhibit	Window Drawings
▣ Backup Material	NRHP Inventory Form

**REVIEWERS:**

Department	Reviewer	Action	Date
City Clerk	Berkley, Laura	Approved	9/3/2020 - 3:24 PM





Complete application can be emailed to [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us)

**Property Address\***

\* If no property address, please submit a legal description of the property.

**Applicant (Primary Contact)**

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

*Application Form Type:*

**Plan and Zoning Commission**

Zoning Map Amendment (Rezoning)  
Planned Unit Development  
Zoning Ordinance Text Amendment  
Right-of-way or Easement Vacation  
Voluntary Annexation

**Owner** (if different from Applicant)

Name:  
Company:  
Address:  
City/State/Zip  
Phone:  
Email:

**Zoning Board of Adjustment**

Zoning Appeal  
Special Use  
Hardship Variance

**Design Review Board**

Design Approval  
Demolition Request in the Downtown  
Demolition Request in the Village of  
East Davenport

**Engineer** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip  
Phone:  
Email:

**Historic Preservation Commission**

Certificate of Appropriateness  
Landmark Nomination  
Demolition Request

**Architect** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

**Administrative**

Administrative Exception  
Health Services and Congregate  
Living Permit

**Attorney** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:



## Historic Resource:

Local Hamburg Historic District

Iowa Soldier's Orphans' Historic District

Marycrest College Historic District

Individually Listed Local Historic Landmark

**Not sure if you have a Historic Resource?** You can click [here](#) to access the City's GIS Map. Click the layers icon toward the top right of the page. Click the Planning Layers dropdown. Turn the Historic Resources layer on by checking the box.

Historic Resources requiring a Certificate of Appropriateness are mapped with a  or .

If you are unsure, please contact the Community Planning and Economic Development staff at (563) 326-7765 or [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) and we can help you.

## When is a certificate of appropriateness required?

Prior to the commencement of the work.

## What type of activity requires the approval of a certificate of appropriateness?

Any activity requiring a building or sign permit, except demolition, that would change the exterior architectural appearance of a structure. Examples include new construction, exterior alterations, relocations, reconstructions and infill development.

## Submittal requirements

- Please contact Planning staff at (563) 326-7765 or [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) so we can help you determine what exactly is required to be submitted.
- Incomplete applications will not be accepted.

### Submittal requirements for all types of requests:

- The completed application form.
- A work plan that accurately and completely describes the work to be done.
- Color digital photographs depicting the building elevations and proposed construction.

### Submittal requirements for specific types of requests:

#### Minor alterations to existing buildings and new and replacement signs (all of the above and):

- Specifications, including dimensions, material used and color of the material.
- A rendering of the proposed alteration as depicted on the existing building.
- Samples of the materials, including the color, along with scaled, accurately colored elevations for any proposed sign and/or sign package.

#### Minor additions, site improvements and outdoor storage areas (all of the above and):

- A dimensioned site plan, including the locations of any proposed or existing buildings on the subject parcel and on surrounding parcels.
- A preliminary grading plan showing before and after grades at two-foot contour intervals, where deemed necessary by the development official.
- Outdoor storage areas shall be reflected in the elevation drawings submitted and shall show their relationship to the building elevations as well as the materials and treatment proposed that would accurately reflect the screening of the storage areas.
- A landscape plan.

Major additions and new buildings (all of the above and):

- Reproductions of building or site information found in the historical surveys if applicable
- A verifiable legal description, or a land survey.
- A map showing the existing topography of other properties at two-foot contour intervals, extending one hundred feet from the subject parcel.
- Elevation drawings, in color and drawn to scale, of the front, sides, rear, and roof lines of all proposed buildings or structures, illustrating the appearance and treatment of required screening elements for roof-mounted equipment, where deemed necessary by the development official.
- A materials board containing samples of each type of exterior building materials.

**Formal Procedure**

(1) Application:

- Prior to submission of the application, the applicant shall correspond with Planning staff to discuss the request, potential alternatives and the process.
- The submission of the application does not constitute official acceptance by the City of Davenport. Planning staff will review the application for completeness and notify the applicant that the application has been accepted or additional information is required. Inaccurate or incomplete applications may result in delay of required public meetings.

(2) Historic Preservation consideration of the request:

- Only work described in the application may be approved by the Commission.
- If the Commission determines there is insufficient information to make a proper judgment on the application, it may continue the application as long a period of 60 days has not elapsed from an accepted application. This time period does not apply if the applicant requests the continuance.

(3) After the Historic Preservation Commission's decision:

- If approved, a certificate of appropriateness does not constitute a City permit or license and does vest against any other land development regulation or regulatory approval. You will need to contact Davenport Public Works and other regulatory agencies regarding permits and/or licenses.
- If approved, a certificate of appropriateness will expire one year from the date of approval unless a building permit is obtained within such period. The Zoning Administrator may grant an extension for a period of validity longer than one year. An applicant may apply in writing for an extension of time at any time prior to the date of expiration.
- The applicant may appeal the Historic Preservation Commission's determination to the City Council. A written appeal along with payment of \$ 75.00 must be submitted to the Zoning Administrator within thirty calendar days of the Historic Preservation Commission's decision.

Applicant:

Date:

By typing your name, you acknowledge and agree to the aforementioned submittal requirements and formal procedure and that you must be present at scheduled meetings.

Received by:

Date:

Planning staff

Date of the Public Meeting:

Meetings are held in City Hall Council Chambers located at 226 West 4<sup>th</sup> Street, Davenport, Iowa.

### ***Work Plan***

Please describe the work being performed. Please note that only work described in the application may be approved by the Board.

Add additional pages in needed.

# HPC Calendar 2020

## Historic Preservation Commission

### Local Landmark Nominations

#### Submittal Deadline (5 PM)

#### Meeting (5 PM)

11/29/2019	1/14/2020
12/27/2019	2/11/2020
1/24/2020	3/10/2020
2/28/2020	4/14/2020
3/27/2020	5/12/2020
4/24/2020	6/9/2020
5/22/2020	7/7/2020
6/26/2020	8/11/2020
7/24/2020	9/8/2020
8/28/2020	10/13/2020
9/25/2020	11/10/2020
10/23/2020	12/8/2020

### All Other Applications

1/3/2020	1/14/2020
1/31/2020	2/11/2020
2/28/2020	3/10/2020
4/3/2020	4/14/2020
5/1/2020	5/12/2020
5/29/2020	6/9/2020
6/26/2020	7/7/2020
7/31/2020	8/11/2020
8/28/2020	9/8/2020
10/2/2020	10/13/2020
10/30/2020	11/10/2020
11/27/2020	12/8/2020

Location/Time subject to change

Contact [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) or 563-326-7765 to confirm meeting date/time/location

#### Application Due:

#### Meeting Appearance:

Time:

5:00 PM

5:00 PM

Location:

Community Planning

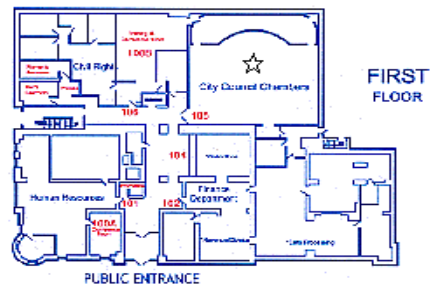
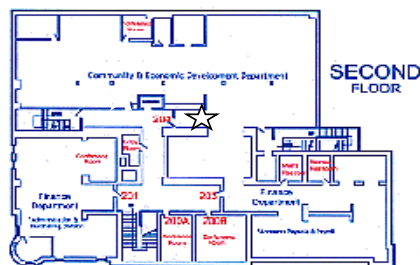
City Council Chambers

Second Floor, City Hall

First Floor, City Hall

(see below)

(see below)

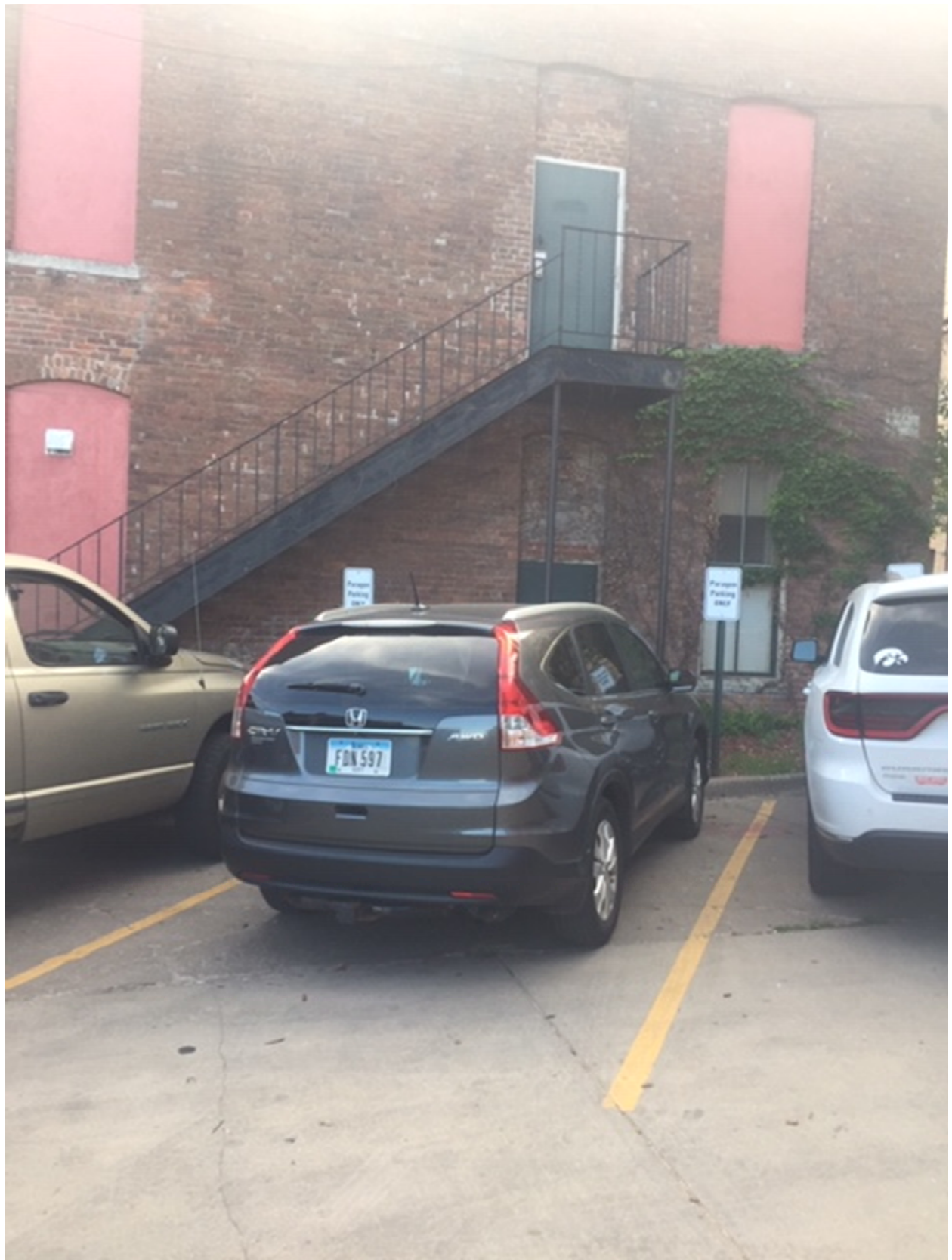


City Hall is located at 226 W 4th St, Davenport IA 52801











Project Name: <b>117 PERRY STREET</b> ---- ----	Customer: <b>EAST MOLINE GLASS CO.</b> <b>1033 7TH STREET</b> <b>EAST MOLINE, IL 61244</b>
General Contractor: ---- ---- ----	Architect: ---- ---- ----

GENERAL NOTES:

- These shop drawings are prepared by Quaker Window Products Co. (“Quaker”), and must be reviewed and approved by the appropriate parties before fabrication begins in order to ensure that the custom window and/or door products to be manufactured by Quaker will meet appropriate requirements and specifications. By preparing these drawings, Quaker does not serve as your architect, engineer, or design professional.  
Quaker is not responsible for:
  - the integration of its products into any wall system or any other project, or the structural integrity of any surrounding conditions;
  - the means, methods, or procedures for construction or installation;
  - identifying or interpreting any state or local codes or building or accessibility requirements;
  - verifying or confirming dimensions, sizes, quantities, or other details;
  - coordination with other trades, or errors resulting from the use of these drawings by other trades;
  - Improper storage or handling, or exposure to excessive heat (in excess of 150° F);
  - Damage during handling, shipping, processing or installation; or
  - drilling of holes in system frames, sub frames, trim, or any other material for attachment to the adjacent construction.
- Approved shop drawings will take precedence over specifications in areas of conflict.
- All elevations are viewed from the exterior.
- Please verify all opening and reference dimensions, all elevation handing and quantities.
- All windows & door units are factory glazed (unless noted otherwise).
- Requests for revisions after Quaker has been authorized to release materials for fabrication must be in writing and will be subject to a purchase price adjustment.
- Any requirement for a travel limited device, egress or special glazing must be explicitly identified by the architect.
- Class 5 balancers are adjustable and may require slight adjustment once final installation is complete.
- Any lead times provided are estimates only. An estimated delivery date will be established by Quaker and communicated to Customer once the sales order is entered.
- Advertised performance ratings are based on individual window tests. Overall Design Pressure of mulls/assemblies may be less than the computed values of individual units per Quaker's calculations based on AAMA 450-10 Voluntary Performance Rating Method for Mullled Fenestration Assemblies. Please consult Quaker or your AAMA guideline booklet for more information.
- Any field testing of QUAKER products must be conducted as specified in the warranty referenced herein.

MAINTENANCE:

Follow Quaker's Care & Maintenance instructions.

THESE SHOP DRAWINGS WERE PREPARED AND BASED ON THE FOLLOWING:  
ARCHITECTURAL DRAWINGS DATED: \_\_\_\_\_  
CUSTOMER TAKEOFF DATED: \_\_\_\_\_  
SPECIFICATIONS DATED: \_\_\_\_\_  
QUOTE NUMBER: \_\_\_\_\_  
OTHER: \_\_\_\_\_

DEVIATIONS FROM PROJECT SPECIFICATIONS	
The following items are known deviations or exclusions from the project specifications. Customer and/or Contractor are responsible for securing any necessary approvals for these items. If these Shop Drawings are approved without noting any changes to these items, Quaker will proceed to fabricate products as described herein.	
<i>SPECIFIED</i>	<i>PROVIDED</i>

INSTALLATION NOTES:

- Quaker is not responsible for the installation of its products, or determining whether surrounding construction is suitable for anchoring. Contractor or Customer shall be responsible for the cost and coordination of installation, consistent with Quaker's installation instructions, industry standards, and sound construction practices.
- All flashing and related materials shall be supplied by others (unless noted otherwise).
- Strap anchors, sub-sills, receptors and panning are field measured, cut, and drilled for perimeter fastening by others (unless noted otherwise). Cutting or trimming of field applied items or accessories may be necessary to adapt to varying field conditions.
- Quaker does not provide insulation, blocking, shims, sealant or fastening anchors. Anchors and fasteners shown on these shop drawings are not intended to depict type or size, but rather merely the location of anchors. Fasteners are not to exceed 18" centers. Determining type and location of fasteners is the responsibility of others.
- Quaker is not responsible for water or air penetration due to failure of installer to properly install QUAKER products, or seal joints of any field assembled products including mullions. Before sealing to perimeter conditions, confirm adhesion and compatibility with sealant supplier.
- Insulation must be installed in all voids between window and existing wall. All performance data listed on Quaker window test reports were achieved with window voids filled with insulation.
- QUAKER window and door units must be kept in an upright / vertical position, and may be damaged by laying in a flat or horizontal position. For pre-fabricated wall panels, such panels must be erected and installed before QUAKER window and door units are installed and incorporated into the building envelope.
- Some elevations on the attached pages may require field mulling. Please contact Quaker for specific field mulling instructions for your specific Model / Series.

WARRANTY AND QUOTE:

Quaker's warranty relevant to this project is described in the above-referenced quote, both of which are hereby incorporated by reference, and describe various limitations and exclusions.

APPROVAL AND AUTHORIZATION TO FABRICATE:

For this job in accordance with the quote:  
It is the responsibility of Customer and/or Contractor to alert Quaker of any relevant specifications or requirements related to the products to be supplied. These shop drawings show Quaker's interpretation of the project based on the information presented to Quaker, and are submitted to Customer, Contractor, and/or Architect for review and approval as necessary. Please carefully review for any deviations from architectural plans and specifications. Quaker will proceed with fabrication of the products once these shop drawings are approved and returned to Quaker. Any changes that become necessary after approval of these shop drawings may result in additional charges. All window sizes and quantities shown on elevation sheets are for reference only. Please change and correct any such information as required on these shop drawings.

Please return one print set marked with your signature of approval, or any comments and notations.  
Materials will be released for fabrication only upon receipt of signed and approved shop drawings.

- ☐ APPROVED
- ☐ APPROVED AS NOTED
- ☐ PLEASE SEE NOTATIONS INCLUDED, AND RESUBMIT FOR APPROVAL. DO NOT RELEASE FOR FABRICATION.

SIGNATURE

CUSTOMER: \_\_\_\_\_ DATE: \_\_\_\_\_

CONTRACTOR: \_\_\_\_\_ DATE: \_\_\_\_\_

ARCHITECT: \_\_\_\_\_ DATE: \_\_\_\_\_

DISSIMILAR METALS:

- The use of dissimilar metals should be evaluated consistent with ASTM G82-98, in addition to the following requirements:
- A) Where aluminum surfaces come in contact with metals other than stainless steel, zinc, cadmium, or small areas of white bronze, keep aluminum surfaces from direct contact with incompatible metals. This is achieved by providing suitable protection coating of paint, by using good quality caulking material, between the surfaces, by using non-absorptive plastic or elastomeric tapes or gaskets, or in the case of steel, using a sufficiently thick galvanized coating. Coatings containing lead pigmentation must be avoided.
- B) Dissimilar metals must be painted if used in locations where drainage from them passes over aluminum.
- C) Wood or other absorptive materials which may become repeatedly wet and which are in contact with aluminum should be painted with 2 coats of aluminum house paint and the joints sealed with a quality caulking compound.
- D) Where aluminum is in contact with treated wood, wood must be treated with Pentachlorophenol 5% minimum concentration, or Wolman Salts of Creosote or Zinc Napthanate (select one) and follow the protective measures outlined on container.

Project Name:

117 PERRY STREET

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Description:

COVER SHEET

QUAKER WINDOW PRODUCTS  
WILL NOT BE RESPONSIBLE  
FOR FIELD MEASUREMENT,  
QUANTITIES, & INSTALLATION  
DESIGN. CONTRACTOR MUST  
VERIFY ALL DIMENSIONS.

PHONE (573)-744-5211  
FAX (573)-744-5586  
**QUAKER**  
COMMERCIAL  
j.schwartz@quakerwindows.com  
FAX (573)-744-5822

Scale:  
**NONE**

Sheet #:  
**A1**

504 Highway 63 South  
Freeburg, MO 65035

Drawn By: JS  
Checked By: ----

Drawing Created  
7/13/20



FINISH SCHEDULE: COLOR	
<div><div></div>2604: BLACK</div>	
<div><div></div>2605:</div>	
<div><div></div>ANODIZED:</div>	
<div><div></div>CUSTOMER TO PROVIDE COLOR CHIP</div>	
<div><div></div>OTHER:</div>	
CUSTOMER TO VERIFY FINISH AND COLOR	

GLAZING SCHEDULE	
GL-1: 5/8" OVERALL INSULATED GLASS	<div><div></div>1/8" EXT. CARDINAL 272 LOWE (#2 SURFACE)</div> <div><div></div>3/8" ARGON FILLED AIRSPACE</div> <div><div></div>1/8" INT. CLEAR (ANNEALED)</div>

ABBREVIATIONS
M.O. = MASONRY OPENING O.D. = OFFSET DIMENSION O.R.O. = OVERALL ROUGH OPENING O.U.D. = OVERALL UNIT DIMENSION R.D. = RECEPTOR DIMENSION R.O. = ROUGH OPENING T.T.P. = TIP TO TIP OF PANNING U.D. = UNIT DIMENSION
AWN = AWNING CA = CASEMENT DH = DOUBLE HUNG DS = DIRECT SET HOP = HOPPER SH = SINGLE HUNG SL = HORIZONTAL SLIDING CF = CONTINUOUS FRAME 2X = 2 WIDE HORIZONTAL 2Y = 2 TALL VERTICAL CA/AWN = CASEMENT OVER AWNING CA-AWN = CASEMENT NEXT TO AWNING

INDEX	
SHEET #	DESCRIPTION
A1	COVER SHEET
A2	GENERAL NOTES
A3	ELEVATIONS
C1-C4	CUT DETAILS

GENERAL WINDOW & DOOR DETAILS AND NOTES	
ELEVATIONS ARE VIEWED FROM THE EXTERIOR DEVIATIONS FROM GENERAL WINDOW DETAILS AND NOTES TO BE LISTED ON WINDOW ELEVATIONS CUSTOMER TO VERIFY COUNTS AND SIZES	
SERIES: H300 CONFIGURATIONS: SH	<div>EXAMPLE ELEVATION DESCRIPTION</div> <div>WINDOW TYPE → TYPE X</div> <div>WINDOW CONFIGURATION → XX</div> <div>DEVIATIONS FROM GENERAL DETAILS AND NOTES → XXXXX</div> <div>QUANTITY → QTY. X</div>
GRIDS: <div><div></div>1 3/8" (M2410)-EXTERIOR</div> <div><div></div>5/8" INTERNAL GRIDS(M3-16X5/8")</div> <div><div></div>1 1/2" (M320)-INTERIOR</div>	
HARDWARE: <div><div></div>GRAVITY LATCH-COLOR-BLACK</div>	
SCREENS: <div><div></div>HALF SCREEN-BETTERVUE FIBERGLASS MESH</div>	

NO.	REVISIONS	SHEET #	BY	DATE

Project Name:

117 PERRY STREET

Description:

COVER SHEET

QUAKER WINDOW PRODUCTS  
WILL NOT BE RESPONSIBLE  
FOR FIELD MEASUREMENT,  
QUANTITIES, & INSTALLATION  
DESIGN. CONTRACTOR MUST  
VERIFY ALL DIMENSIONS.

PHONE (573)-744-5211  
FAX (573)-744-5586  
COMMERCIAL  
FAX (573)-744-5822  
jschwartz@quakerwindows.com

504 Highway 63 South  
Freeburg, MO 65035

Scale: NONE

Sheet #: A2

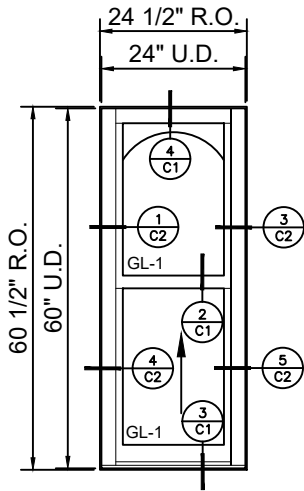
QUAKER

Commercial Windows and Doors

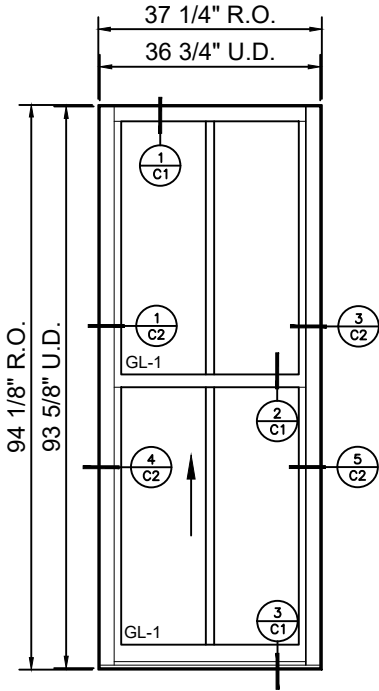
Drawn By: JS

Checked By: ---

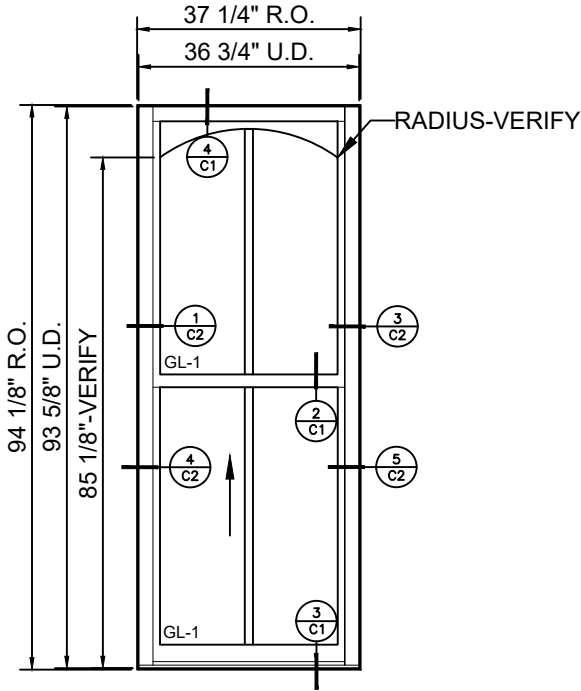
7/13/20



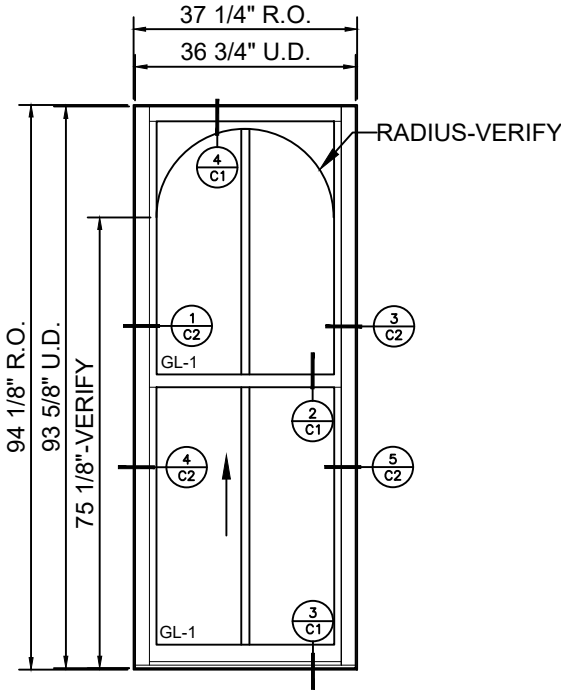
**BELL TOWER**  
H300 SH  
QTY. 4




**EAST, SOUTH ELEVATION**  
H300 SH  
QTY. 9

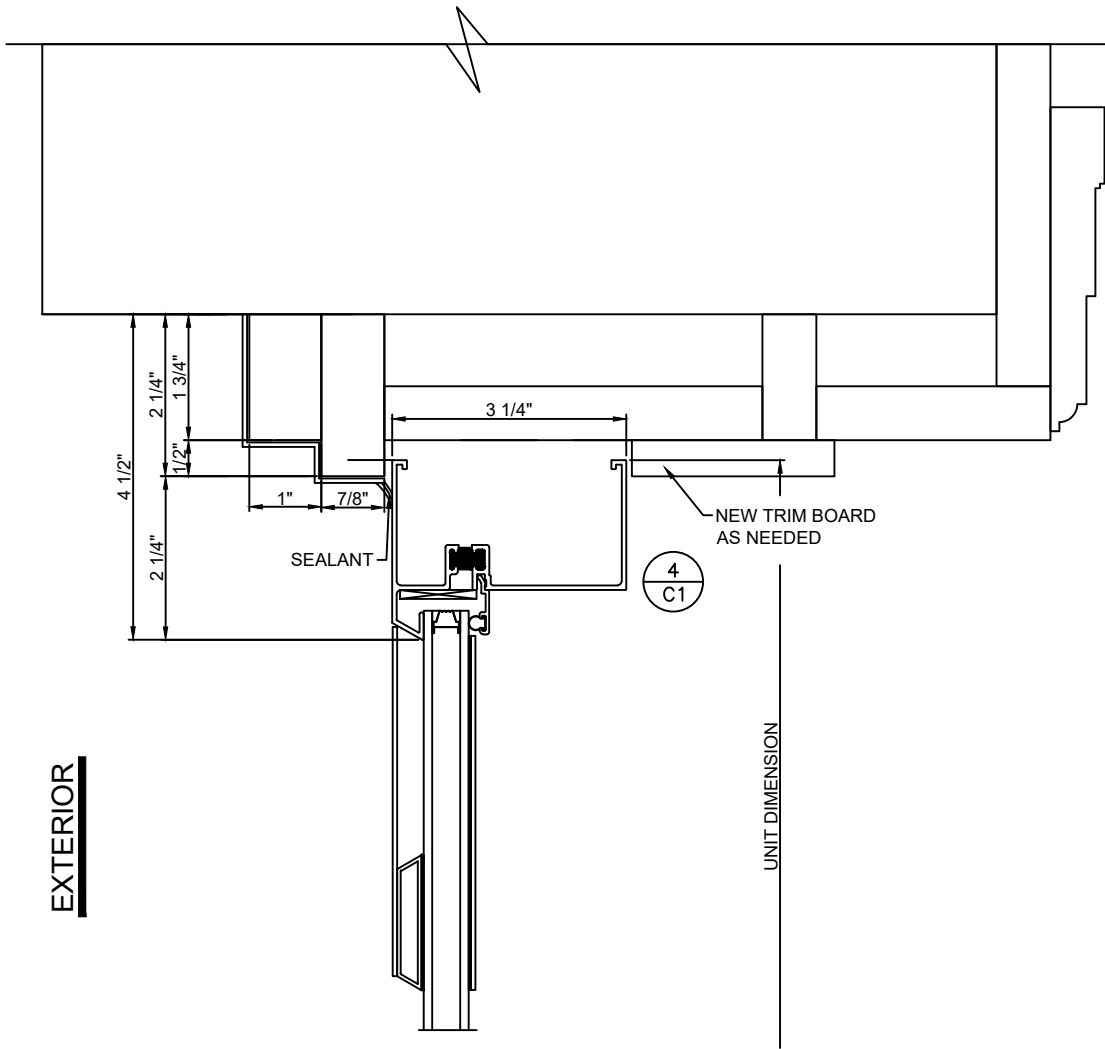
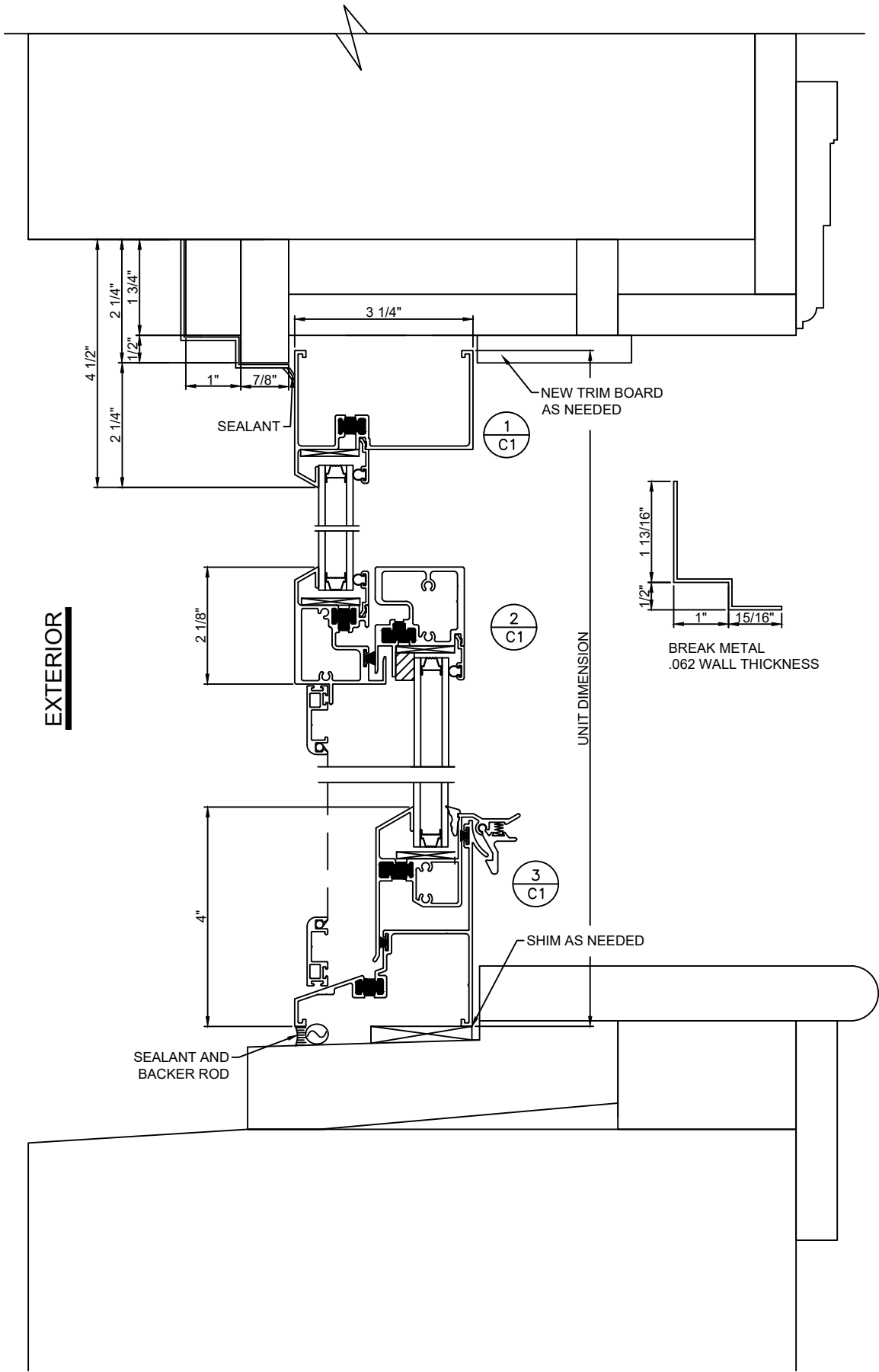


**WEST ELEVATION**  
H300 SH  
QTY. 4



**WEST ELEVATION**  
H300 SH  
QTY. 1

		PHONE (573)-744-5211 FAX (573)-744-5586 COMMERCIAL 504 Highway 63 South Freeburg, MO 65035		Project Name: <b>117 PERRY STREET</b>	
Description: <b>ELEVATIONS</b>		QUAKER WINDOW PRODUCTS WILL NOT BE RESPONSIBLE FOR FIELD MEASUREMENT, QUANTITIES, & INSTALLATION DESIGN. CONTRACTOR MUST VERIFY ALL DIMENSIONS.			
Drawn By: <b>J S</b>		Scale: <b>3/8" = 1'</b>		Sheet #: <b>A3</b>	
Checked By: <b>---</b>		Drawing Created 7/13/20			



NAILING FLANGES AND DRIP CAPS (INTEGRAL OR APPLIED) DO NOT TAKE THE PLACE OF WINDOW FLASHING. ALL WINDOWS AND DOORS MUST BE PROPERLY FLASHED AND SEALED WITH MATERIAL COMPATIBLE SEALANT FOR PROTECTION AGAINST WATER AND INFILTRATION AROUND THE ENTIRE PERIMETER. FAILURE TO DO SO COULD RESULT IN PRODUCT OR PROPERTY DAMAGE.

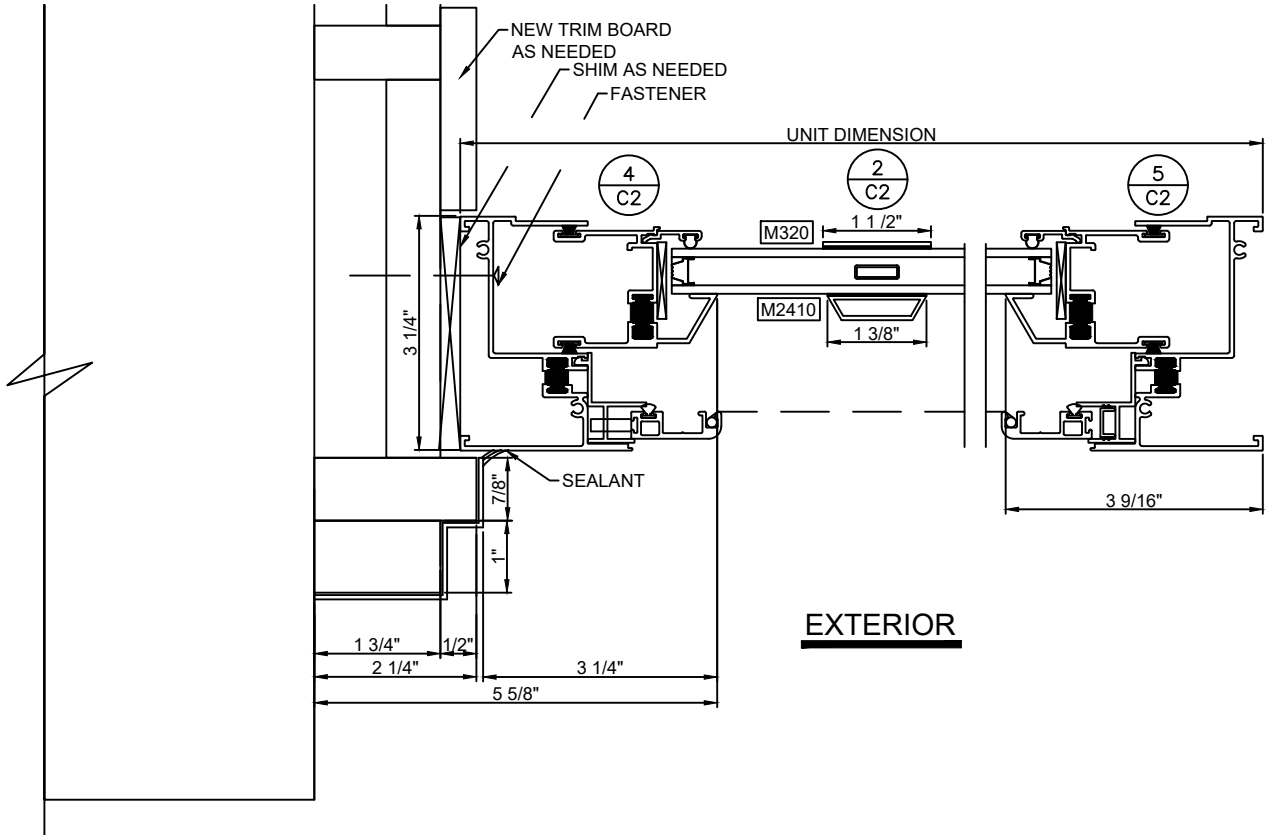
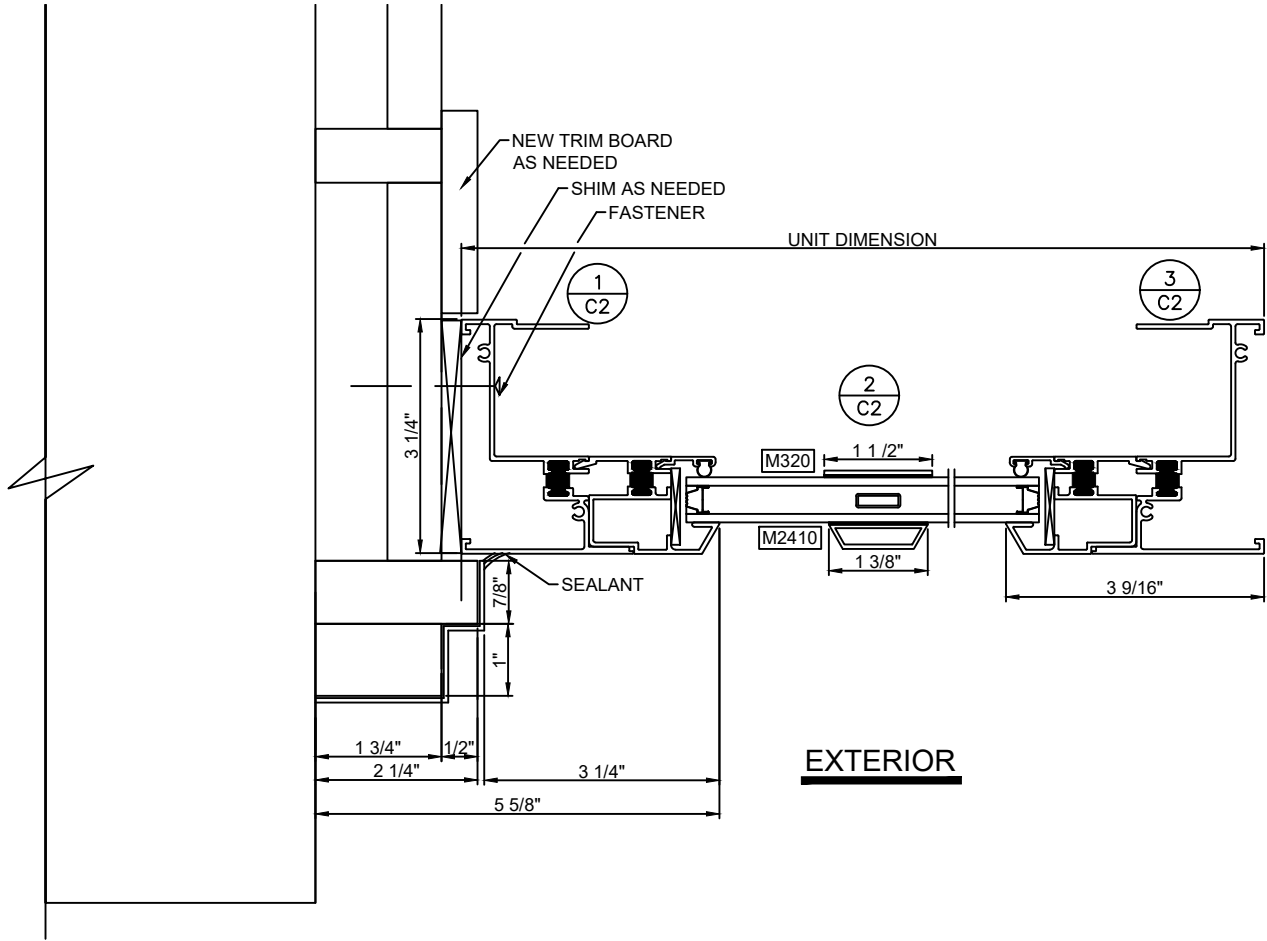
NOTICE:  
QUAKER DOES NOT SUPPLY ANY FASTENERS, SHIMS, BACKER ROD, OR SEALANTS. UNLESS OTHERWISE NOTED.

VERIFY INSTALLATION  
VERIFY WALL DETAILS

SEALANT MUST MEET OR EXCEED  
ASTM C920-11 SPECIFICATION

PROVIDE ADEQUATE BLOCKING TO  
SUPPORT THE SILL OF THE WINDOW

Project Name: 117 PERRY STREET	
Description: CUT DETAILS	
QUAKER WINDOW PRODUCTS WILL NOT BE RESPONSIBLE FOR FIELD MEASUREMENT, QUANTITIES, & INSTALLATION DESIGN. CONTRACTOR MUST VERIFY ALL DIMENSIONS.	
PHONE (573)-744-5211 FAX (573)-744-5586 COMMERCIAL jschwartz@quakerwindows.com	Scale: 3/8"=1" Sheet #: C1
504 Highway 63 South Freeburg, MO 65035	Drawn By: J S Checked By: ---
Drawing Created 7/13/20	



NAILING FLANGES AND DRIP CAPS (INTEGRAL OR APPLIED) DO NOT TAKE THE PLACE OF WINDOW FLASHING. ALL WINDOWS AND DOORS MUST BE PROPERLY FLASHED AND SEALED WITH MATERIAL COMPATIBLE SEALANT FOR PROTECTION AGAINST WATER AND INFILTRATION AROUND THE ENTIRE PERIMETER. FAILURE TO DO SO COULD RESULT IN PRODUCT OR PROPERTY DAMAGE.

NOTICE:  
QUAKER DOES NOT SUPPLY ANY FASTENERS, SHIMS, BACKER ROD, OR SEALANTS. UNLESS OTHERWISE NOTED.

VERIFY INSTALLATION  
VERIFY WALL DETAILS

SEALANT MUST MEET OR EXCEED  
ASTM C920-11 SPECIFICATION

PROVIDE ADEQUATE BLOCKING TO  
SUPPORT THE SILL OF THE WINDOW

Project Name: 117 PERRY STREET

## CUT DETAILS

Description:

QUAKER WINDOW PRODUCTS  
WILL NOT BE RESPONSIBLE  
FOR FIELD MEASUREMENT,  
QUANTITIES, & INSTALLATION  
DESIGN. CONTRACTOR MUST  
VERIFY ALL DIMENSIONS.

PHONE (573)-744-5211  
FAX (573)-744-5586  
COMMERCIAL  
FAX (573)-744-5822  
jschwartz@quakerwindows.com



504 Highway 63 South  
Freeburg, MO 65035

Scale: 3/8"=1"  
Sheet # C2

Drawn By: J S  
Checked By: ---

Drawing Created  
7/13/20

ARCHITECTURAL/HISTORICAL SURVEY

DAVENPORT, IOWA

The Architects Office

Wehner, Nowysz, Pattschull and Pfiffner  
201 clay building, Iowa city, Iowa 52240

DAVENPORT COMMUNITY DEVELOPMENT DEPARTMENT  
IOWA DIVISION OF HISTORIC PRESERVATION

SITE #82-10- PY-117 MAP # 1

HIST. DIST. \_\_\_\_\_

NAME Hose Station No. 1 H C

ADDRESS 117 Perry Street

LEGAL DES. LeClaire's 2nd S. 40' of 10  
SUB-DIVISION BLOCK PARCEL SUB-PARCEL

UTM | 15 7102570 45 99240 EASTING NORTHING ACREAGE -1 ZONE C-4

OWNER Leland R. Jacobsen

TITLE H. Leland R. Jacobsen  
(IF DIFF.) 2095 - 34th Ave., Ct.  
Rock Island, IL 61201



SITE SHEET

DESCRIPTION

FORM 2 story, shallow roof w/parapet, tripartite facade CONST. DATE 1877  
MATERIALS brick ARCH STYLE Italianate  
FENESTRATION segmental arched windows, those at front with keystones; round arch in tower  
DIST. FEATURES central tower with concave mansard roof, corbel tables & corbelled parapet  
ALTERATIONS door cut in upper floor, engine doors not original  
SITE & RELATED STR. freestanding in commercial area

STATEMENT

This station is of interest primarily as an early example of its building type in the city and for being the earliest recorded project by J. W. Ross, a local architect who had several important city and county commissions later in the 19th century, most notably the Scott County Courthouse (1888) and City Hall (1892-95)

SOURCES

Oszuscik, p. 279-280

ARCHITECTURE

HISTORY

SIGNIFICANCE

This building is associated with early fire prevention efforts in the City. The transition from volunteer to paid fire fighting occurred shortly after the station was built. It is the oldest fire station that is extant.

DESCRIPTION

Fire King Engine 2nd Hose Company organized in 1857 as a volunteer fire fighting unit. The Perry Street station occupied in 1878 was their second building. In 1882 when the volunteer force was converted to a paid crew, the Fire Kings became "Hose Company No. 1." Marsh Noe, foreman of the Fire Kings, was named first chief of the paid department.

SOURCES

Shnell-Hamlin, Ella, Davenport Fire Department Official Souvenir History, Davenport: Trident Publishing Co., 1911.  
Lemn, H.J., Souvenir of Police and Fire Department of Davenport, Iowa, Davenport Democrat Co., 1899.  
"Old Volunteer Fire Department of Davenport from 1856-1882," c. 1902.

ARCHITECTURAL HISTORIAN: Martha Bowers | HISTORIAN: MARLYS SVENDSEN - ROESLER | SURVEY COMPLETED: 1981

EVALUATION

ARCHITECTURAL

I. ARCH. EVALUATION Fair  
II. ENVIR. STATURE Incident  
III. INT. OF CONTEXT Good  
IV. INT. OF FABRIC Fair-Good  
LEVEL OF SIGNIFICANCE:  
☐ NAT. ☐ STATE ☒ LOCAL ☐ N. ELIG.

HISTORICAL

I. THEME(S) OF SIGNIFICANCE:  
A. PRIMARY Gov't & Politics  
B. SECONDARY City  
II. LEVEL OF SIGNIFICANCE:  
☐ NAT. ☐ STATE ☒ LOCAL  
III. N.R.H.P.  
ELIGIBLE ☒ NOT ELIGIBLE ☐

HISTORIC DISTRICT CLASSIFICATION

☐ A. ☐ B. ☐ C.

FOR DIVISION OF HISTORIC PRESERVATION USE ONLY

1. DATE RECEIVED \_\_\_\_\_  
2. DATE OF STAFF EVALUATION \_\_\_\_\_  
A. ARCHITECTURAL  
ELIGIBLE FOR N.R.H.P. ☐  
NOT ELIGIBLE FOR N.R.H.P. ☐  
B. HISTORICAL  
☐  
☐  
3. N.R.H.P. ACTION  
A. STATE REVIEW COMM. APP. ☐ DISAPP. ☐ TABLED ☐ DATE \_\_\_\_\_  
B. FEDERAL REVIEW APP. ☐ DISAPP. ☐ TABLED ☐ DATE \_\_\_\_\_  
4. D.H.P. SOURCES  
☐ COUNTY RESOURCES  
☐ W'SHIELD SURVEY  
☐ N.R.H.P.  
☐ GRANT \_\_\_\_\_  
☐ DET. OF ELIGIBILITY  
☐ R. & C. \_\_\_\_\_  
☒ DAVENPORT A/H SURVEY  
☐ \_\_\_\_\_  
☐ \_\_\_\_\_  
5. SUBJECT TRACES  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
6. PHOTO  
82-10-1667-7  
West Elevation  
\_\_\_\_\_  
\_\_\_\_\_

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCPS use only

received

date entered

Continuation sheet

Item number

8K

Page 1

Architects In Davenport

As a major urban center, Davenport offered excellent business opportunities for professional architects. Among the earliest were Willett Carroll (1827-1892), originally from New York, who practiced here from 1853 to 1874 before moving on to Chicago; and John C. Cochrane (1835-1887), a New Englander who spent the years 1855-1859 in Davenport. Few of Carroll's buildings remain, among them the Miller and Price houses on Brady Street. Cochrane's short stay in Davenport limited his local output, but it is believed to have included the E. S. Barrows house, as well as the first Burtis Hotel, no longer extant. Cochrane is best known in Iowa for the Madison County Courthouse and the Iowa State Capitol, both designed with J. C. Picquenard.

Whereas Carroll and Cochrane eventually moved on to larger cities, most later architects came to Davenport to stay. Edward Seymour Hammatt (1856-1907) attended M.I.T. during 1875-1879, studying under William Ware. Subsequent employment included periods with Ware and Van Brunt, J. B. Snook, and Napoleon LeBrun. Following a year with Albert W. Fuller at Albany, Hammatt came to Davenport in 1888. Among his major commissions were several for the Trinity Episcopal diocese (Kemper and Sheldon Halls, a classroom building for St. Katherine's Hall), and the George French and Edward Edinger houses.

John Ross, about whom little is known, came to Davenport in 1877 from Chicago. His known works include major buildings such as the 1877 Fire King fire station (PY117), City Hall, and the no longer extant 1888 Scott County Courthouse and 1887 Masonic Temple.

Two important 19th century architect-builders were Victor Huot (1822-1904) and Thomas W. McClelland (1831-1902). Huot came to Davenport from France, via Cleveland and New Orleans, around 1865. Most of his major works were commissions from the Roman Catholic diocese here, among them St. Mary's and St. Joseph's churches, and institutional buildings for St. Ambrose College and Immaculate Conception Academy. As a builder and owner of a slate roofing firm, Huot also participated in construction of Trinity Episcopal Cathedral, the Parker-Ficke house, and the Davies house.

T. W. McClelland (1831-1902) opened a sash and blind factory in 1855, and by the early 1860's enjoyed no little prestige as the builder of Camp McClellan and the Confederate prison camp on Arsenal Island. McClelland was perhaps Davenport's most prolific 19th century builder, his known works ranging from the two-story, three-bay front gable house type found throughout the city, to the high style of the Second Empire Parker-Ficke house. His firm employed at least one "in-house" architect, Benjamin W. Gartside, who is credited with designing the Clarissa C. Cook Memorial Library (BR-528).

Davenport's premier 19th century architect was Frederick George Clausen, who came to the city from his native Germany in 1869. After a year as draftsman with T. W. McClelland, Clausen opened his own office. He practiced alone for 25 years, his work including the new Burtis Hotel (4E210) (1871), the Forrest block (BR-401) (1875), the Henry Lischer house (6W624) and the Petersen Department store of 1891 (2W123).

National Register 7/7/83

## Iowa Site Inventory

Office of Historic Preservation  
Iowa State Historical Department  
East 12th & Grand Avenue  
Des Moines, Iowa 50319

Site Number 82-010-023  
District Name \_\_\_\_\_  
Map Reference # \_\_\_\_\_

## Identification

1. Site Name Perry Street Fire House Nose Station No. 1  
 2. Village/Town/City Davenport Township \_\_\_\_\_ County Scott  
 3. Street Address 117 Perry Street  
 4. Legal Location \_\_\_\_\_  
     Urban: \_\_\_\_\_ subdivision \_\_\_\_\_ block \_\_\_\_\_ parcel \_\_\_\_\_ subparcel \_\_\_\_\_  
     Rural: \_\_\_\_\_ township \_\_\_\_\_ range \_\_\_\_\_ section \_\_\_\_\_ ¼ section of ¼ section \_\_\_\_\_  
 5. UTM Location: zone \_\_\_\_\_ easting \_\_\_\_\_ northing \_\_\_\_\_; Acreage \_\_\_\_\_  
 6. Owner(s) Name Occupant - Alcoholics Anonymous  
 7. Owner(s) Address 117½ Perry Street Davenport Iowa  
     (Street address) (City) (State) (Zip)  
 8. Use: Present Alcoholics Anonymous Original Fire Station

## Description

9. Date of Construction 1877-1878 Architect/Builder \_\_\_\_\_  
 10. Building Type:  
☐ single-family dwelling ☐ industrial ☐ other institutional ☐ religious  
☐ multiple-family dwelling ☐ educational ☐ public ☐ agricultural  
☐ commercial  
 11. Exterior Walls: ☐ clapboard ☐ stone ☒ brick ☐ board and batten ☐ shingles ☐ stucco  
☐ other \_\_\_\_\_  
 12. Structural System: ☐ wood frame with interlocking joints ☐ wood frame with light members (balloon frame)  
☐ masonry load-bearing walls ☐ iron frame ☐ steel frame with curtain walls ☐ reinforced concrete  
☐ other \_\_\_\_\_  
 13. Condition: ☐ excellent ☐ good ☐ fair ☐ deteriorated  
 14. Integrity: ☐ original site ☐ moved—if so, when? \_\_\_\_\_  
 Notes on alterations, additions (with dates and architect, if known) and any other notable features of building and site:  
 15. Related Outbuildings and Property: ☐ barn ☐ other farm structures ☐ carriage house ☐ garage ☐ privy  
☐ other \_\_\_\_\_  
 16. Is the building endangered? ☐ no ☐ yes—if so, why? \_\_\_\_\_  
 17. Surroundings of the building: ☐ open land ☐ woodland ☐ scattered outbuildings ☐ densely built-up ☐ commercial  
☐ industrial ☐ residential ☐ other \_\_\_\_\_

18. Map

19. Photo  
Roll 1667 Frame 7 View \_\_\_\_\_



# Significance

(Indicate sources of information for all statements)

## 20. Architectural significance

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☐ c. Not eligible/intrusion

Two story brick.

## 21. Historical Significance

Theme(s) \_\_\_\_\_

- ☐ a. Key structure/individually may qualify for the National Register
- ☐ b. Contributing structure
- ☐ c. Not eligible/intrusion

## 22. Sources (for primary and secondary sources, give complete facts of publication: author, title, place of publication, date, etc.):

Prepared by \_\_\_\_\_ Date \_\_\_\_\_  
Address \_\_\_\_\_ Telephone \_\_\_\_\_  
Organization \_\_\_\_\_

## For Office of Historic Preservation Use Only

### 1. Office Information Sources on this Property

- ☒ County Resource File
- ☐ Windshield Survey
- ☐ National Register
- ☐ Grants-In-Aid: \_\_\_\_\_
- ☐ Determination of Eligibility

### ☐ Review and Compliance Project:

- ☐ Other \_\_\_\_\_
- ☐ Other \_\_\_\_\_
- ☐ Other \_\_\_\_\_

### 2. Subject Traces

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_

### 3. Photo Images CRF

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Perry St. Fire Hse., 1877-78

Application  
Form A  
1972

IOWA SURVEY OF HISTORIC RESOURCES  
(Please Type)

82-010-023  
Scott  
(County)

National Register 7/1/83

1. Name and address of organization or individual submitting this application:  
Quad-City Area Urban Design Council
2. Name of Property:  
Perry St. Fire House (originally, "Fire King" Engine & Hose Co.)
3. Location of Property:  
Street and Number 117 Perry Street  
City or Town Davenport  
County Scott  
Original Location On Original Site
4. Nature of Property: Building(s) ( ☒ ) District or Area ( ) Site ( )  
Object ( ) Other: \_\_\_\_\_
5. Present Owner of Property: Public ( ) Private ( ☒ )  
Name Alcoholics Anonymous (Blandine Group)  
Street and Number 117 1/2 Perry St.  
City or Town Davenport  
County Scott  
State Iowa
6. Present Use of Property:  
Alcoholics Anonymous Asso.
7. Legal Description of Property:  
Not Known
8. Condition of the Property: Excellent ( ) Good ( ☒ ) Deteriorated ( ☒ )  
Ruins ( ) Unexposed ( )  
(Exterior)  
Give Brief Description of the Physical Appearance of the Property:  
The building is of brick construction, 2 stories in height. The architectural style of the facade is an eclectic blend of the Italian Revival & Baroque Revival styles, leaning more toward the Italian style. The side elevation ~~is simple~~ (south) next to the alley ~~is a~~ plane walls & a simple dentilated cornice. The north side was connected earlier to an adjoining bldg. & did not receive any added decor. The facade is symmetrical w/ a central entry and central tower with bracketed style cornice. Large ~~entrance~~ entrance for fire equipment.
9. Is the significance of the property so designated on or near its location?  
Yes ( ) No ( ☒ ) If yes, tell how: \_\_\_\_\_
10. Photographs Included: Yes ( ☒ ) No ( ) If yes, give the year taken, direction and weather conditions: \_\_\_\_\_  
Photographs Exist in the Davenport Times-Democrat, "Fire Department Souvenir History" (1911)
- pedestrian entrance - Double dentilated cornice

11. Significance of the Property (Document):

Dav. Times-Democrat 1972-3 article; The Dav. Fire Dept. Official Souvenir History" (1911).

Original Name of the building was "Fire King' Engine & Hose Co." This fire company was organized Dec. 7, 1857 and was first called "Independant Fire Kings". Their original building was a latory brick structure located on the S. side of Commercial Alley between Brady & Perry Streets. The "Fire Kings" took possession of their new bldg. in 1878. "Fire Kings" went out of existence May, 1882 when the "Paid Fire Dept." was created. Marsh Noe, its foreman became the 1st Foreman of the "paid" Fire Dept. The Name of the Company became "Hose #1" & was listed in the "1911 Souvenir History" as Fire Station #1. At the 1911 printing, all Fire Stations were manned by 4 members except "Hose #1" which had a 5th member - the driver to the 1st Asst. Chief which indicates the Prominence & Prestige of Fire Station #1. The building ceased to function as a Fire Station.

The building is important enough to preserve as its plan ~~represents~~ represents the type dating back to mid 19th c. Horse-drawn fire equipment is among

12. List Architect and Builder if known:

Anon. at this point of research.

13. Individuals who may be contacted regarding this application:

Name Philippe Oszuscik  
Street and Number 2707 Crestview Dr.  
City or Town Bettendorf, Ia.  
Telephone Number

Name Davenport Times-Democrat  
Street and Number 2nd Street  
City or Town Davenport, Ia.  
Telephone Number

Name Davenport Fire Department  
Street and Number  
City or Town  
Telephone Number

DO NOT WRITE BELOW THIS LINE

Date Received

Complete ( ) Incomplete ( )

Action Taken by Board and Date:

Date Applicant Advised of Board Action:

Nominated to the National Register of Historic Places: Yes ( ) No ( )

Date Accepted: Yes ( ) No ( )

Date Applicant Notified Date:

Return to:

Adrian D. Anderson  
State Liaison Officer  
State Historic Preservation Program  
Office of State Archaeologist  
University of Iowa  
129 South Capitol Street  
Iowa City, Iowa 52240

The sidewalk in front of this fire station is rough so the horses rushing out would not slip and fall. The grain from the loft still sifts down into the Bix Refinishing Shop, now occupying the bldg. Firemen slept there and cooked there. Mr. Whitaker is the best source, the legion bought the bldg.... Hortense Finch.

- IOWA, Scott County, Davenport, Claussen, William, House (Davenport MRA), 2215 W. 2nd St. (07/07/83)
- IOWA, Scott County, Davenport, Clifton-Metropolitan Hotel (Davenport MRA), 130 W. River Dr. (07/07/83)
- IOWA, Scott County, Davenport, Cook, Clarissa, Home for the Friendless (Davenport MRA), 2223 W. 1st St. (07/07/83)
- IOWA, Scott County, Davenport, Cottage at 1514 and 1516 W. Second Street (Davenport MRA), 1514—1516 W. 2nd St. (07/07/83)
- IOWA, Scott County, Davenport, Currier House (Davenport MRA), 1421 Grand Ave. (07/07/83)
- IOWA, Scott County, Davenport, Davenport Hotel (Davenport MRA), 324 Main St. (07/07/83)
- IOWA, Scott County, Davenport, Democrat Building (Davenport MRA), 407—411 Brady St. (07/07/83)
- IOWA, Scott County, Davenport, Dillon Memorial (Davenport MRA), S. Main St. (07/07/83)
- IOWA, Scott County, Davenport, Dils-Downer House (Davenport MRA), 1020 E. 15th St. (07/07/83)
- IOWA, Scott County, Davenport, Donahue Building (Davenport MRA), 114 W. 3rd St. (07/07/83)
- IOWA, Scott County, Davenport, Ewert, Ferdinand, Building (Davenport MRA), 1107 W. 2nd St. (07/07/83)
- IOWA, Scott County, Davenport, Ferner, Matthias, Building (Davenport MRA), 212 Main St. (07/07/83)
- IOWA, Scott County, Davenport, Ficke Block (Davenport MRA), 307—309 Harrison St. (07/07/83)
- IOWA, Scott County, Davenport, Finch, Fred, House (Davenport MRA), 719 Main St. (07/07/83)
- IOWA, Scott County, Davenport, First Bible Missionary Church (Davenport MRA), 2202 W. 4th St. (07/07/83)
- IOWA, Scott County, Davenport, First National Bank Building (Davenport MRA), 201 W. 2nd. St. (07/07/83)
- IOWA, Scott County, Davenport, First Presbyterian Church (Davenport MRA), 316 E. Kirkwood Blvd. (07/07/83)
- IOWA, Scott County, Davenport, Fisher, Lewis M., House (Davenport MRA), 1003 Arlington Ave., (07/07/83)
- IOWA, Scott County, Davenport, French, Alice, House (Davenport MRA), 321 E. 10th St. (07/07/83)
- IOWA, Scott County, Davenport, Gabbert, William, House (Davenport MRA), 1210 Tremont St. (07/07/83)
- IOWA, Scott County, Davenport, Gannon, M.V., House (Davenport MRA), 631 Farnham St. (07/07/83)
- IOWA, Scott County, Davenport, Gaspard, D. Julius, House (Davenport MRA), 510 W. 10 1/2 St. (07/07/83)
- IOWA, Scott County, Davenport, Germania-Miller/Standard Hotel (Davenport MRA), 712 W. 2nd St. (07/07/83)
- IOWA, Scott County, Davenport, Glaspell, Isaac, House (Davenport MRA), 621 LeClaire St. (07/07/83)
- IOWA, Scott County, Davenport, Goering, Jacob, House (Davenport MRA), 721 Harrison St. (07/07/83)
- IOWA, Scott County, Davenport, Goodrich, William T., House (Davenport MRA), 1156 E. 15th St. (07/07/83)
- IOWA, Scott County, Davenport, Hauschild's Hall (Davenport MRA), 1136 W. 3rd St. (07/07/83)
- IOWA, Scott County, Davenport, Hebert, Louis, House (Davenport MRA), 914 Farnan St. (07/07/83)
- IOWA, Scott County, Davenport, Heinz, Bonaventura, House (second) (Davenport MRA), 1130 W. 5th St. (07/07/83)
- IOWA, Scott County, Davenport, Henne, Robert, House (Davenport MRA), 1445 W. 3rd St. (07/07/83)
- IOWA, Scott County, Davenport, Hibernia Hall (Davenport MRA), 421 Brady St. (07/07/83)
- IOWA, Scott County, Davenport, Hoffman Building (Davenport MRA), 510 W. 2nd St. (07/07/83)
- IOWA, Scott County, Davenport, Hoffman, Samuel, Jr., House (Davenport MRA), 2108 W. 3rd St. (07/07/83)
- IOWA, Scott County, Davenport, Hose Station No. 1 (Davenport MRA), 117 Perry St. (07/07/83)
- IOWA, Scott County, Davenport, Hose Station No. 6 (Davenport MRA), 1410 Marquette St. (07/07/83)
- IOWA, Scott County, Davenport, Hose Station No. 7 (Davenport MRA), 1354 W. 4th St. (07/07/83)
- IOWA, Scott County, Davenport, House at 1646 W. Second Street (Davenport MRA), 1646 W. 2nd St. (07/07/83)
- IOWA, Scott County, Davenport, House at 2123 W. Second Street (Davenport MRA), 2123 W. 2nd St.



INDIVIDUAL NOMINATIONS, DAVENPORT MULTIPLE RESOURCE NOMINATION

MAP NUMBER ONE

<u>Address</u>	<u>Easting</u>	<u>Northing</u>	<u>Key Reference</u>
2223 W. 3rd	699,420	4,599,980	A
131 W. 2nd	702,330	4,599,240	B
226 "	702,200	4,599,300	C
403 "	702,040	4,599,220	D
501 "	701,890	4,599,220	E
619 "	701,750	4,599,220	F
712 "	701,630	4,599,270	G
813-5 "	701,500	4,599,220	H
1107 "	701,170	4,599,200	I
1514 "	700,440	4,599,230	J
1646 "	700,230	4,599,220	K
2017 "	700,600	4,599,160	L
2123 "	700,440	4,599,140	M
115 E. 3rd	702,470	4,599,380	N
114 W. 3rd	702,360	4,599,400	O
230 "	702,230	4,599,375	P
236 "	702,090	4,599,400	Q
1115 "	701,120	4,599,320	R
1354 "	700,760	4,599,360	S
1445 "	700,600	4,599,300	T
2128 "	699,400	4,599,310	U
120 W. 5th	702,300	4,599,670	V
1128 "	701,080	4,599,620	W
116 E. 6th	702,480	4,599,780	X
212 "	702,580	4,599,770	Y
408 "	702,800	4,599,780	Z
1232 W. 6th	700,910	4,599,720	AA
2104 "	699,520	4,599,700	BB
415 E. 10th	702,830	4,600,200	CC
419 E. 11th	702,830	4,600,310	DD
2113 E. 11th	704,760	4,600,380	EE
325 W. 11th	702,050	4,600,300	FF
1805 E. 12th	704,380	4,600,610	GG
2212 "	704,820	4,600,580	HH
1020 E. 15th	703,510	4,600,840	II
1156 "	703,700	4,600,800	JJ
205 W. 16th	702,220	4,600,840	KK
W.D. Petersen Memorial			
Music Pavilion	701,980	4,598,960	LL
1003 Marlinton	703,400	4,600,300	MM
401 Brady	702,440	4,599,520	NN
528 "	702,390	4,599,720	OO
722 "	702,400	4,599,920	PP
1429 "	702,350	4,600,700	QQ
1533 "	780,440	4,600,210	RR
2800 Eastern	A 704,210	4,602,390	
	B 704,215	4,601,840	
	C 703,980	4,602,040	
	D 703,920	4,602,390	SS

## INDIVIDUAL NOMINATIONS, DAVENPORT MULTIPLE RESOURCE NOMINATION

MAP NUMBER ONE, CONTINUED, PAGE TWO

<u>Address</u>	<u>Easting</u>	<u>Northing</u>	<u>Key Reference</u>
525 Fillmore	700,770	4,599,670	TT
Government Bridge	702,900	4,599,270	
	703,140	4,598,820	UU
1421 Grand Ave.	703,200	4,600,660	VV
628 Harrison	702,130	4,599,810	WW
721 "	702,170	4,599,940	XX
724 "	702,130	4,599,910	YY
701 Iowa	702,790	4,599,910	AAA
316 Kirkwood Blvd.	702,710	4,600,950	BBB
621 LeClaire	702,920	4,599,820	CCC
518 E. Locust	701,800	4,601,200	DDD
324 Main	702,270	4,599,470	EEE
1402 "	702,230	4,600,670	FFF
2104 "	702,210	4,601,500	GGG
Dillon Memorial, S.Main	702,300	4,599,120	HHH
318Marquette	701,020	4,599,380	III
922 Myrtle	701,130	4,600,130	JJJ
919 Oneida	703,670	4,600,200	KKK
117 Perry	702,570	4,599,220	LLL
702 "	702,520	4,599,940	MMM
1401 "	702,545	4,600,700	NNN
1416 Ripley	701,990	4,600,720	OOO
1235 E. River Dr.	703,870	4,599,940	PPP
1802 "	704,320	4,600,150	QQQ
120 S. Harrison	702,150	4,599,190	ZZ



INDIVIDUAL NOMINATION UTM'S  
DAVENPORT MULTIPLE RESOURCE  
NOMINATION  
MAP NUMBER ONE





City of Davenport  
Historic Preservation Commission

Department: DNS  
Contact Info: Laura Berkley, 563-888-3553

**Date**  
**8/11/2020**

**Subject:**

COA20-13: Techentin-Best House, 619 W 6th Street. Demolish screened-in porch enclosure, window repair, window replacement, and door replacement. Local Hamburg Historic District. Alex Gorbach, petitioner. [Ward 3]

**Recommendation:**

Staff recommends approving the removal of the enclosed porch and tabling the windows and doors until additional information is provided.

**Background:**

The petitioner is proposing to:

- Demolition a small enclosure on the porch. The closure is not original to the home and not a distinguishing feature.

The petitioner is also proposing to replace missing windows in the back of the house, basement windows and the front, back and side doors; however more information is required before a staff recommendation can be provided.

**ATTACHMENTS:**

Type	Description
▣ Exhibit	Application
▣ Exhibit	Porch Enclosure pictures
▣ Backup Material	Inventory Sheet

**REVIEWERS:**

Department	Reviewer	Action	Date
City Clerk	Berkley, Laura	Approved	9/3/2020 - 3:24 PM



Complete application can be emailed to [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us)

**Property Address\***

**\*If no property address, please submit a legal description of the property.**

**Applicant (Primary Contact)**

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

*Application Form Type:*

**Plan and Zoning Commission**

Zoning Map Amendment (Rezoning)  
Planned Unit Development  
Zoning Ordinance Text Amendment  
Right-of-way or Easement Vacation  
Voluntary Annexation

**Owner** (if different from Applicant)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

**Zoning Board of Adjustment**

Zoning Appeal  
Special Use  
Hardship Variance

**Engineer** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

**Design Review Board**

Design Approval  
Demolition Request in the Downtown  
Demolition Request in the Village of  
East Davenport

**Architect** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

**Historic Preservation Commission**

Certificate of Appropriateness  
Landmark Nomination  
Demolition Request

**Administrative**

Administrative Exception  
Health Services and Congregate  
Living Permit

**Attorney** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

## Historic Resource:

Local Hamburg Historic District

Iowa Soldier's Orphans' Historic District

Marycrest College Historic District

Individually Listed Local Historic Landmark

**Not sure if you have a Historic Resource?** You can click [here](#) to access the City's GIS Map. Click the layers icon toward the top right of the page. Click the Planning Layers dropdown. Turn the Historic Resources layer on by checking the box.

Historic Resources requiring a Certificate of Appropriateness are mapped with a  or .

If you are unsure, please contact the Community Planning and Economic Development staff at (563) 326-7765 or [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) and we can help you.

## When is a certificate of appropriateness required?

Prior to the commencement of the work.

## What type of activity requires the approval of a certificate of appropriateness?

Any activity requiring a building or sign permit, except demolition, that would change the exterior architectural appearance of a structure. Examples include new construction, exterior alterations, relocations, reconstructions and infill development.

## Submittal requirements

- Please contact Planning staff at (563) 326-7765 or [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) so we can help you determine what exactly is required to be submitted.
- Incomplete applications will not be accepted.

### Submittal requirements for all types of requests:

- The completed application form.
- A work plan that accurately and completely describes the work to be done.
- Color digital photographs depicting the building elevations and proposed construction.

### Submittal requirements for specific types of requests:

#### Minor alterations to existing buildings and new and replacement signs (all of the above and):

- Specifications, including dimensions, material used and color of the material.
- A rendering of the proposed alteration as depicted on the existing building.
- Samples of the materials, including the color, along with scaled, accurately colored elevations for any proposed sign and/or sign package.

#### Minor additions, site improvements and outdoor storage areas (all of the above and):

- A dimensioned site plan, including the locations of any proposed or existing buildings on the subject parcel and on surrounding parcels.
- A preliminary grading plan showing before and after grades at two-foot contour intervals, where deemed necessary by the development official.
- Outdoor storage areas shall be reflected in the elevation drawings submitted and shall show their relationship to the building elevations as well as the materials and treatment proposed that would accurately reflect the screening of the storage areas.
- A landscape plan.

Major additions and new buildings (all of the above and):

- Reproductions of building or site information found in the historical surveys if applicable
- A verifiable legal description, or a land survey.
- A map showing the existing topography of other properties at two-foot contour intervals, extending one hundred feet from the subject parcel.
- Elevation drawings, in color and drawn to scale, of the front, sides, rear, and roof lines of all proposed buildings or structures, illustrating the appearance and treatment of required screening elements for roof-mounted equipment, where deemed necessary by the development official.
- A materials board containing samples of each type of exterior building materials.

**Formal Procedure**

(1) Application:

- Prior to submission of the application, the applicant shall correspond with Planning staff to discuss the request, potential alternatives and the process.
- The submission of the application does not constitute official acceptance by the City of Davenport. Planning staff will review the application for completeness and notify the applicant that the application has been accepted or additional information is required. Inaccurate or incomplete applications may result in delay of required public meetings.

(2) Historic Preservation consideration of the request:

- Only work described in the application may be approved by the Commission.
- If the Commission determines there is insufficient information to make a proper judgment on the application, it may continue the application as long a period of 60 days has not elapsed from an accepted application. This time period does not apply if the applicant requests the continuance.

(3) After the Historic Preservation Commission's decision:

- If approved, a certificate of appropriateness does not constitute a City permit or license and does vest against any other land development regulation or regulatory approval. You will need to contact Davenport Public Works and other regulatory agencies regarding permits and/or licenses.
- If approved, a certificate of appropriateness will expire one year from the date of approval unless a building permit is obtained within such period. The Zoning Administrator may grant an extension for a period of validity longer than one year. An applicant may apply in writing for an extension of time at any time prior to the date of expiration.
- The applicant may appeal the Historic Preservation Commission's determination to the City Council. A written appeal along with payment of \$75.00 must be submitted to the Zoning Administrator within thirty calendar days of the Historic Preservation Commission's decision.

Applicant:

Date:

By typing your name, you acknowledge and agree to the aforementioned submittal requirements and formal procedure and that you must be present at scheduled meetings.

Received by:

Date:

Planning staff

Date of the Public Meeting:

Meetings are held in City Hall Council Chambers located at 226 West 4<sup>th</sup> Street, Davenport, Iowa.

### ***Work Plan***

Please describe the work being performed. Please note that only work described in the application may be approved by the Board.

Add additional pages in needed.

# HPC Calendar 2020

## Historic Preservation Commission

### Local Landmark Nominations

#### Submittal Deadline (5 PM)

#### Meeting (5 PM)

11/29/2019	1/14/2020
12/27/2019	2/11/2020
1/24/2020	3/10/2020
2/28/2020	4/14/2020
3/27/2020	5/12/2020
4/24/2020	6/9/2020
5/22/2020	7/7/2020
6/26/2020	8/11/2020
7/24/2020	9/8/2020
8/28/2020	10/13/2020
9/25/2020	11/10/2020
10/23/2020	12/8/2020

### All Other Applications

1/3/2020	1/14/2020
1/31/2020	2/11/2020
2/28/2020	3/10/2020
4/3/2020	4/14/2020
5/1/2020	5/12/2020
5/29/2020	6/9/2020
6/26/2020	7/7/2020
7/31/2020	8/11/2020
8/28/2020	9/8/2020
10/2/2020	10/13/2020
10/30/2020	11/10/2020
11/27/2020	12/8/2020

Location/Time subject to change

Contact [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) or 563-326-7765 to confirm meeting date/time/location

#### Application Due:

#### Meeting Appearance:

Time:

5:00 PM

5:00 PM

Location:

Community Planning

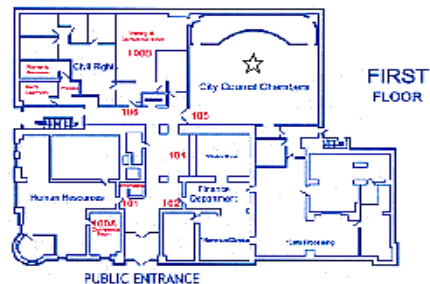
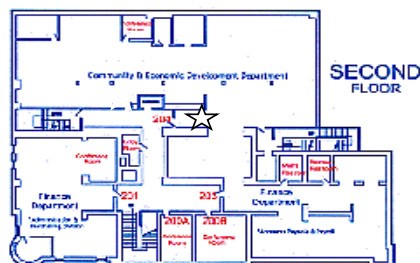
City Council Chambers

Second Floor, City Hall

First Floor, City Hall

(see below)

(see below)



City Hall is located at 226 W 4th St, Davenport IA 52801

















# Iowa Site Inventory Form

## State Historic Preservation Office

(July 2014)

State Inventory Number: 82-00553 ☐ New ☒ Supplemental

9-Digit SHPO Review & Compliance (R&C) Number: \_\_\_\_\_

☐ Non-extant Year: \_\_\_\_\_

**Read the Iowa Site Inventory Form Instructions carefully, to ensure accuracy and completeness before completing this form. The instructions are available on our website: <http://www.iowahistory.org/historic-preservation/statewide-inventory-and-collections/iowa-site-inventory-form.html>**

### • Property Name

A) Historic name: Techentin – Best House

B) Other names: Field site #, NRHP Map #

### • Location

A) Street address: 619 W 6<sup>th</sup> St

B) City or town: Davenport (☐ Vicinity) County: Scott

C) Legal description:

Rural: Township Name: \_\_\_\_\_ Township No.: \_\_\_\_\_ Range No.: \_\_\_\_\_ Section: \_\_\_\_\_ Quarter: \_\_\_\_\_ of Quarter: \_\_\_\_\_

Urban: Subdivision: Original Town Block(s): 29 Lot(s): east 50 feet of 7

### • Classification

**A) Property category:** *Check only one*

- ☒ Building(s)
- ☐ District
- ☐ Site
- ☐ Structure
- ☐ Object

**B) Number of resources (within property):**

*If eligible property, enter number of:*

Contributing Noncontributing

1 Buildings \_\_\_\_\_

\_\_\_\_\_ Sites \_\_\_\_\_

\_\_\_\_\_ Structures \_\_\_\_\_

\_\_\_\_\_ Objects \_\_\_\_\_

1 **Total** \_\_\_\_\_

*If non-eligible property, enter number of:*

\_\_\_\_\_ Buildings

\_\_\_\_\_ Sites

\_\_\_\_\_ Structures

\_\_\_\_\_ Objects

\_\_\_\_\_ **Total**

**C) For properties listed in the National Register:**

National Register status: ☒ Listed ☐ De-listed ☐ NHL ☐ NPS DOE

**D) For properties within a historic district:**

- ☒ Property contributes to a National Register or local certified historic district.
- ☐ Property contributes to a potential historic district, based on professional historic/architectural survey and evaluation.
- ☐ Property *does not* contribute to the historic district in which it is located.

Historic district name: Hamburg Historic District Historic district site inventory number: 82-00027

**E) Name of related project report or multiple property study, if applicable:**

MPD title

Historical Architectural Data Base #

### • Function or Use *Enter categories (codes and terms) from the Iowa Site Inventory Form Instructions*

**A) Historic functions**

01A01: Domestic / residence

**B) Current functions**

01A01: Domestic / residence

### • Description *Enter categories (codes and terms) from the Iowa Site Inventory Form Instructions*

**A) Architectural classification**

05B:Italianate 05D:Queen Anne

**B) Materials**

Foundation (visible exterior): 03: Brick 10:Concrete

Walls (visible exterior): 03: Brick

Roof: 08A: Asphalt shingles

Other: \_\_\_\_\_

**C) Narrative description** ☒ **SEE CONTINUATION SHEETS, WHICH MUST BE COMPLETED**

Site Number: 82-00553 Address: 619 W 6<sup>th</sup> St City: Davenport County: Scott District Number: 82-00027

• **Statement of Significance**

**A) Applicable National Register Criteria:** Mark your opinion of eligibility after applying relevant National Register criteria

Criterion A: Property is associated with significant events. ☒ Yes ☐ No ☐ More research recommended  
Criterion B: Property is associated with the lives of significant persons. ☐ Yes ☒ No ☐ More research recommended  
Criterion C: Property has distinctive architectural characteristics. ☒ Yes ☐ No ☐ More research recommended  
Criterion D: Property yields significant information in archaeology/history. ☐ Yes ☐ No ☐ More research recommended

**B) Special criteria considerations:** Mark any special considerations; leave blank if none

☐ A: Owned by a religious institution or used for religious purposes. ☐ E: A reconstructed building, object, or structure.  
☐ B: Removed from its original location. ☐ F: A commemorative property.  
☐ C: A birthplace or grave. ☐ G: Property less than 50 years of age or  
☐ D: A cemetery achieved significance within the past 50 years.

**C) Areas of significance**

Enter categories from instructions

Community development / Social history

Architecture

**D) Period(s) of significance**

\_\_\_\_\_  
\_\_\_\_\_

**E) Significant dates**

Construction date

c. 1867 ☒ check if circa or estimated date

Other dates, including renovations

c. 1898

**F) Significant person**

Complete if Criterion B is marked above

\_\_\_\_\_  
\_\_\_\_\_

**G) Cultural affiliation**

Complete if Criterion D is marked above

\_\_\_\_\_  
\_\_\_\_\_

**H) Architect/Builder**

Architect

\_\_\_\_\_  
Builder/contractor

**I) Narrative statement of significance** ☒ SEE CONTINUATION SHEETS, WHICH MUST BE COMPLETED

• **Bibliography** ☒ See continuation sheets for the list of research sources used in preparing this form

• **Geographic Data** Optional UTM references ☐ See continuation sheet for additional UTM or comments

Zone	Easting	Northing	NAD	Zone	Easting	Northing	NAD
1	_____	_____	_____	2	_____	_____	_____
3	_____	_____	_____	4	_____	_____	_____

• **Form Preparation**

Name and Title: Ryan Rusnak, Planner III Date: 11/22/2016  
Organization/firm: Davenport Historic Preservation Commission E-mail: rrusnak@ci.davenport.ia.us  
Street address: City Hall, 226 W. 4<sup>th</sup> Street Telephone: 563-888-2022  
City or Town: Davenport State: Iowa Zip code: 52801

• **ADDITIONAL DOCUMENTATION** Submit the following items with the completed form

**A) For all properties, attach the following, as specified in the Iowa Site Inventory Form Instructions:**

1. Map of property's location within the community.
2. Glossy color 4x6 photos labeled on back with property/building name, address, date taken, view shown, and unique photo number.
3. Photo key showing each photo number on a map and/or floor plan, using arrows next to each photo number to indicate the location and directional view of each photograph.
4. Site plan of buildings/structures on site, identifying boundaries, public roads, and building/structure footprints.

**B) For State Historic Tax Credit Part 1 Applications, historic districts and farmsteads, and barns:**

See lists of special requirements and attachments in the Iowa Site Inventory Form Instructions.

**State Historic Preservation Office (SHPO) Use Only Below This Line**

The SHPO has reviewed the Site Inventory and concurs with above survey opinion on National Register eligibility:

☐ Yes ☐ No ☐ More research recommended  
☐ This is a locally designated property or part of a locally designated district.

Comments: \_\_\_\_\_

SHPO authorized signature: \_\_\_\_\_ Date: \_\_\_\_\_



**Iowa Site Inventory Form**  
**State Historic Preservation Office**  
**Continuation Sheet**

Site Number: 82-00553  
 Related District Number: 82-00027

Page 1

Techentin – Best House	Scott
Name of Property	County
619 W 6 <sup>th</sup> St	Davenport
Address	City

This Iowa Site Inventory form has been prepared to supplement and document research for the amended Hamburg Historic District nomination project. Research was completed in 2014-16 by Ryan Rusnak, Rebecca Lawin McCarley, interns with the City of Davenport, and members of the Davenport Historic Preservation Commission. Research was reviewed by Rebecca Lawin McCarley and incorporated into the amended nomination with the information on the table below. The table below summarizes the research and architectural notes for this property. Additional information and final determinations of eligibility may also be found in the amended NRHP nomination (McCarley 2016). This project was funded by a FY2015 Historic Resource Development Program grant, through the State Historical Society of Iowa, with matching funds and staff hours contributed by the City of Davenport.

Address State #, Map #, FS # 2016 district status 1983 district status	Historic Name	significant date/s architectural style/type	Materials of walls, foundations, roof
	<i>History of property (owners/residents, census data including birthplace of self (and parents), Sanborn map info), Current use</i>		<i>Architectural data (architect/builder, features, modifications), Garage data</i>
<b>619 W 6th St</b>  State #82-00553  Map #039 Field Site #A-26 Parcel #G0052-15  Updated district status: 1 contributing building (A, C)  1983 NRHP status: Contributing	<b>Techentin-Best House</b>	c.1867, c.1898 Italianate /Queen Anne (2 story)	Walls: brick (solid) Foundation: brick / concrete Roof: hip roof - asphalt shingles
	c.1867 - brick house built for Henry Techentin; 1868-1873 - Henry and Mina (Hageboeck) Techentin (wholesale / retail saddle, harness and collar manufacturer) - moved to 714 W. 6th; 1873-1881 - Charles and Louise Beiderbecke (grocer) (boyhood home of Bix) 1880 census: Beiderbecke, Charles (44, grocer) - born in Germany - Prussia (Germany - Prussia, Germany - Prussia); wife: Louise (40) - born in Germany - Hamburg (Germany - Hamburg, Germany - Hamburg) 1881-1897- Louis Philip and Louise Karoline Best (Davenport Syrup Refinery); May 1897 - Karoline died; c.1898 - west section built/remodeled; Jan 1899 - married Clara Louise Krause 1910 Sanborn map: house - 2 story - extant 1910 census: vacant - born in - 1899-1908 - Louis Philip and Clara Louise Best (L.P.: Davenport Foundry & Machine Co; C.L.: tres of Robert Krause Co - gents furnishings); 1908-1911 - various owners; 1911-1920 - John and Christine Schamberg 1922-1955 - owned by Anna Hennings - used as rental, son Chester lived here in one unit - three units in 1945; 1955-1960s - various owners - rental 1956 Sanborn map: house - 2 story - extant Current use: single family house - owner occupied		Architect/builder: - Porch: entry hood - low arch with brackets Windows: 1/1 wood windows - segmental arch brick lintels Architectural details: round corner tower, added decorative gable, dormer, decorative windows Modifications: Historic: c.1898 - one story west side addition replaced with current two-story section with front corner tower, gable likely added on house; Non-historic: - Garage: none Other site features: -

The Techentin-Best House is noted as contributing historically under Criterion A and C within the revised boundary for the Hamburg Historic District in Davenport. The house was previously noted as contributing in the original Hamburg Historic District in 1983.

**Iowa Site Inventory Form**  
**State Historic Preservation Office**  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 2

Techentin – Best House	Scott
Name of Property	County
619 W 6 <sup>th</sup> St	Davenport
Address	City

**Bibliography**

Bowers, Martha H. "Historical and Architectural Resources of Davenport, Iowa," Multiple Resource Application, National Register of Historic Places nomination form. Dennett, Muessig & Associates, Iowa City, Iowa. Revised July 1983. Listed on May 29, 1984.

Bowers, Martha H. "Hamburg Historic District," part of Historical and Architectural Resources of Davenport, Iowa, Multiple Resource Application, National Register of Historic Places nomination form. Dennett, Muessig & Associates, Iowa City, Iowa. January 1982. Listed on May 5, 1983.

Building permits. Building Department, City of Davenport, Public Works, 1200 E. 46<sup>th</sup> Street, Davenport, Iowa.

Census records, federal and Iowa. Researched online through Ancestry.com.

City directories, Davenport, Iowa. Special Collections, Davenport Public Library, Davenport, Iowa, and also online through Ancestry.com.

Deed and transfer book records. Auditor's Office and Recorder's Office, Scott County Administration Building, Davenport, Iowa.

Gold Coast home tour brochures. In collection of Marion Meginnis, Davenport, Iowa.

McCarley, Rebecca Lawin. "Hamburg Historic District (amendment, increase, decrease)," National Register of Historic Places nomination form. SPARK Consulting Davenport, Iowa. Draft nomination, April 2016.

Oszuscik, Philippe. "A History of the Architecture and Urbanization of Nineteenth Century Davenport, Iowa." Ph.D. Dissertation, University of Iowa, 1979.

Sanborn Map Company. "Davenport, Iowa," fire insurance maps. New York: Sanborn Map Company, 1886, 1892, 1910, 1956.

Svendsen, Marlys and Martha H. Bowers. *Davenport: Where the Mississippi Runs West*. Davenport: Department of Community Development, 1982.

# Iowa Site Inventory Form

State Historic Preservation Office  
Continuation Sheet

Site Number: 82-00553  
Related District Number: 82-00027

Page 3

Techentin – Best House

Name of Property

619 W 6<sup>th</sup> St

Address

Scott

County

Davenport

City

## Location map



Field site numbers, initial coding by date: Z99 - built by 1930 Z99 - built since 1930 Z99 - moved since 1930  
(Hamburg Historic District - 1982 nomination - period of significance c.1848-c.1932)

0 100 200 400 Feet





**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 5

Techentin – Best House  
Name of Property

Scott  
County


619 W 6<sup>th</sup> St  
Address

Davenport  
City

**Site plan (from Davenport GIS)**



 619 West 6th Street  
 Buildings

0 5 10 20 Feet  


2014 Aerial Photograph



**State Historic Preservation Office**

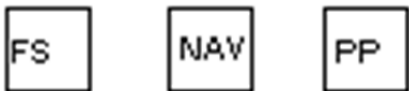
Related District Number: 82-00027

Page 6

Name of Property	County
------------------	--------

Address	City
---------	------

**Building plan (from assessor's website)**



## Historic images

**None identified during this project**



**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 7

Techentin – Best House

Name of Property

Scott

County

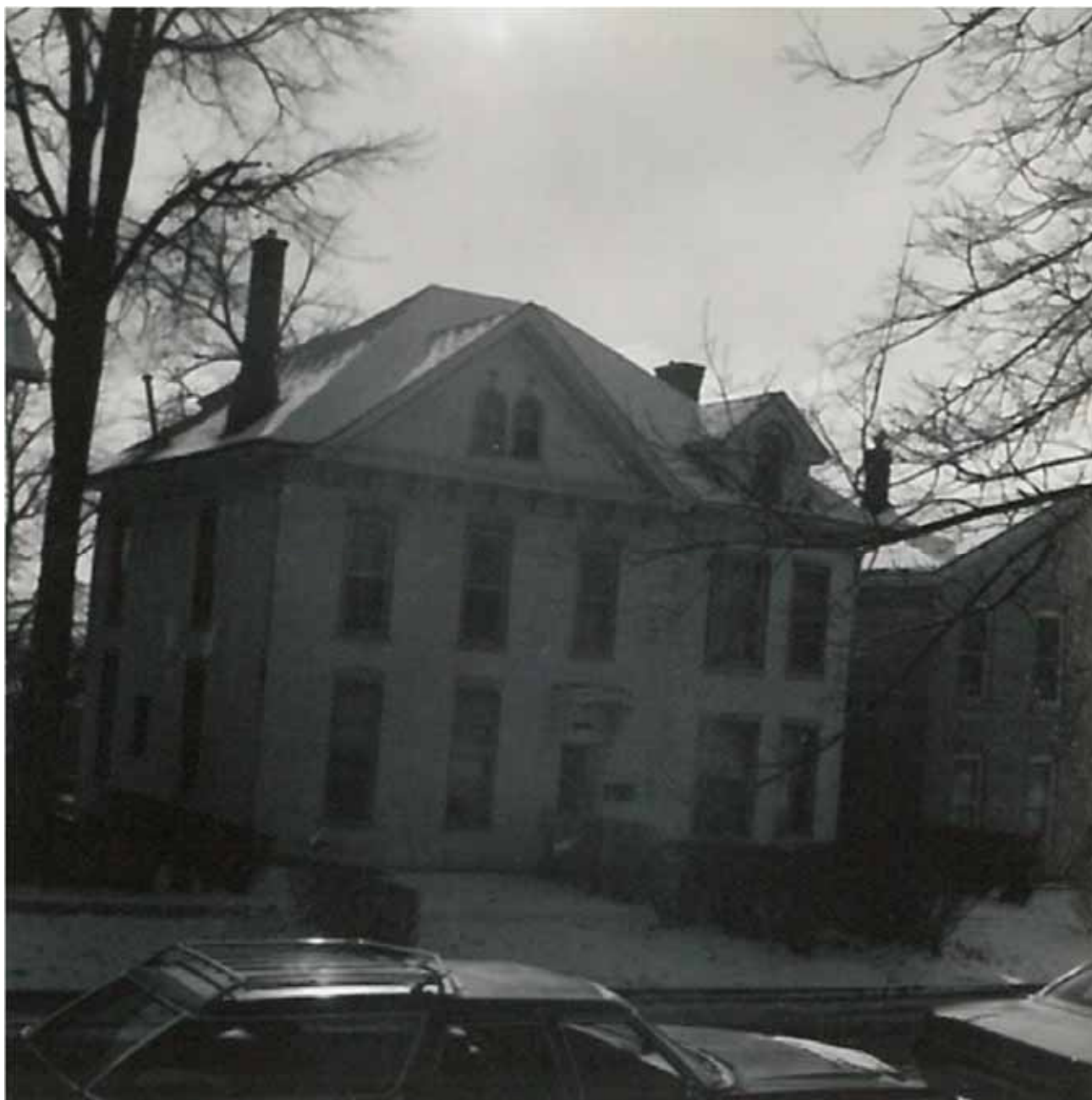
619 W 6<sup>th</sup> St

Address

Davenport

City

**Photograph from 1981-82 survey/nomination project**



**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 8

Techentin – Best House

Name of Property

Scott

County

619 W 6<sup>th</sup> St

Address

Davenport

City

**Digital photographs**



**Photograph 82-00553-001 - House, looking southwest (April 2015)**

**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 9

Techentin – Best House

Name of Property

Scott

County

619 W 6<sup>th</sup> St

Address

Davenport

City



**Photograph 82-00553-002 - House, looking southeast (April 2015)**



**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 10

Techentin – Best House

Name of Property

Scott

County

619 W 6<sup>th</sup> St

Address

Davenport

City



**Photograph 82-00553-003 - House, looking northwest (April 2015)**

**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 11

Techentin – Best House

Name of Property

Scott

County

619 W 6<sup>th</sup> St

Address

Davenport

City



**Photograph 82-00553-004 - Outbuilding, looking northwest (April 2015)**

**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-00553  
Related District Number: 82-00027

Page 12

Techentin – Best House

Name of Property

Scott

County

619 W 6<sup>th</sup> St

Address

Davenport

City



**Photograph 82-00553-005 - Outbuilding, looking northwest (April 2015)**



City of Davenport  
Historic Preservation Commission

Department: DNS  
Contact Info: Laura Berkley, 563-888-3553

**Date**  
**9/8/2020**

**Subject:**

COA20-14: 2nd Floor rear stair replacement, at 612 W. 8th Street. The Elsie (Zoeckler) Eggers House is located in the Local Hamburg District. Eddie Terrell, petitioner. [Ward 3]

**Recommendation:**

Staff recommends approval of COA20-14 in accordance with submitted documentation.

**Background:**

The petitioner would like to replace the stairs to the 2nd floor in the back of the home with in-kind treated wood. The dimensions can be found in the application, and match the existing stairs.

**ATTACHMENTS:**

Type	Description
▣ Backup Material	Application
▣ Backup Material	Inventory Sheet

**REVIEWERS:**

Department	Reviewer	Action	Date
City Clerk	Berkley, Laura	Approved	9/3/2020 - 4:11 PM



Complete application can be emailed to [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us)

**Property Address\***

**\*If no property address, please submit a legal description of the property.**

**Applicant (Primary Contact)**

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

*Application Form Type:*

**Plan and Zoning Commission**

Zoning Map Amendment (Rezoning)  
Planned Unit Development  
Zoning Ordinance Text Amendment  
Right-of-way or Easement Vacation  
Voluntary Annexation

**Owner** (if different from Applicant)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

**Zoning Board of Adjustment**

Zoning Appeal  
Special Use  
Hardship Variance

**Engineer** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

**Design Review Board**

Design Approval  
Demolition Request in the Downtown  
Demolition Request in the Village of  
East Davenport

**Architect** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

**Historic Preservation Commission**

Certificate of Appropriateness  
Landmark Nomination  
Demolition Request

**Administrative**

Administrative Exception  
Health Services and Congregate  
Living Permit

**Attorney** (if applicable)

Name:  
Company:  
Address:  
City/State/Zip:  
Phone:  
Email:

## Historic Resource:

Local Hamburg Historic District

Iowa Soldier's Orphans' Historic District

Marycrest College Historic District

Individually Listed Local Historic Landmark

**Not sure if you have a Historic Resource?** You can click [here](#) to access the City's GIS Map. Click the layers icon toward the top right of the page. Click the Planning Layers dropdown. Turn the Historic Resources layer on by checking the box.

Historic Resources requiring a Certificate of Appropriateness are mapped with a  or .

If you are unsure, please contact the Community Planning and Economic Development staff at (563) 326-7765 or [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) and we can help you.

## When is a certificate of appropriateness required?

Prior to the commencement of the work.

## What type of activity requires the approval of a certificate of appropriateness?

Any activity requiring a building or sign permit, except demolition, that would change the exterior architectural appearance of a structure. Examples include new construction, exterior alterations, relocations, reconstructions and infill development.

## Submittal requirements

- Please contact Planning staff at (563) 326-7765 or [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) so we can help you determine what exactly is required to be submitted.
- Incomplete applications will not be accepted.

### Submittal requirements for all types of requests:

- The completed application form.
- A work plan that accurately and completely describes the work to be done.
- Color digital photographs depicting the building elevations and proposed construction.

### Submittal requirements for specific types of requests:

#### Minor alterations to existing buildings and new and replacement signs (all of the above and):

- Specifications, including dimensions, material used and color of the material.
- A rendering of the proposed alteration as depicted on the existing building.
- Samples of the materials, including the color, along with scaled, accurately colored elevations for any proposed sign and/or sign package.

#### Minor additions, site improvements and outdoor storage areas (all of the above and):

- A dimensioned site plan, including the locations of any proposed or existing buildings on the subject parcel and on surrounding parcels.
- A preliminary grading plan showing before and after grades at two-foot contour intervals, where deemed necessary by the development official.
- Outdoor storage areas shall be reflected in the elevation drawings submitted and shall show their relationship to the building elevations as well as the materials and treatment proposed that would accurately reflect the screening of the storage areas.
- A landscape plan.

Major additions and new buildings (all of the above and):

- Reproductions of building or site information found in the historical surveys if applicable
- A verifiable legal description, or a land survey.
- A map showing the existing topography of other properties at two-foot contour intervals, extending one hundred feet from the subject parcel.
- Elevation drawings, in color and drawn to scale, of the front, sides, rear, and roof lines of all proposed buildings or structures, illustrating the appearance and treatment of required screening elements for roof-mounted equipment, where deemed necessary by the development official.
- A materials board containing samples of each type of exterior building materials.

**Formal Procedure**

(1) Application:

- Prior to submission of the application, the applicant shall correspond with Planning staff to discuss the request, potential alternatives and the process.
- The submission of the application does not constitute official acceptance by the City of Davenport. Planning staff will review the application for completeness and notify the applicant that the application has been accepted or additional information is required. Inaccurate or incomplete applications may result in delay of required public meetings.

(2) Historic Preservation consideration of the request:

- Only work described in the application may be approved by the Commission.
- If the Commission determines there is insufficient information to make a proper judgment on the application, it may continue the application as long a period of 60 days has not elapsed from an accepted application. This time period does not apply if the applicant requests the continuance.

(3) After the Historic Preservation Commission's decision:

- If approved, a certificate of appropriateness does not constitute a City permit or license and does vest against any other land development regulation or regulatory approval. You will need to contact Davenport Public Works and other regulatory agencies regarding permits and/or licenses.
- If approved, a certificate of appropriateness will expire one year from the date of approval unless a building permit is obtained within such period. The Zoning Administrator may grant an extension for a period of validity longer than one year. An applicant may apply in writing for an extension of time at any time prior to the date of expiration.
- The applicant may appeal the Historic Preservation Commission's determination to the City Council. A written appeal along with payment of \$75.00 must be submitted to the Zoning Administrator within thirty calendar days of the Historic Preservation Commission's decision.

Applicant:

Date:

By typing your name, you acknowledge and agree to the aforementioned submittal requirements and formal procedure and that you must be present at scheduled meetings.

Received by:

Date:

Planning staff

Date of the Public Meeting:

Meetings are held in City Hall Council Chambers located at 226 West 4<sup>th</sup> Street, Davenport, Iowa.

### ***Work Plan***

Please describe the work being performed. Please note that only work described in the application may be approved by the Board.

Add additional pages in needed.

# HPC Calendar 2020

## Historic Preservation Commission

### Local Landmark Nominations

#### Submittal Deadline (5 PM)

#### Meeting (5 PM)

11/29/2019	1/14/2020
12/27/2019	2/11/2020
1/24/2020	3/10/2020
2/28/2020	4/14/2020
3/27/2020	5/12/2020
4/24/2020	6/9/2020
5/22/2020	7/7/2020
6/26/2020	8/11/2020
7/24/2020	9/8/2020
8/28/2020	10/13/2020
9/25/2020	11/10/2020
10/23/2020	12/8/2020

### All Other Applications

1/3/2020	1/14/2020
1/31/2020	2/11/2020
2/28/2020	3/10/2020
4/3/2020	4/14/2020
5/1/2020	5/12/2020
5/29/2020	6/9/2020
6/26/2020	7/7/2020
7/31/2020	8/11/2020
8/28/2020	9/8/2020
10/2/2020	10/13/2020
10/30/2020	11/10/2020
11/27/2020	12/8/2020

Location/Time subject to change

Contact [planning@ci.davenport.ia.us](mailto:planning@ci.davenport.ia.us) or 563-326-7765 to confirm meeting date/time/location

#### Application Due:

#### Meeting Appearance:

Time:

5:00 PM

5:00 PM

Location:

Community Planning

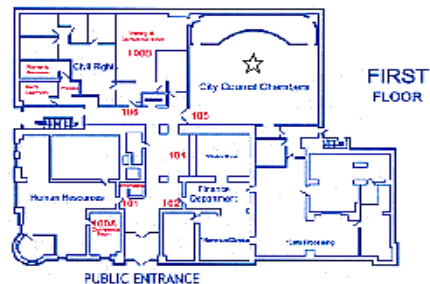
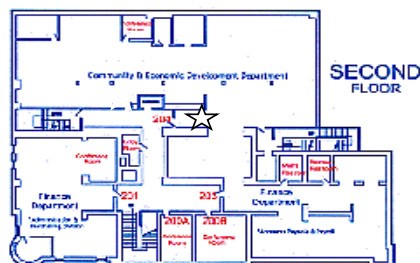
City Council Chambers

Second Floor, City Hall

First Floor, City Hall

(see below)

(see below)



City Hall is located at 226 W 4th St, Davenport IA 52801



# Iowa Site Inventory Form

## State Historic Preservation Office

(July 2014)

State Inventory Number: 82-00697 ☐ New ☒ Supplemental

9-Digit SHPO Review & Compliance (R&C) Number: \_\_\_\_\_

☐ Non-extant Year: \_\_\_\_\_

**Read the Iowa Site Inventory Form Instructions carefully, to ensure accuracy and completeness before completing this form. The instructions are available on our website: <http://www.iowahistory.org/historic-preservation/statewide-inventory-and-collections/iowa-site-inventory-form.html>**

### • Property Name

A) Historic name: Elise (Zoeckler) Eggers House

B) Other names: Field site #G-09, NRHP Map #146

### • Location

A) Street address: 612 W 8<sup>th</sup> St

B) City or town: Davenport (☐ Vicinity) County: Scott

C) Legal description:

Rural: Township Name: \_\_\_\_\_ Township No.: \_\_\_\_\_ Range No.: \_\_\_\_\_ Section: \_\_\_\_\_ Quarter: \_\_\_\_\_ of Quarter: \_\_\_\_\_

Urban: Subdivision: Forrest and Dillon's Addition Block(s): 8 Lot(s): west 41 feet of the east 51 feet of 3

### • Classification

**A) Property category:** *Check only one*

- ☒ Building(s)  
☐ District  
☐ Site  
☐ Structure  
☐ Object

**B) Number of resources (within property):**

*If eligible property, enter number of:*

Contributing Noncontributing

Buildings 2

Sites \_\_\_\_\_

Structures \_\_\_\_\_

Objects \_\_\_\_\_

**Total** 2

*If non-eligible property, enter number of:*

Buildings \_\_\_\_\_

Sites \_\_\_\_\_

Structures \_\_\_\_\_

Objects \_\_\_\_\_

**Total** \_\_\_\_\_

**C) For properties listed in the National Register:**

National Register status: ☒ Listed ☐ De-listed ☐ NHL ☐ NPS DOE

**D) For properties within a historic district:**

- ☒ Property contributes to a National Register or local certified historic district.  
☐ Property contributes to a potential historic district, based on professional historic/architectural survey and evaluation.  
☐ Property *does not* contribute to the historic district in which it is located.

Historic district name: Hamburg Historic District Historic district site inventory number: 82-00027

**E) Name of related project report or multiple property study, if applicable:**

MPD title

Historical Architectural Data Base #

### • Function or Use *Enter categories (codes and terms) from the Iowa Site Inventory Form Instructions*

**A) Historic functions**

01A01: Domestic / residence

**B) Current functions**

01A01: Domestic / residence

### • Description *Enter categories (codes and terms) from the Iowa Site Inventory Form Instructions*

**A) Architectural classification**

06C: Classic Revival

**B) Materials**

Foundation (visible exterior): 04: Stone

Walls (visible exterior): 05E: Aluminum

Roof: 08A: Asphalt shingles

Other: \_\_\_\_\_

**C) Narrative description** ☒ **SEE CONTINUATION SHEETS, WHICH MUST BE COMPLETED**

Site Number: 82-06970 Address: 612 W 8<sup>th</sup> St City: Davenport County: Scott District Number: 82-00027

• **Statement of Significance**

**A) Applicable National Register Criteria:** Mark your opinion of eligibility after applying relevant National Register criteria

Criterion A: Property is associated with significant events.

☐ Yes ☒ No ☐ More research recommended

Criterion B: Property is associated with the lives of significant persons.

☐ Yes ☒ No ☐ More research recommended

Criterion C: Property has distinctive architectural characteristics.

☐ Yes ☒ No ☐ More research recommended

Criterion D: Property yields significant information in archaeology/history.

☐ Yes ☐ No ☐ More research recommended

**B) Special criteria considerations:** Mark any special considerations; leave blank if none

☐ A: Owned by a religious institution or used for religious purposes.

☐ E: A reconstructed building, object, or structure.

☐ B: Removed from its original location.

☐ F: A commemorative property.

☐ C: A birthplace or grave.

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

☐ D: A cemetery

**C) Areas of significance**

Enter categories from instructions

Community development / Social history

**D) Period(s) of significance**

**E) Significant dates**

Construction date

c. 1899 ☒ check if circa or estimated date

Other dates, including renovations

**F) Significant person**

Complete if Criterion B is marked above

**G) Cultural affiliation**

Complete if Criterion D is marked above

**H) Architect/Builder**

Architect

Builder/contractor

**I) Narrative statement of significance** ☒ SEE CONTINUATION SHEETS, WHICH MUST BE COMPLETED

• **Bibliography** ☒ See continuation sheets for the list of research sources used in preparing this form

• **Geographic Data** Optional UTM references ☐ See continuation sheet for additional UTM or comments

Zone	Easting	Northing	NAD	Zone	Easting	Northing	NAD
1				2			
3				4			

• **Form Preparation**

Name and Title: Ryan Rusnak, Planner III

Date: 11/17/2016

Organization/firm: Davenport Historic Preservation Commission

E-mail: rrusnak@ci.davenport.ia.us

Street address: City Hall, 226 W. 4<sup>th</sup> Street

Telephone: 563-888-2022

City or Town: Davenport

State: Iowa

Zip code: 52801

• **ADDITIONAL DOCUMENTATION** Submit the following items with the completed form

**A) For all properties, attach the following, as specified in the Iowa Site Inventory Form Instructions:**

1. Map of property's location within the community.

2. Glossy color 4x6 photos labeled on back with property/building name, address, date taken, view shown, and unique photo number.

3. Photo key showing each photo number on a map and/or floor plan, using arrows next to each photo number to indicate the location and directional view of each photograph.

4. Site plan of buildings/structures on site, identifying boundaries, public roads, and building/structure footprints.

**B) For State Historic Tax Credit Part 1 Applications, historic districts and farmsteads, and barns:**

See lists of special requirements and attachments in the Iowa Site Inventory Form Instructions.

**State Historic Preservation Office (SHPO) Use Only Below This Line**

The SHPO has reviewed the Site Inventory and concurs with above survey opinion on National Register eligibility:

☐ Yes ☐ No ☐ More research recommended

☐ This is a locally designated property or part of a locally designated district.

Comments:

SHPO authorized signature:

Date:

**Iowa Site Inventory Form**  
**State Historic Preservation Office**  
**Continuation Sheet**

Site Number: 82-06970  
 Related District Number: 82-00027

Page 1

Elise (Zoeckler) Eggers House	Scott
Name of Property	County
612 W 8 <sup>th</sup> St	Davenport
Address	City

This Iowa Site Inventory form has been prepared to supplement and document research for the amended Hamburg Historic District nomination project. Research was completed in 2014-16 by Ryan Rusnak, Rebecca Lawin McCarley, interns with the City of Davenport, and members of the Davenport Historic Preservation Commission. Research was reviewed by Rebecca Lawin McCarley and incorporated into the amended nomination with the information on the table below. The table below summarizes the research and architectural notes for this property. Additional information and final determinations of eligibility may also be found in the amended NRHP nomination (McCarley 2016). This project was funded by a FY2015 Historic Resource Development Program grant, through the State Historical Society of Iowa, with matching funds and staff hours contributed by the City of Davenport.

Address State #, Map #, FS # 2016 district status 1983 district status	Historic Name	significant date/s architectural style/type	Materials of walls, foundations, roof
	<i>History of property (owners/residents, census data including birthplace of self (and parents), Sanborn map info), Current use</i>		<i>Architectural data (architect/builder, features, modifications), Garage data</i>
612 W 8th St  State #82-00697  Map #146 Field Site #G-09 Parcel #G0045-14  Updated district status: 2 non-contributing buildings  1983 NRHP status: Contributing	<b>Elise (Zoeckler) Eggers House</b>  (earlier one-story house on lot) c.1899-1906 - Elise (Eliza) Eggers (widow Charles F.) (appears sister of John L. Zoeckler at 606), also daughter Bertha 1910 Sanborn map: house - 2 story - extant 1910 census: Eggers, Bertha (55, single) - born in Germany (Germany, Germany) 1906-1912 - Bertha Eggers; 1912-1930 - Mervyn J. and Marie Howe (supt for Davenport Locomotive Works); 1930-1936 - Marie Howe (widow); 1937-1940 - Ann L. Bone (hostess) 1940-1950 - George E. and Elmora E. Bunker (machinist) - lived on 2nd, rented 1st unit; 1950-1953 - owned by Minnie E. Pegelow - used as rental; 1950-1960s - various owners - used as rental - two units 1956 Sanborn map: house (2 units) - 2 story - extant Current use: duplex	c.1899 Classical Revival? (2 story)	Walls: frame - aluminum Foundation: stone (stucco) Roof: gable-front - asphalt shingles  Architect/builder: - Porch: none (not on maps) Windows: 1/1 wood windows Architectural details: two-story bay window Modifications: Historic: -; Non-historic: 1981 - aluminum siding; c.1990s - roofline/gable modified Garage: detached - one car Date: c.1962 Walls: frame - wide wood Foundation: concrete block Roof: gable-front - asphalt shingles  Other site features: -

**Narrative Statement of Significance**

The Elise (Zoeckler) Eggers House and outbuilding noted are as non-contributing historically within the revised boundary for the Hamburg Historic District in Davenport. The house was previously noted as contributing in the original Hamburg Historic District in 1983. The outbuilding was previously noted as non-contributing or neutral in the original Hamburg Historic District in 1983.

**Iowa Site Inventory Form**  
**State Historic Preservation Office**  
**Continuation Sheet**

Site Number: 82-06970  
Related District Number: 82-00027

Page 2

<u>Elise (Zoeckler) Eggers House</u>	<u>Scott</u>
Name of Property	County
<u>612 W 8<sup>th</sup> St</u>	<u>Davenport</u>
Address	City

**Bibliography**

Bowers, Martha H. "Historical and Architectural Resources of Davenport, Iowa," Multiple Resource Application, National Register of Historic Places nomination form. Dennett, Muessig & Associates, Iowa City, Iowa. Revised July 1983. Listed on May 29, 1984.

Bowers, Martha H. "Hamburg Historic District," part of Historical and Architectural Resources of Davenport, Iowa, Multiple Resource Application, National Register of Historic Places nomination form. Dennett, Muessig & Associates, Iowa City, Iowa. January 1982. Listed on May 5, 1983.

Building permits. Building Department, City of Davenport, Public Works, 1200 E. 46<sup>th</sup> Street, Davenport, Iowa.

Census records, federal and Iowa. Researched online through Ancestry.com.

City directories, Davenport, Iowa. Special Collections, Davenport Public Library, Davenport, Iowa, and also online through Ancestry.com.

Deed and transfer book records. Auditor's Office and Recorder's Office, Scott County Administration Building, Davenport, Iowa.

Gold Coast home tour brochures. In collection of Marion Meginnis, Davenport, Iowa.

McCarley, Rebecca Lawin. "Hamburg Historic District (amendment, increase, decrease)," National Register of Historic Places nomination form. SPARK Consulting Davenport, Iowa. Draft nomination, April 2016.

Oszuscik, Philippe. "A History of the Architecture and Urbanization of Nineteenth Century Davenport, Iowa." Ph.D. Dissertation, University of Iowa, 1979.

Sanborn Map Company. "Davenport, Iowa," fire insurance maps. New York: Sanborn Map Company, 1886, 1892, 1910, 1956.

Svendsen, Marlys and Martha H. Bowers. *Davenport: Where the Mississippi Runs West*. Davenport: Department of Community Development, 1982.

# Iowa Site Inventory Form

State Historic Preservation Office  
Continuation Sheet

Site Number: 82-06970  
Related District Number: 82-00027

Page 3

Elise (Zoeckler) Eggers House

Name of Property

Scott

County

612 W 8<sup>th</sup> St

Address

Davenport

City

## Location map



Field site numbers, initial coding by date: Z99 - built by 1930 Z99 - built since 1930 Z99 - moved since 1930  
(Hamburg Historic District - 1982 nomination - period of significance c.1848-c.1932)

0 100 200 400 Feet





**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-06970  
Related District Number: 82-00027

Page 5

Elise (Zoeckler) Eggers House  
Name of Property

612 W 8<sup>th</sup> St  
Address

Scott  
County

Davenport  
City

**Site plan (from Davenport GIS)**



 612 West 8th Street  
 Buildings

0 5 10 20 Feet  


2014 Aerial Photograph



**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-06970  
Related District Number: 82-00027

Page 6

Elise (Zoeckler) Eggers House

Scott

Name of Property

County

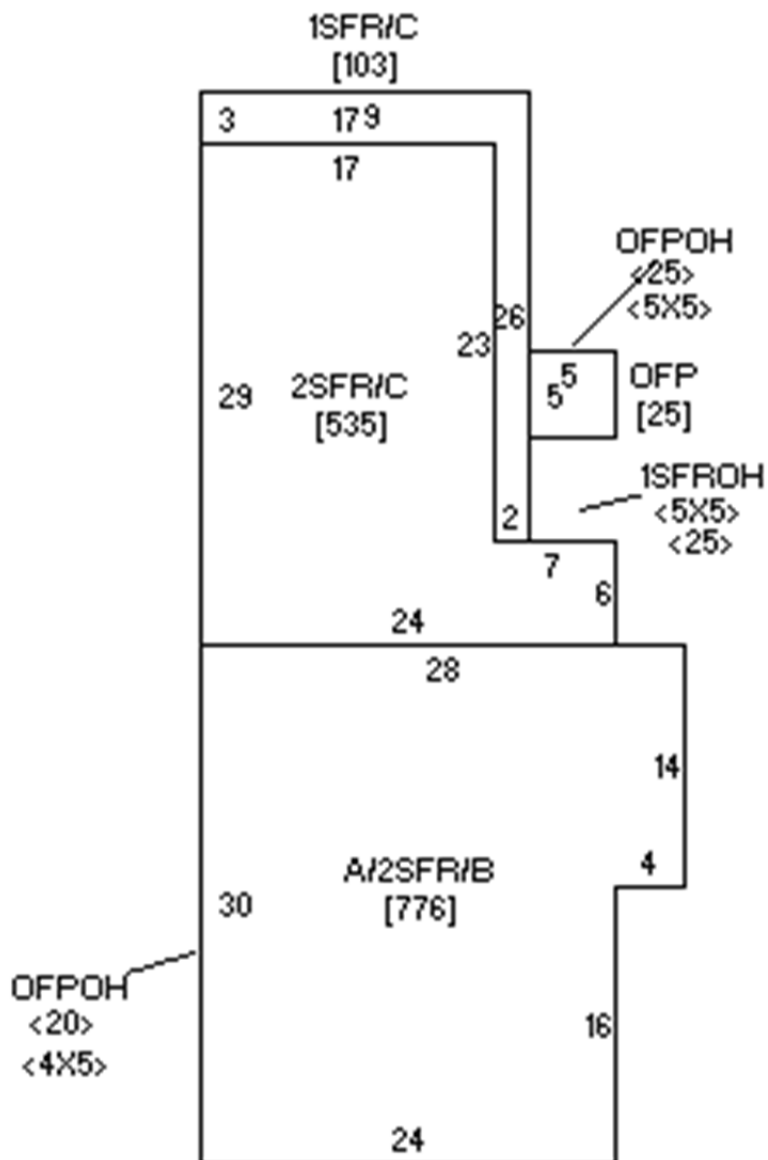
612 W 8<sup>th</sup> St

Davenport

Address

City

**Building plan (from assessor's website)**



**Historic images**

None identified during this project

**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-06970  
Related District Number: 82-00027

Page 7

Elise (Zoeckler) Eggers House

Name of Property

Scott

County

612 W 8<sup>th</sup> St

Address

Davenport

City

**Photograph from 1981-82 survey/nomination project**





**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-06970  
Related District Number: 82-00027

Page 8

Elise (Zoeckler) Eggers House

Name of Property

Scott

County

612 W 8<sup>th</sup> St

Address

Davenport

City

**Digital photographs**



**Photograph 82-06970-001 - House, looking northeast (April 2015)**

**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-06970  
Related District Number: 82-00027

Page 9

Elise (Zoeckler) Eggers House

Name of Property

Scott

County

612 W 8<sup>th</sup> St

Address

Davenport

City



Photograph 82-06970-002 - House, looking southwest (April 2015)



**Iowa Site Inventory Form**  
State Historic Preservation Office  
**Continuation Sheet**

Site Number: 82-06970  
Related District Number: 82-00027

Page 10

Elise (Zoeckler) Eggers House

Name of Property

Scott

County

612 W 8<sup>th</sup> St

Address

Davenport

City



**Photograph 82-06970-003 - Outbuilding, looking southeast (April 2015)**

City of Davenport  
Historic Preservation Commission

Department: DNS  
Contact Info: Laura Berkley, 563-888-3553

**Date**  
**9/8/2020**

**Subject:**

NRHP20-02: Historic Preservation Commission review and provide a recommendation for the WOC Broadcasting Center at 805 Brady Street to be listed on the National Register of Historic Places. [Ward 3]

**THE NOMINATION FORM IS AVAILABLE FOR REVIEW IN THE COMMUNITY & ECONOMIC DEVELOPMENT DEPARTMENT, 2ND FLOOR OF CITY HALL.**

**Recommendation:**

Staff recommends that the Commission recommend the WOC Broadcasting Center property at 805 Brady Street be listed on the National Register of Historic Places because it achieves consistency with Criterion C - Architecture.

**Background:**

As a participant in the Certified Local Government Program, the Historic Preservation Commission is required to review and comment on proposed National Register nominations of properties within its jurisdiction.

**ATTACHMENTS:**

Type	Description
▢ Backup Material	Nomination
▢ Backup Material	Photo Set
▢ Backup Material	CLG Notification
▢ Backup Material	CLG Review Form
▢ Backup Material	Preservation Brief 17

**REVIEWERS:**

Department	Reviewer	Action	Date
City Clerk	Berkley, Laura	Approved	9/3/2020 - 4:23 PM

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name WOC Broadcasting Center

other names/site number KWQC TV6 Station

Name of Multiple Property Listing N/A

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

## 2. Location

street & number 805 Brady Street

☐

not for publication

city or town Davenport

☐

vicinity

state Iowa

county Scott

zip code 52803-5211

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this   x   nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property   x   meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:    national    statewide   x   local

Applicable National Register Criteria:    A    B   x   C    D

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

State Historical Society of Iowa

State or Federal agency/bureau or Tribal Government

In my opinion, the property    meets    does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

   entered in the National Register

   determined eligible for the National Register

   determined not eligible for the National Register

   removed from the National Register

   other (explain:)

Signature of the Keeper

Date of Action

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## 5. Classification

### Ownership of Property

(Check as many boxes as apply.)

- |                                     |                  |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private          |
| <input type="checkbox"/>            | public - Local   |
| <input type="checkbox"/>            | public - State   |
| <input type="checkbox"/>            | public - Federal |

### Category of Property

(Check only **one** box.)

- |                                     |             |
|-------------------------------------|-------------|
| <input checked="" type="checkbox"/> | building(s) |
| <input type="checkbox"/>            | district    |
| <input type="checkbox"/>            | site        |
| <input type="checkbox"/>            | structure   |
| <input type="checkbox"/>            | object      |

### Number of Resources within Property

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

Contributing	Noncontributing	
2	0	buildings
		site
		structure
		object
2	0	<b>Total</b>

Number of contributing resources previously listed in the National Register:

N/A

## 6. Function or Use

### Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE/Business/Office Building

### Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE/Business/Office Building

## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Modern Movement

### Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick

Stucco

roof: Synthetics/Vinyl

other:

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### Narrative Description

**Summary Paragraph** (Briefly describe the current, general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

The WOC Broadcasting Center (1963), now KWQC TV Station 6 is prominently sited on high ground to the north of downtown Davenport, Scott County, Iowa. The two-story low-profile Mid-Century Modern studio building fronts west onto Brady Street, a prominent and broad arterial. It is also largely emmeshed within the campus of the Palmer Chiropractic College, the institution that established the station. The key building stylistic features area an enframed west façade of cast panels, window bands, a steel cornice of ornamental chevrons and a full-height glassed lobby that provides the southwest corner entrance into the studio building. This lobby, modeled after the notable and long-lasting Four Seasons Restaurant of New York City combines sweeping balconied stairs, vertical wooden, glass, metal and light components with its piece de resistance, a three-sided perimeter of silver and gold beaded curtains that shimmer in the air currents of heating and cooling and serve as a prism as the sunlight rotates around the building. The south façade adds raised window bands, an open entry porch and an open covered way with a chevron roof profile that compliments the metal cornice design. Internally the basement houses what was a community room and a certified fallout shelter. The two levels of perimeter offices and hallways border the core studio and engineering spaces to the west and south. Atop the roof are found an array of satellite discs and other mechanical and broadcasting equipment. Just to the southeast, a two-story dark purple brick garage and office building dates from 1948 and is a remnant of the earliest period of studio operations. The building is publicly reached from its southwest corner and public parking is located south of the building. A former alleyway borders the studio to the east and lower level additional parking and additional access roads are to the east of the studio. The building is in very good condition, all seven aspects of historic integrity are present and are exceptionally well preserved, inside and out. Feeling and association are maintained through the building's continuity of its original use.

**Narrative Description** (Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable.)

**(Iowa SHPO Additional Instructions:** After the main **Narrative Description**, discuss any physical alterations since the period of significance under the subheading **Alterations**, and the seven aspects of integrity as it applies to the resource in a **Statement of Integrity** with each aspect discussed in its own paragraph.)

The WOC (now KWQC) Broadcast Center is prominently positioned atop the Brady Street Hill, long known as "Signal Hill" due to the presence of first the radio station and then radio-television broadcasting. The studio is located in the southeast corner of the Palmer College of Chiropractic complex. Situated on the east side of Brady Street, a key north/south running arterial (U.S. Highway 61, designated US 61 North in 1973 and as of 2010, U.S. Highway 61 Business North), the building, located on the crest of a high bluff, overlooks the Davenport downtown proper, that is located a quarter of a mile to the south. Also visible is the Mississippi River and the other Quad Cities (Rock Island and Moline, Illinois and Bettendorf, Iowa).



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Figure 1: Locational map showing building(s) location relative to Palmer College (Iowa Geographic Map Server, annotated with arrows, 2017)

The subject property consists of two buildings and 1.2 acres of land. The primary building is the 1963 broadcasting center, while the other, now termed the “garage,” was associated with the original demolished 1949 television studio. The parcel consists of a rectangular tract that steps up sharply from the east (Perry Street). The east one-third of the parcel consists of paved parking lots. An original alleyway follows the south side of the parcel from the southeast corner, then angles north and northwest behind the two buildings, continuing north. A substantial angled concrete retaining wall runs east of a row of parking spaces that align along the east side of this alley. The primary building occupies the northwest quadrant of the parcel. The 1949 building is centered on the south one-third of the parcel. Other structures on the property include a substantial transmission tower (195’ tall, completed in 1996, two dish antennae and a free-standing Brady Street sign. The listing boundary excludes the tower and the eastern parking lots. A few dish antennae are included adjacent to the garage. There is additional landscaped parking to the south of the main building, with driveway access off of Brady Street, from the southwest corner of the property.

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Figure 2: Parcel detail with the two buildings dated  
(Scott County Assessor, annotated with north arrow and green line nomination border, 2019 data)

For the purposes of this application, the primary building will be termed the studio, and the secondary building will be termed the garage. For a resources count, the two buildings will be significant, while all other lesser components (dish antennae, southwest corner entry sign, ground-level minor mechanicals) are not significant due to their construction dates. The sidewalk steps that lead to the studio's main entrance, and the planters along its west/Brady Street frontage, will be considered to be part of the studio building. The alleyway remains a public alleyway and is not a part of the subject parcel.

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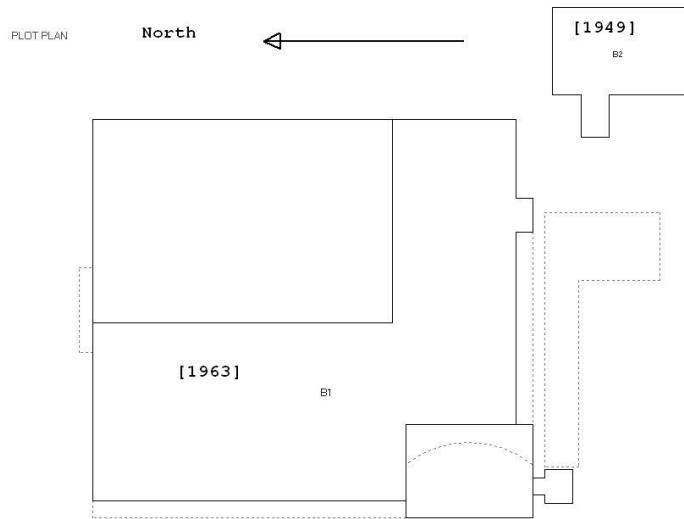


Figure 3: Plot sketch (Scott County Assessor, annotated, 2017)

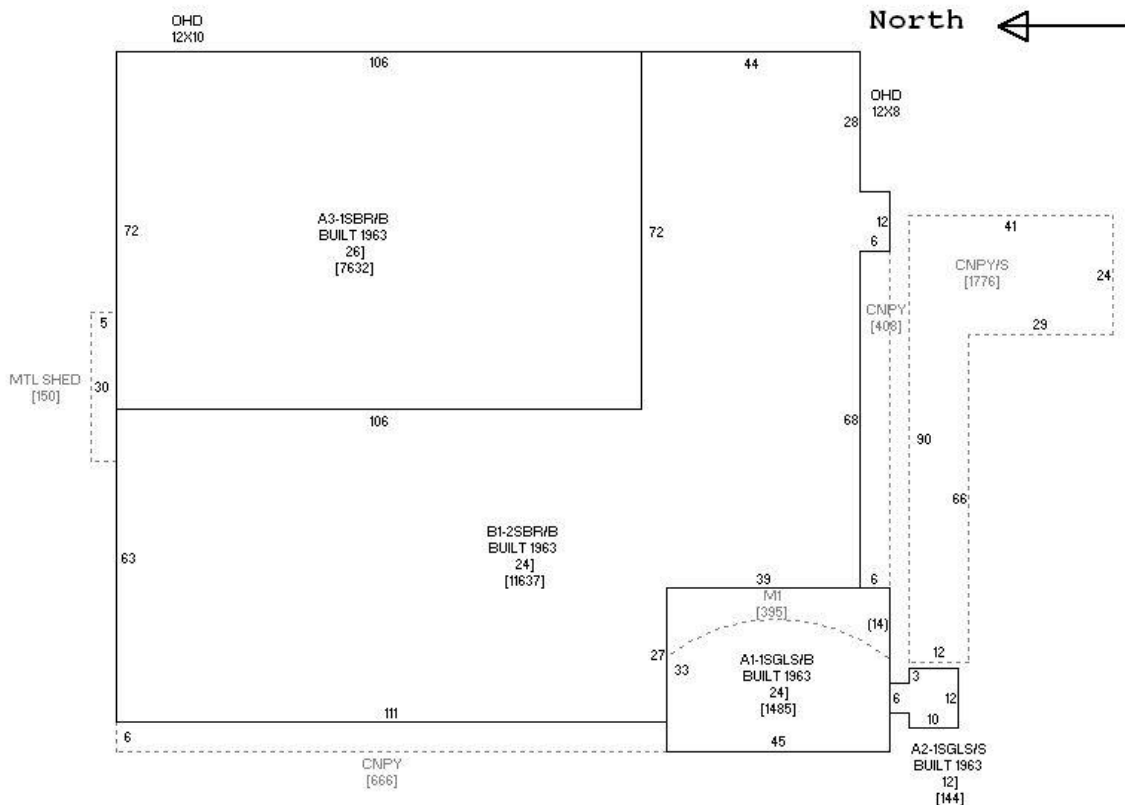


Figure 4: Studio sketch map (Scott County Assessor, annotated with north arrows, 2017)

The studio building is a two-story building with full basement, having a core footprint of 141 feet east/west and 150 feet north south. There is a full basement. The structural system is reinforced concrete with concrete block interior and curtain walls. The building is largely set at grade, save for the northwest corner and the west frontage. These step down with the west frontage having its foundation fronted with brick planters

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that stage down north to south in accordance with both the deep and declining grade of Brady Street. The building roof profile is minimally interrupted by the south stair penthouse, two antennae, and a few mechanical elements and dish antennae the majority of which are not visible from the ground level. The building massing, while low in profile, reflects the internal spatial arrangement, with the twin studio areas with their higher ceilings, resulting in a slightly higher roof level, by a few feet. The blank lower west and south walls indicate that lacking windows, any offices on these two frontages will house lower-ranked functions. The flat roof drains internally.

The building is Mid-Century Modern or modernistic in its design and this style is imparted on three frontages, the primary one facing south, the second primary façade fronting west, and a tertiary third façade fronting north. The overall architectural effect is for the building to step down its hillside setting, each successive key component appearing larger as the ground drops away. The glassed lobby frontage introduces a randomized mixing of vertical and horizontal lines, and the shorter glassed vestibule and entry terminate with a zig-zagging concrete step. The southern façade is a continuation of the same enframed wall patterning. The south façade is the most important and most visible, as it includes the main entrance and has a saw-tooth open portico arrayed across its frontage. A substantial porte cochere terminates this portico at its east end and projects southward above a circular drive. The fundamental stylistic components of the building are four-fold. First and foremost, the two main frontages have elevated aluminum and glass window bands and contrasting lower bands of concrete panels, vertical rectangles with exposed aggregate surfaces, that align with the window sets. These are recessed within a six-foot roof enframingent. Each window set consists of a square single light that is set above two rectangular hopper windows. All glass is dark-tinted. The second key feature is a projecting aluminum framed glass lobby that is set into the southwest corner of the plan. Its two frontages foot with the twin overhangs above it. The lobby exterior is framed with an irregular array of metal framed vertically set rectangles. The third key feature is the south façade portico, that includes two porch extensions at either end, the west one set above the main entrance, the east one set in line with the south stair tower. A fourth design feature is the use of a concrete chevron pattern that forms the cornice of the building on its three facades. The other key cladding material is a gray colored face brick. This brick covers the entire north side wall, the west planters, and the elevator and stair tower on the south façade. The west façade is set within a box by virtue of the continuation of the north wall to the eaves line west. This wall extension along with the lobby bay, frames that façade.

The east concrete block wall is minimally fenestrated, with just a pedestrian door and an overhead door being located on its north end. The north wall similarly has a few second-floor vent openings and an added second floor double door in the extreme east end whose purpose was to facilitate the introduction of large equipment into and out of an interior mechanicals loft. A second-floor horizontal window has also been added to this frontage.

Internally, as mentioned, the building on all three levels follows the same structural ground rules (Figure 4) with the 72 feet by 102 feet twin studio area occupying the northeast quadrant of the plan, and offices and support areas infilling the residual "L" of the plan. Garage areas in the northeast and southeast corners further isolate the structural working studio component of the overall plan so hallways in the rest of the building run full length only across the west part of the office area, while shorter north and south halls link that hall with the north and south stairways. The north stairway being set west of center, while its southern counterpart being near the southeast corner, the south halls are much longer than the north ones. So, on all three levels halls bisect these areas and lesser spaces flank both sides of the hall. Additional internal halls on the upper two levels complicate the plan slightly. There are two hydraulic elevators. A freight elevator in the

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northeast corner links the basement and first floor. A passenger elevator in the southwest corner, set adjacent to the entrance and lobby, links all three levels. Being hydraulic in operation, these elevators have no visible penthouses.

The basement layout differs in that the same hallway pattern largely wraps around an oversized open area, so the rooms on this level are arrayed between the halls and the building perimeter. Two large locker/exercise rooms are along the south frontage, a kitchen-canteen and west stairs (extending only to the first floor) and other small rooms are along the west frontage, and one room and a janitor's closet are in the northwest corner. The open central area is largely filled with mechanicals and is a labyrinth of square-cut regularly spaced concrete columns. The open plan continues into the extreme southeast corner where the main electrical service is located along with a substantial incinerator and chimney. Chain link partitions demark a shop area. Ceilings within the open area are exposed. Other rooms have drop ceilings. Bathrooms have the same four-inch square blue ceramic tile wall finishing as do other bathrooms in the building. Hall walls are painted concrete block. Floors are concrete with linoleum surfacing in all non-hall floor areas. Hall floors are terrazzo. Drop ceilings are acoustical tile set in metal frames. Lights are rounded squarish glass fixtures that are set beneath the ceilings. A notable feature in the concrete columns here and on all levels, is that they have beveled corners. The presence of this treatment even on this utilitarian level seem to indicate that a standard mold was used in their casting.

The first-floor layout consists of offices along the south façade and support services elsewhere. Of particular note are the master control rooms that are set to the west of the two studio areas and off-center within the plan. The former Studio B is located east of the north stairs and north of Studio A. It has a drop ceiling and one added corner office area as part of its news room conversion. Studio A measures 70 feet by 75 feet, Studio B is 45 feet square. Both have a 28-foot ceiling height and are of double wall construction. The northeast corner garage area has a mechanicals loft, stairs to that upper level, roof access via a hatch and ladder, and the freight elevator. There is a mechanicals penthouse set along the east wall above that contains two chimneys. Overhead doors are on the east wall and link Studio A to the south. Studio A and the lobby comprise the two largest interior open spaces within the building plan. The Studio A 5,000-square foot void retains its original size and height, as well as its original programming function. Studio A retains its original floor surface, the no-longer used rotating auto display roundtable, its overhead equipment and mechanicals support systems and its acoustical tile padded west side walls. The current rehabilitation work has extended the south side newsroom northward by a bay's width in the form of a single-story intrusion into the Studio A area. The same current work has adapted ceiling level mechanicals and replaced the studio filming sets. A bathroom and dressing room have been added in the southeast corner of the plan. A garage area in the same corner of the plan contains some new mechanical piping and an overhead door exits to the south from the garage. The newly-enlarged newsroom now occupies the area south of Studio A. The area has an open plan and what was a midline east/west running hallway has been incorporated into the newsroom area, its former presence being indicated by its retained terrazzo floor. A south-end bank of offices has been substantially retained. The studio green room, located in the southwest corner of the newsroom, has been reduced in size by half and has a separate secured entrance into the lobby. The west end of the newsroom is secured from the lobby area by recessed double doors. To the west of Studio A, a completely revised control room consists of four office areas. Most of a pre-existing hall is retained that provides access to the west hall. The northeast rectangular room is a temperature-controlled computer rack room. These rooms have drop ceilings and recessed fluorescent light panels. The sole original object of interest is a retained angled observation window that originally looked into Studio A at its northwest corner. This rectangular feature, while closed off, is



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located in the east wall of the computer rack room. Another surviving interior building feature is the use of fluorescent lighting set behind angled wooden valences along both sidewalls in all of the hallways.

Bathrooms are decorated with inch-square blue floor tile and four-inch square blue wall tile. This pattern has been retained in those bathrooms that have been rehabilitated. New or altered bathroom areas are distinguished by their gray marble floors.

The current building use plan leaves the ranks of perimeter offices to the west or north vacant or underused. On the second floor many of these offices formerly housed the radio engineering and production functions of the building. Numerous angled observation windows and other built-in features that date from the building's original construction survive in these rooms.

The spacious glass-walled lobby extends from the first to the second-floor level. The second-floor level open in its center wraps around the east and south ends in balcony fashion, forming the head of the open curved stairs. These stairs, with open terrazzo surfaced treads and broad wooden railings and steel bolsters, are placed against the west front wall of the lobby. An "island" vertical screen of narrow vertical wood and glass (purple and gold colored glass) extends floor to ceiling within the lobby void to the east of the stairs. These elements in turn frame the full-height concave combination service desk with an overhead vertically wood paneled front. This lobby component occupies the north end of the lobby. Twin chandelier light sets are centered in the open lobby void in front of the service desk. These cylindrical white fixtures of irregular length and breadth are suspended on steel posts. They are hung above a large oval shaped floor section of large aggregate terrazzo flooring. This floor section is bordered by the regular cream-colored terrazzo flooring that is laid in large squares with brass dividing strips. This floor pattern continues through all of the halls and elevator lobbies on both upper floors. In addition to all of these features, the piece de resistance of the lobby is the use of multi colored (gold, silver, pastels) small-scale chain link curtains across all of the lobby windows. These are hung in sway fashion using short vertically-mounted side bars and ripple in any breeze. They are set against the vertically-framed glass and aluminum-framed walls of the lobby. Finally, the exterior brick is carried inside on either side of the service desk feature and the gray brick is visually harmonious with the other materials and their colors. The lobby ceiling is tile surfaced with recessed lighting fixtures. Those lights in the second-floor hall/elevator lobby area to the east of the lobby are angled to throw light against decorative features and the lobby area in general. The lobby furniture is the original Herman Miller Nelson and Eames designed pieces that originally furnished this space.

The second floor contains the more extensively decorated executive offices, arrayed along its south wall and the conference room, located near the northwest corner of the plan. Current or former office areas are most readily identified by the presence of thin steel and glass interior partition walls. These walls have rectangular transoms and aligned vertical lower panels infilled either with glass, plastic or a substituted paneling in a few instances. These and the hallways have a textured cloth surfacing on plaster walls. This surface has been painted in the hall areas but the original patterned treatment also survives in some rooms. Windows have marble sills. Drop ceilings are set three feet below the structural ceilings and consist of wire mesh lathe and plaster. The undersides of concrete ceilings/floors are corrugated galvanized steel. White acoustical tile covers the ceilings. Light fixtures in the executive offices consist of suspended wood fluorescent light fixtures with latticed undersides. Curtain holders are recessed into the drop ceilings along windows. There is considerable paneling in key office and conference room areas and in there are two revolving paneled closets as well as a third obscured closet, having a flat panel frontage and open side entrances behind the panel. The most-finished executive offices are located in the southwest part of the

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second-floor plan, adjacent to the lobby. These offices feature the finest wall paneling, the fanciest steel/glass demising walls and the most elaborate built-in components. The latter consist of two revolving cylinder closets and one flat-panel covered recessed closet. Radiators are covered with panels in stairwells and hall ways. Former drinking fountain areas also have paneled surrounds denoting where fountains were originally located. A key west side oversized room is the conference room. It is fully paneled, has the boxed wood suspended light fixtures and a south-end kitchenette area with a service door also has video projection capabilities.

The basement plan mirrors that of the upper levels in its provision of perimeter office or other special use rooms along its west and south walls. The passenger elevator and lobby occupy the southwest corner. A restroom-locker room and the former community room are arrayed along the south wall. Technical support rooms, a kitchen and dining/meeting room are along the west wall. Halls mirror those on the upper floors. The majority of the basement consists of a substantial mechanicals room, open in plan, that is set within the twin hallways to the northeast. Maintenance rooms are along the south end and a freight elevator occupies its northeast corner.

Consequential original interior building features consist of the lobby components and finishes, the noted executive office/conference room components, the metal/glass office demising walls, the hall light sconces, the linoleum, tile and terrazzo floors, the Studio A turntable, the angled radio/television observation windows and the building safe. Key interior spaces in the order of significance are the lobby, executive offices and meeting room, the hallways, Studio A and the basement conference room.



Figure 5: Current building overview looking northeast (photo by Jonathan Banfield, 2019)

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The 1949 Garage Building:

The garage is a two-story brick veneered concrete block building, with a reinforced concrete flooring system. There is no basement. The rectangular core measures 51 feet by 31 feet and there is a full-height west stair tower that is offset on the plan. The building is veneered on all but its east side using a matching gray face brick that was also used on the studio building. The east wall is exposed concrete block-faced, the upper three-quarters being painted white. Windows are industrial sash, 2/4/4 lights with the central section having hopper function. The west stairwell is un-fenestrated and has only a north pedestrian door with several exterior steps. The other building fronts are un-fenestrated on the ground floor save for the east side, where six half-sized openings (2/2 lights) light the interior. Upper walls are fully fenestrated on all sides save for the northeast least Verizon space where windows have been sealed or infilled with mechanicals. These appear to be cooling/ventilation units that are externally mounted over the window voids. One of these infills is on the south upper wall. A fire escape is on the east upper front, and is associated with a pedestrian exit located in the southeast corner of that frontage. Twin overhead doors on the north wall are now covered with exterior-mounted roll-down doors. A mechanicals linkage (excluded from the listing) links the Verizon part of the upper building with the tower to the east. The building has a flat roof that drains externally to the east. There are a few roof top units on the roof.

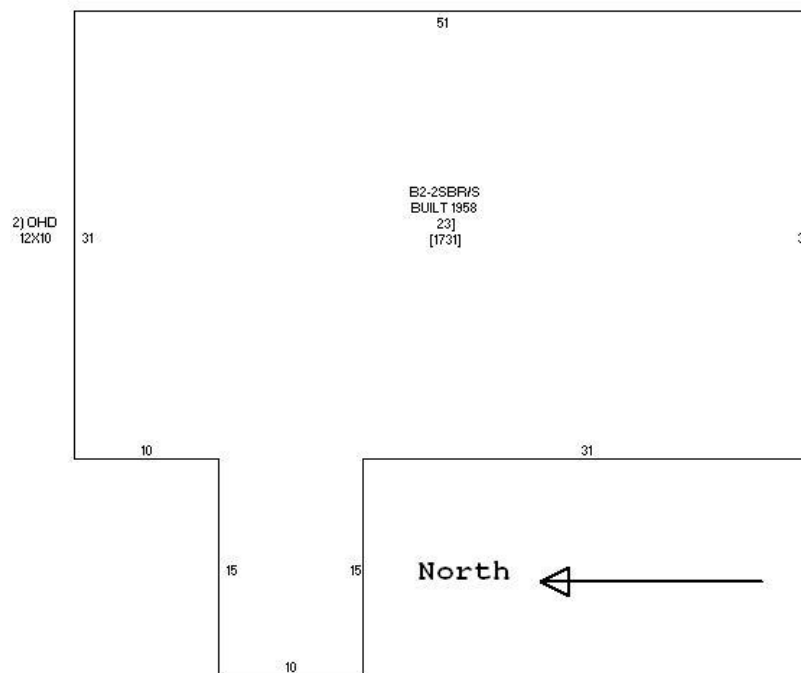


Figure 6: Garage sketch map (Scott County Assessor, annotated with direction arrow, 2017)

Inside, the ground level is currently in use as a garage with an at-grade floor. There is an internal concrete loading dock along the west side of this area. There is a concrete block mechanicals room in the southwest corner with an east entry door. The ceiling is a beamed concrete structure. A concrete pilaster and steel plates mark the former location of twin south-end overhead doors now infilled. The building electrical service is in the northwest corner of the garage.

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Upstairs there are five rooms and a north/south running hall that also has an east/west running hall linkage to the open stairwell to the west. Original doors have three horizontal lower panels set beneath a square single light window. Walls are all of block construction. Floors on both levels are covered with linoleum. Ceilings are covered with acoustical tile. Light fixtures are ceiling-mounted fluorescents and at least one circular glass fixture. The west wall consists of twin block inner walls and the building inspection indicates that the beamed concrete floor system, lacking any other supports, is supported only by the perimeter block wall.

Alterations:

Studio Building:

The building and its interior are said to have been substantially original and intact until a decade or so ago. There are very few substantial alterations apart from the swapping out of equipment and the repurposing of rooms over time.

**Documented Substantial Alterations:**

Date	Alteration	Source
1962-63	Original construction	Building Permit, July 1962
1963	Demolition of the associated residence	Building Permit, September 1963
	New northeast corner mechanicals penthouse	
	Acquisition of residences to the east along Perry Street, removal of same for parking, construction of concrete retaining wall	
1988	Radio broadcasting relocates to Kimberly Road facility	
Fall 1989, newsroom remodeled 2013	Studio B becomes the newsroom, new studio film set is built in Studio A	
	East wall stairs removed from the garage area, southeast corner	
	Removal of lobby artwork from concave southeast corner areas on each level	Likely 1986 when the station became KWQC
	Door and window added to north wall	
1992	Acquisition of former residences to the east, with a gain of additional parking	
2015	A larger sales office on the second-floor south was created by combining several offices.	
2017	Creation of break room from several office areas, entailing the removal of some steel/glass demising walls	
2018-2020	Current rehabilitation work established a five-sectored heating and cooling system, enlarged the south end news room extending same into the south edge of Studio A, replaced the sets within Studio A and added a bathroom, and enlarged the second story south end sales room.	

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	A first-floor west side bathroom was enlarged. The production control room west of Studio A was completely revamped removing part of a hall. South end halls on both floors were eliminated but the terrazzo floors were retained.	
--	--	--

1949 Garage Alterations:

The original garage studio building was built in 1949 but appears to have been substantially rebuilt ca.1958 and again in 1962-63 when it was given the same gray brick veneer as the studio building and it gained a new steel stair tower. Early photos show twin south fronting overhead doors and a single north end overhead door. Photos also show a chimney located towards the east center of the plan. The most recent heating plant is located in the southwest corner of the plan.

**Documented Substantial Garage and Site Alterations:**

Date	Alteration	Source
June 1942	Demolition of three-car frame garage, property filled and cleaned up	Permit issued June 29, 1942
1949	Original construction, with garage on first floor, offices upstairs	Building permit
1949	130-foot high television tower erected to southwest, still in use 1967 (non-extant)	
1958	Undetermined substantial remodeling	
1962-63	New building brick veneer	Assumed based on matching brick
1996	Verizon tower built to northeast of garage building. Replacement transmission tower to northeast of building with overhead cable links above alley	
1996	Verizon lease and window changes to upstairs windows in northeast room and outside.	
1997	1949 tower removed,	

Integrity Evaluation:

The integrity level of the studio building, in light of the dynamic technological nature of its associated industry, is outstanding. All of its core stylistic features remain virtually intact down to the survival of the original lobby and office/green room furnishings. The fact that the building retains the same function that it was built to house is equally remarkable. All seven aspects of historic integrity are clearly retained by this building.

The character defining components of the studio building are recommended as follows:



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**The 1963 Studio Building:**

Exterior Stylistic Features: Overall low-profile rectangular flat-roofed massing, the recessed west and south vaulted wall treatments with recessed ceiling lights, the elevated aluminum framed glass west and south window bands, the three-sided two-story aluminum framed glass lobby frontage with its random framing patterning, the repeated chevron theme in the cornice, entry vestibule and south canopy and porte cochere, the lower level tilt up blank wall frontages, the exposed west foundation and southwest corner stairs, and the overall interrelationships between materials and colors..

Interior: The key features are the lobby, Studio A, , executive offices and, hallways. Specific original features are the hallway light valances, paneled heaters, intercom speakers, demising walls, office paneling and built-ins, terrazzo floors, safe, "On Air" lights and fallout shelter signage.

**1949 Garage Building:**

External Features: Overall massing, fenestration, brick veneer, stair tower, fire escape, industrial window sash.

Interior Features: Concrete support system, upstairs floorplan, metal steps, light fixtures, original doors and trim work.

**Integrity Measures:**

Integrity of location is retained by the fact that the buildings have not been moved, but its location is preserved relative to Brady Street, the topographical setting and the downtown and river view shed.

Integrity of design is retained to an unparalleled degree. All of the design components survive and in combination the building's twin primary facades float down Brady Street employing a vault-framed wall pattern that escalates in its glassed impression as the lobby frontage is advanced to the main wall plane and anchors the whole visual effect. The west foundation wall is increasingly exposed as the grade drops away and an angled corner stairway zig-zags to the vestibule entrance. The south façade replicates the west wall design, but supplements it with a chevroned full length canopy and an elongated porte cochere having the same edging.

Integrity of setting, as is the case for location, remains vested in the proximate presence of adjoining Palmer College and Brady Street. The buildings that once surrounded the buildings to the south, east and north are all long-gone but the integrity of the south entry, parking and landscaping offer contextual and immediate context. Transmission towers visually interpret the on-going nature of the original building use.

Integrity of materials is expressed visibly in the exterior wall and canopy components. Metals in the cornice and window framing, brick in the foundation and south blank wall surfaces, glass and concrete, plain in the canopy and rock-faced in the blank recessed wall planes, visually combine in contrasting colors and treatments to represent the building materials.

Integrity of workmanship survives also to a remarkable degree, given that interior and exterior materials components survive and continue to function. The lobby and its interior complete with its original furnishings

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is the outstanding example of this measure of integrity. Other examples are the office built-in components, the exterior building features (concrete, brick and windows), the hallway wall sconces, and the bathroom tilework.

Integrity of feeling resides in the open and airy interior plan and at any point outside the building. The original design, materials, colors, etc. combine to produce an aesthetic and experiential response to and within a space that exudes excellent design and continues to serve its historic function as a modern office building.

Integrity of association is particularly retained in the survival of the nearby college buildings that first housed the radio station. The survival of the 1949 building, though considerably altered, interprets the evolution of the building function. The removal of the Thompson-Ryan residence, that followed completion of the studio building, explains the offset northward location of the studio building, as does the garage, having once been an addition to the residence.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

### Areas of Significance

(Enter categories from instructions.)

Architecture

### Period of Significance

1963

### Significant Dates

1963

### Significant Person

(Complete only if Criterion B is marked above.)

### Cultural Affiliation (if applicable)

### Architect/Builder

Stewart, Robinson and Laffan, architects

Priester Construction Company

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### Statement of Significance

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The WOC Broadcasting Center architecturally and historically represents the culmination of the Palmer Family (Palmer School of Chiropractic), in Davenport, Iowa, to provide first radio (1922) and then television (1949) broadcasting to the city its environs. The precursor of this building first delivered local television broadcasting within the state of Iowa. The surviving garage is a remnant of this fete. The present studio building (1963) designed by prominent Davenport architects Stewart, Robinson and Laffan was both a state-of-the-art industrial design that was custom designed to house both radio and television broadcasting needs, celebrated the financial success of this station with the creation of an excellent Mid-Century Modern corporate design, and represented the central community focus of its owners by providing a community room, a fallout shelter and most notably, an over-the-top two-story lobby that emulated the famous Four Seasons Restaurant of New York City.

The WOC Broadcasting Center is individually eligible for National Register of Historic Places listing local level. Its architectural significance is based upon architectural significance (Criterion C). The building is an exceptional and well-preserved example of the Modern Movement applied to a commercial building in Davenport, Iowa. The period of significance is 1963 with a significant date of 1963, which is the year the building was placed in service.

### Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

(Iowa SHPO Additional Instructions: For properties not nominated under Criterion D, include a statement about whether any archaeological remains within or beyond the footprint of the property were assessed as part of this nomination under the subheading **Archaeological Assessment**.)

#### Historical Significance Evaluation:

#### Significance: Criterion C, Architecture:

As noted a local level of significance is recommended at this time although further research might indicate that this modernistic design warrants at least a state level of significance. Further, it is very likely that this is Iowa's first example of a single-purpose, modern broadcasting center. A cursory search for comparable Iowa examples found no other candidate buildings.<sup>1</sup>

The architectural significance rests upon the merit of the design, the significance of the designers (Stewart, Robison, Laffan) and their contextual design role in the emergence and refinement of modernistic commercial and institutional architecture in the Quad-Cities area. The architects and the architectural context are treated below.

#### Contemporary Modernistic Quad-Cities Commercial Building Examples:

The post-World War II modernistic architectural context is only now becoming a substantial presence in National Register of Historic Places nominations and listings. The core challenge naturally is to distinguish

<sup>1</sup> The only other example found was the Radio Center Building, 415-17 Main Street, in Ames, designed by Brooks, Borg and Skiles. It had an all-glass two-story façade but it was only partly occupied by KASI Radio and didn't house a television studio (Ames *Daily Tribune*, February 1, 1963).

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significant stylistic designs from a broad range of period buildings, the majority of which, while exhibiting isolated modernistic components, fall short of offering true and quality examples of this style. The Iowa pattern seems to consist of an early onset of innovative church designs in the early 1950s. Educational buildings, reflecting the rush to house a booming student population, also exhibit new forms, new cladding materials, and non-traditional design lines. Factory buildings, largely linear complexes mimic the school forms particularly when office buildings are designed. Residences also push the limits in terms of new materials and forms, and by the mid-1950s the first contemporary style houses make their appearances. Arterial commercial buildings, super markets in particular, combine single-story linear plans with fanciful intersecting canopies, vertical signage and new cladding materials. Downtowns remain generally resistive to all-new construction if only because of the lack of open land. Storefront modernizations of course have their origin in the late Great Depression years when the building industry and the federal government partnered to promote the revitalization of downtowns by reinventing stores or entire commercial street fronts. Finally, institutions, museums, campus buildings and public buildings had the wherewithal as well as the impetus to boldly experiment with modernistic architecture. Prior to World War II, the Art Deco and International styles were dominant. During the pre-war years, most of the new “forms” and materials employed post war were developed and tested. Any modernistic typology needs to distinguish between these building classes as each has its own ground rules and cadence. As an example, while residences are primarily single-story plans, the better other types of modernistic design are multi-story as is true with the subject building.

Modern in general is defined by an eschewing of past styles or precedents, substituting more functional and supposedly timeless. Free-standing multi-story office building designs have the advantage of having the capacity to more fully exploit the style so it is not surprising that the subject building was judged to be the first in its class. A list of candidate modernistic Davenport designs follows (with the caveat that unlike most Iowa cities, Davenport is but a part of a four-city metropolitan urban area and Moline, Bettendorf, and Rock Island influenced each other and Davenport when it came to building style).

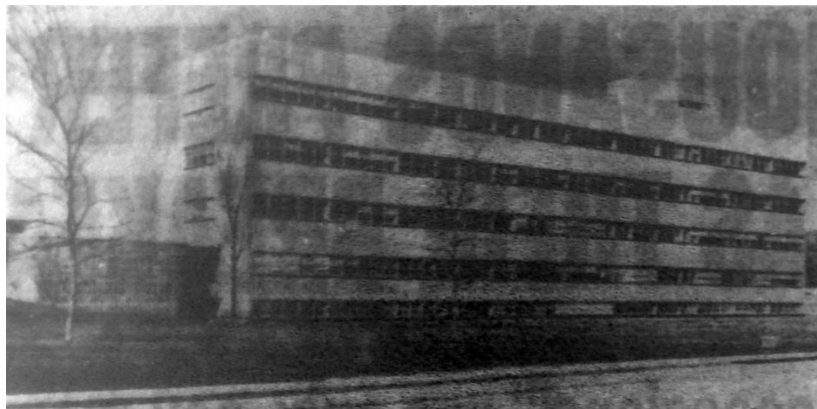


Figure 7: Alcoa Company Headquarters Building, Davenport, 1949  
(Davenport *Democrat and Leader*, June 22, 1949)

This (Figure 7) all-aluminum exterior corporate design is the work of New York City architects [Wallace] Harrison and [Max] Abramowitz, the eventual designers of considerably more substantial all-aluminum buildings and the United Nations complex. This early example exemplified the tendency for larger corporations to engage nationally known designers. This commission was executed just prior to the firm’s truly national ascendancy.<sup>2</sup>

<sup>2</sup> [https://www.revolvy.com/main/index.php?s=Harrison%20%26%20Abramovitz&item\\_type=topic](https://www.revolvy.com/main/index.php?s=Harrison%20%26%20Abramovitz&item_type=topic).



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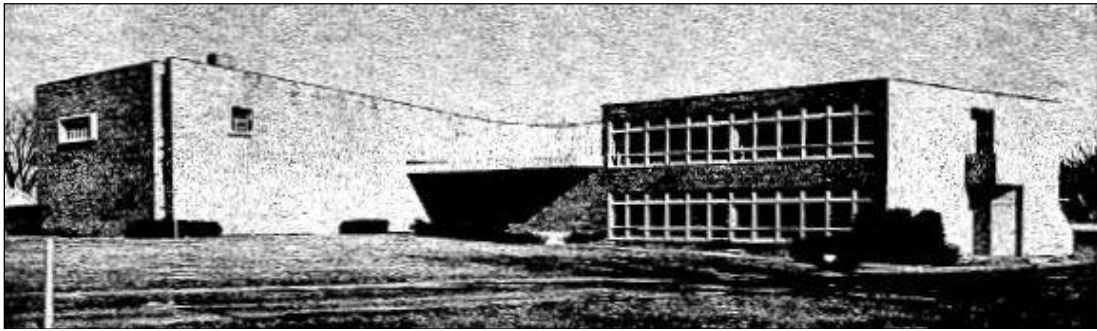


Figure 8: Temple Emanuel Synagogue, 1952-53 (Davenport *Daily Times*, September 26, 1961)

The Temple Emanuel Synagogue, 1952-53, 1115 Mississippi Avenue, the design consists essentially of a brick box with a side wing and minimal fenestration, with the stone Torah scrolls and other carved stone symbols being inset within a vertical recessed corner bay. It is interesting that the architect was Percival Goodman (1904-1989), of New York City who is termed “the leading theorist” of modern synagogue design and who is credited with designing more than 50 synagogues between 1948 and 1983. Goodman’s role in bringing the Modern Movement to Davenport is worthy of further investigation. He partnered with local architect Norman Keller and Greenleaf Construction Company built the building.<sup>3</sup>

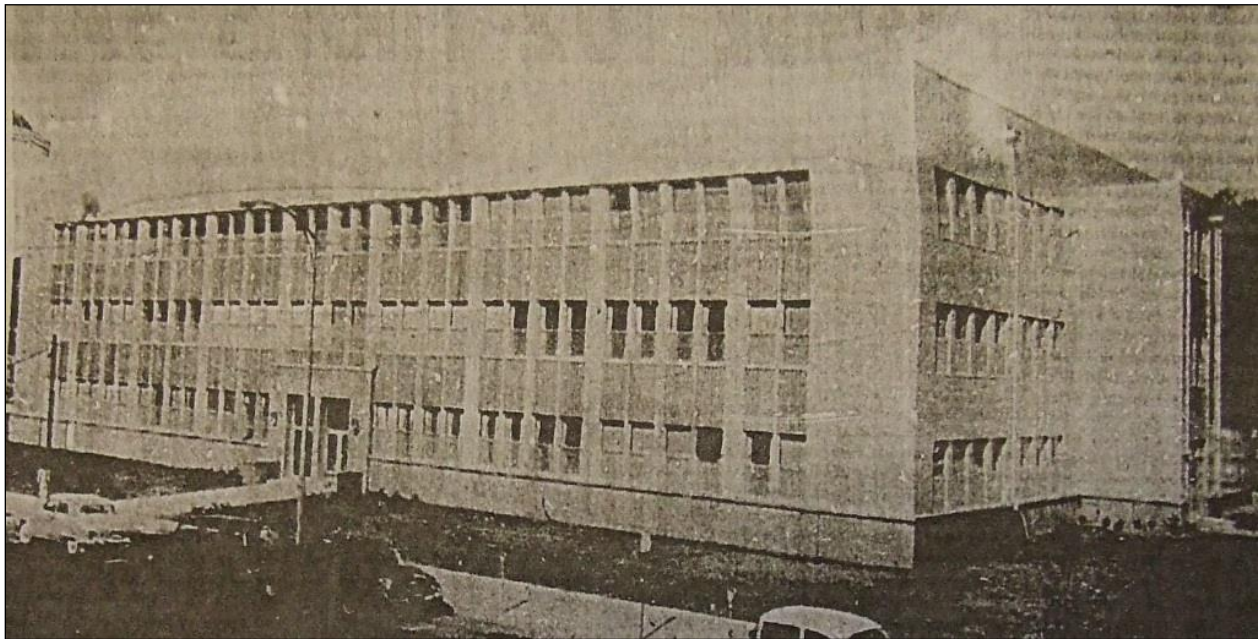


Figure 9: New Scott County Courthouse, 1956 (Davenport *Morning News*, January 1, 1957)

The Scott County Courthouse, 1955-56, 400 4<sup>th</sup> Street, said to be the only aluminum clad county courthouse when it was finished. Arthur Ebeling (1882-1965) was the architect (Dougher, Rich and Woodburn) and Priester Construction Company the general contractor.<sup>4</sup>

<sup>3</sup> [http://en.wikipedia.org/wiki/Percival\\_Goodman](http://en.wikipedia.org/wiki/Percival_Goodman).

<sup>4</sup> Davenport *Morning News*, January 1, 1957.

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This example is important because it was a free-standing all new design and was more consequential than the simple updating of an existing façade or facades. The architect, Arthur Ebeling, was nearing the end of a lengthy and productive career, one that could in its final years readily encompass the International style.

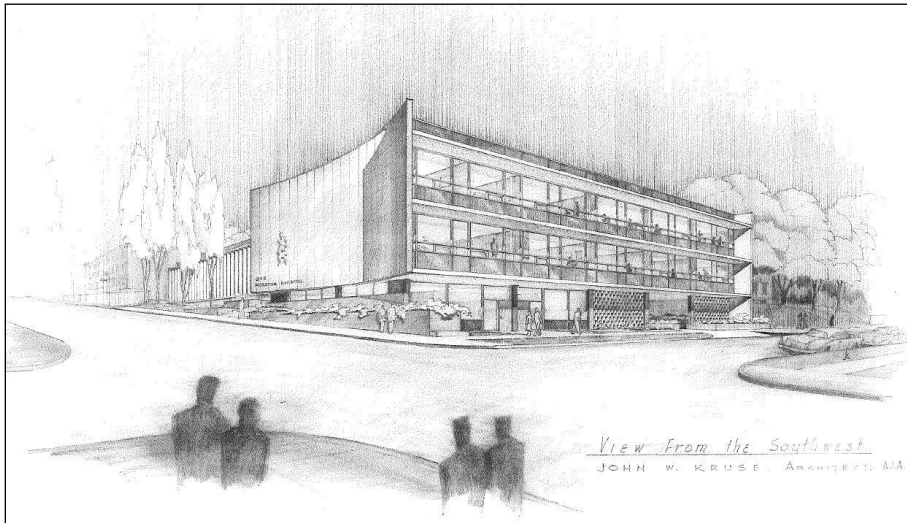


Figure 10: The Priester Building Architect's original building sketch, 1957, view northeast (Berkeley Archives, John W. Kruse Papers, <http://www.ced.berkeley.edu/cedararchives/profiles/hillkruse.htm>)

Theodore ("Ted") Priester built Davenport's first modernistic-style office building just north and outside of the downtown proper. The three-story L-plan featured a south-drive through entrance that led to an interior parking lot. The main west entrance was flanked by planters and led into a glassed two-story entry vestibule. John Kruse was the architect and the Priester Construction Company the general contractor. Completed in 1957, it was listed individually on the National Register of Historic Places in May 2017. It housed the Priester Construction Company, the Priester law firm and a range of architectural and allied offices. This building is located just a few blocks south of the subject building and is on the same side of Brady Street.



Figure 11: Continental Bakery Addition, completion photograph by Phil Hutchinson for the Davenport *Daily Times*, November 27, 1959 (Courtesy Davenport Public Library, Photo VM89-00-1545)



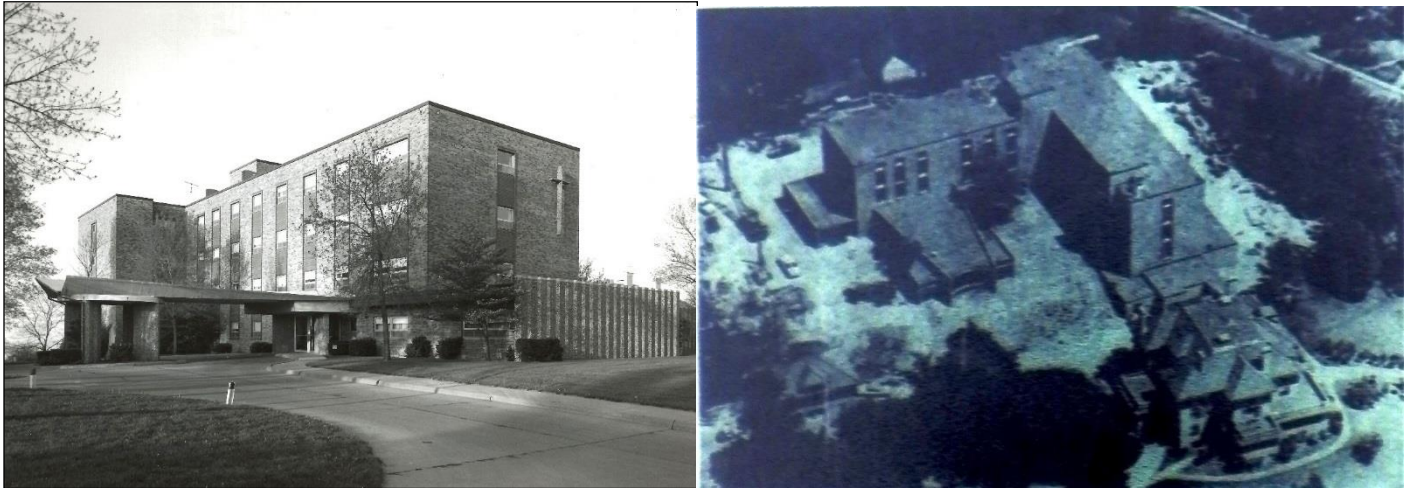
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The Continental Bakery Addition, 1958-59, while just an industrial addition, it had an open first floor area for parking and its aluminum and glass upper structure resembled the Priester and other similar building designs. The architects were Parish and Richardson and the general contractors were the Priester Construction Company.



Figures 12-13: Kahl Home for The Aged Addition, 1101 West 9<sup>th</sup> Street, Davenport, 1961-62; [left] the east end of the addition, looking southwest; (Courtesy Brent B. Johnson, President, Ringland-Johnson Construction Company; Davenport *Democrat and Leader*, July 25, 1962)

The Kahl Home for The Aged and Infirm Addition, added a four-story “L” wing, a chapel and 109 single-bed apartments to a pre-existing institution, the architects were Stewart, Robison, Laffan although Laffan was singled out in all references to the design and construction.<sup>5</sup>



Figure 14: Davenport Municipal Art Gallery, Carl Ernest Swanson and Chris Revell Mailwald architects, Moline, Illinois, looking southeast (<http://blogs.davenportlibrary.com/sc/wp-content/uploads/2016/06/DMAGFall1964.jpg>)

<sup>5</sup> Keokuk *Gate City*, February 17, 1961.

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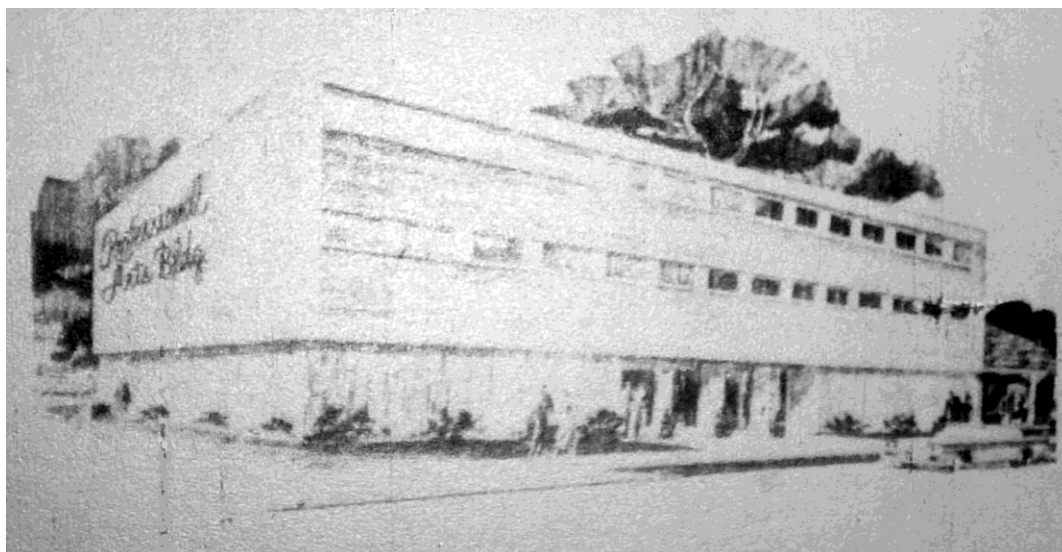


Figure 15: Professional Arts Building, Locust and Brady streets, view northeast, Stewart, Robison, Laffan architects (Davenport *Democrat and Leader*, December 28, 1963)

The Professional Arts Building was an innovative mixed retail and office concept. Work on it began in June 1963 at a cost of \$841,000. The building was demolished in 2017.<sup>6</sup>



Figure 16: Combination YMCA-YWCA, Davenport (Stewart, Robison, Laffan architects) (note Paul Norton as illustrator once again) (Ottumwa *Courier*, September 14, 1961)

<sup>6</sup> Davenport *Democrat and Leader*, December 28, 1963.



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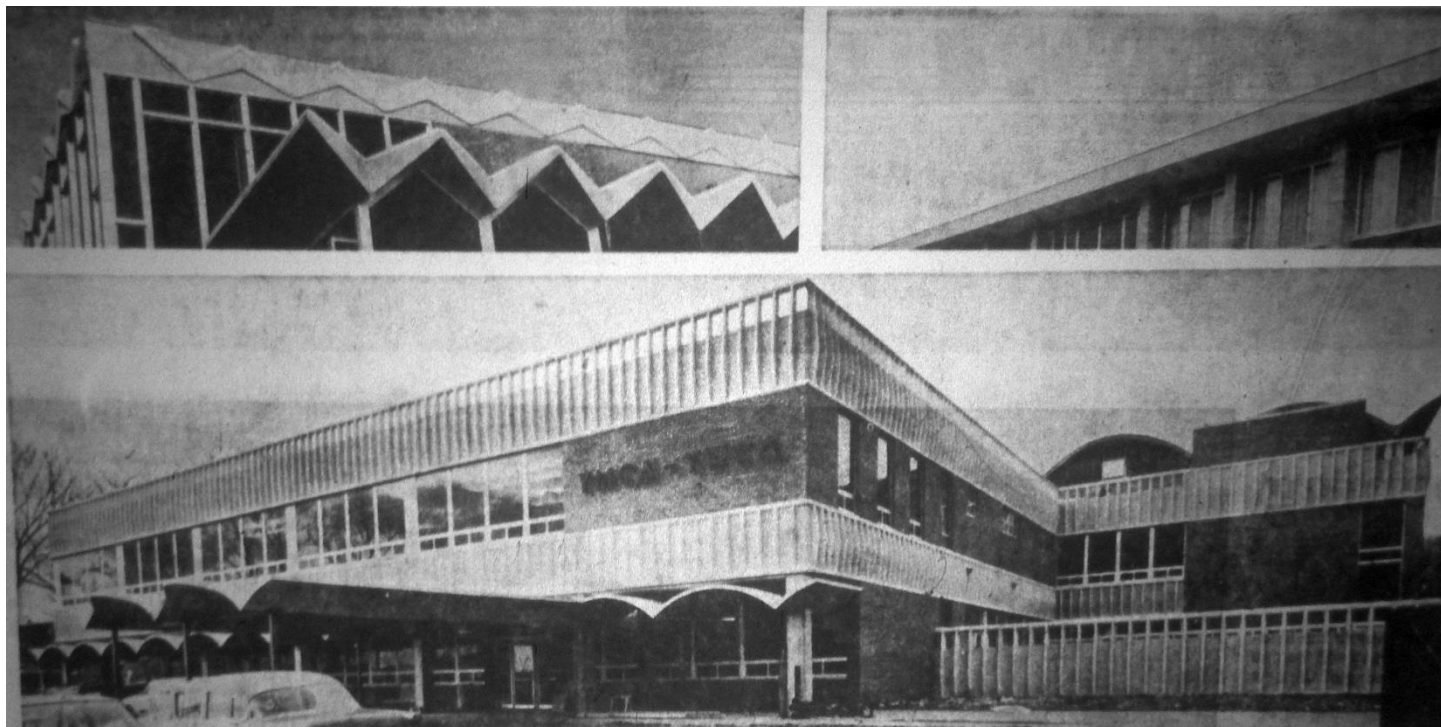


Figure 17: (Davenport *Democrat and Leader*, December 28, 1963)

This building occupied the former Washington Square and cost \$2,000,000. Plans dated from September 1961 and construction work started in May 1962. The end of year construction report noted the public's "Oohs" and Ahs" for this building but the upper left-hand cornice in Figure 61 is the WOC Broadcasting Center.<sup>7</sup>



Figure 18: Davenport YMCA – YWCA, looking northeast, 1963 photo  
(Davenport Public Library, Special Collections)

<sup>7</sup> Davenport *Democrat and Leader*, December 28, 1963.



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Pictured is the "new" YMCA-YWCA, built at 606 W. 2nd St. in 1963. The YMCA had joined forces with the YWCA in a fund drive in 1960. In less than one year, they had raised \$1.5 million of the \$1.9 million needed for the erection of the new building to house both organizations. The architectural firm of Stewart, Robison, Laffan was hired to design the structure and bids were taken for its construction beginning in the fall of 1961. The facilities served the spiritual, mental and physical needs of the youth and adults of the community. A chapel, two gymnasiums, two swimming pools, club rooms, game rooms, an athletic club, snack bar, banquet service, meeting rooms, four locker rooms and complete health services were provided to its members.

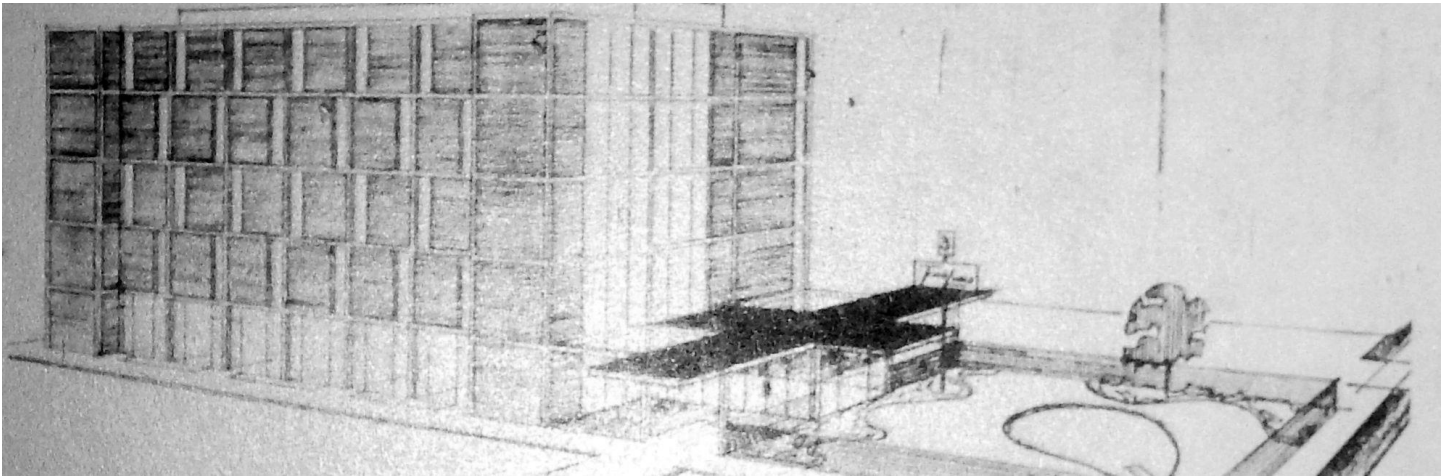


Figure 19: Travel Lodge Motel, Brady and West 16<sup>th</sup> streets, Davenport, New Town Centre, 1964. Architects Stewart, Robison, Laffan (Davenport *Democrat and Leader*, August 2, 1963)

Stewart, Robison, Laffan also designed the five-story motel pictured in Figure 63. While the actual construction of the design and its current status if built remain to be determined, the elevation sketch allows for a design comparison with the subject building.

#### The WOC Broadcasting Center Architects, Stewart, Robison and Laffan:

The three partners in this firm were Harold John Stewart (1919-1996); George Douglas Robison (1924-?) and William Joseph Laffan (1921-?). Stewart was trained at Iowa State College and then the University of Maine. He was a draftsman under Davenport architect Seth Temple 1946-1952. Robison was also trained at Iowa State College and was a draftsman under William F. Bernbrock, Frank W. Griffith, E. F. Klinger and Raymond C. Whitaker. Laffan trained at Western Michigan University and then the University of Notre Dame. The three men worked together under Stewart's leadership as the Davenport office of E. F. Klinger and Associates, 1952 and onwards. In late 1958 "Red" Stewart formed the new firm with the others as partners.<sup>8</sup>

In 1970 architects listed their best portfolio projects. Stewart and Robison submitted identical lists in the following order: Davenport YMCA-WYCA (1964); Kahl House (1964); WOC Radio & TV Building (1965); Maquoketa Senior High School (1965) and the First National Bank of Davenport (1968). Laffan's rankings differed with the Kahl House being followed by the Maquoketa school, the YMCA-YWCA, WOC and then the utilities building. Most of these projects are further discussed and illustrated in the contextual

<sup>8</sup> Ottumwa *Daily Courier*, November 19, 1958; 1956 AIA directory, pp. 399, 467, 537.

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summary below. What was likely their most successful and notable design project was the 1974 addition to the Merchant's National Bank building in Grinnell, Iowa. The firm dissolved and in 1980 Stewart and Associates was formed with Harold Stewart as the principal.<sup>9</sup>

The confusing point is the attribution of the WOC design to L. Herbert Tyler (1930-2013), as "designer." Tyler wasn't an architect. His education was obtained at Grinnell College and the University of Iowa. He operated a landscaping firm, did some architectural design and is credited with two residential designs, one of which is the Quarry House, located north of LeClaire, Iowa. In his later years he was a local historic preservation proponent.<sup>10</sup>

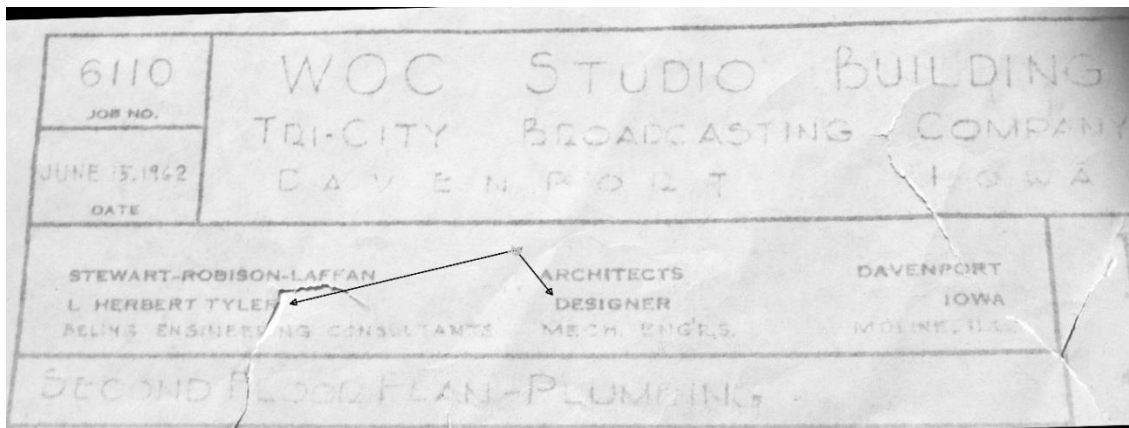


Figure 20: Detail, WOC Studio Building Plans (KWQC archives)



Figure 21: L. Herbert Tyler, ca. Korean War (<http://weertsfh.com/obituary.html?-d=2539>)

### The Building General Contractor:

The Priester Construction Company was founded in Davenport by brothers Oscar and Walter Priester. As the principal Davenport builder, this firm has literally built the vast majority of the key buildings that

<sup>9</sup> 1970 AIA directory, pp. 517, 771, 862; [http://qconline.com/obituaries/obituaries/rtitle\\_9be34c13-0b0b.-5d13-a8f2-6007e822605d.html](http://qconline.com/obituaries/obituaries/rtitle_9be34c13-0b0b.-5d13-a8f2-6007e822605d.html).

<sup>10</sup> <http://weertsfh.com/obituary.html?-d=2539>.

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comprise present-day Davenport. This firm was housed in the Priester Building, a block south, another Modernistic architectural gem (see below, National Register of Historic Places, 2016).<sup>11</sup>

#### KWQC Broadcasting History, 1922-1963:

KWQC was Iowa's first commercially licensed radio station as KWOC (beginning February 18, 1922) and was the first to provide television broadcasting in the state (beginning October 31, 1949). It is historically closely associated with the history of chiropractic medicine and the Palmer family of Davenport, Iowa. Daniel David Palmer (1845-1913) developed the concept in 1895 and his son B. J. Palmer (and his wife Dr. Mabel S. Heath Palmer, 1881-1949) established the Palmer School of Chiropractic in Davenport in 1904 and developed chiropractic care on a national-international basis. Their son Daniel D. Palmer (1906-1978) would further modernize and expand the institution. B. J. Palmer acquired a pre-existing small-scale radio station and incorporated it, in considerably expanded form, into his college. The melding of radio broadcasting and a chiropractic college sounds like an odd marriage today but early radio stations did not sell commercial advertising so institutions (including the state universities) and corporations (insurance companies, newspapers) commonly promoted their own products and interests by means of a privately owned radio outlet. Palmer saw the potential of radio broadcasting for promoting his own institution, but he also had a philanthropic vision for it. Most notably he valued its potential to boost the broader Davenport community, a role that every generation of the Palmer family would actively pursue. He valued quality programming that avoided "the jazzy" focus of competing radio stations, although he too found that actual jazz was a favorite. Finally, he was confident that radio would "make the next generation a much different class of people," reducing crime, and instilling better values. One of his particular interests was his "shut-in movement" that brought information and companionship to isolated members of society. Funds were raised to provide radios for hospitals and other similar institutions.<sup>12</sup>



Figure: The Palmer School Radiophone Station, looking northwest, ca.1922  
(Spinal Column Radio with Dr. Thomas Lamar-<https://spinalcolumnradio.com/2010/08/13/episode-021-shhhh-dr-b-j-palmer-is-on-the-air-part-5/>)

<sup>11</sup> Davenport *Times-Democrat*, December 31, 1967.

<sup>12</sup> Muscatine *Journal and News-Tribune*, April 11, 1922; Davenport *Democrat and Leader*, February 27, 1923; Davenport *Chiropractor and Clinical Journal*, September 1, 1922; May 1, 1923; Davenport *Democrat and Leader*, October 8, 1922; February 4, 1923; The History of the Radio Industry; *The Chiropractor*, June 1, 1960. While the official license was as KWOC, the station used WOC consistently

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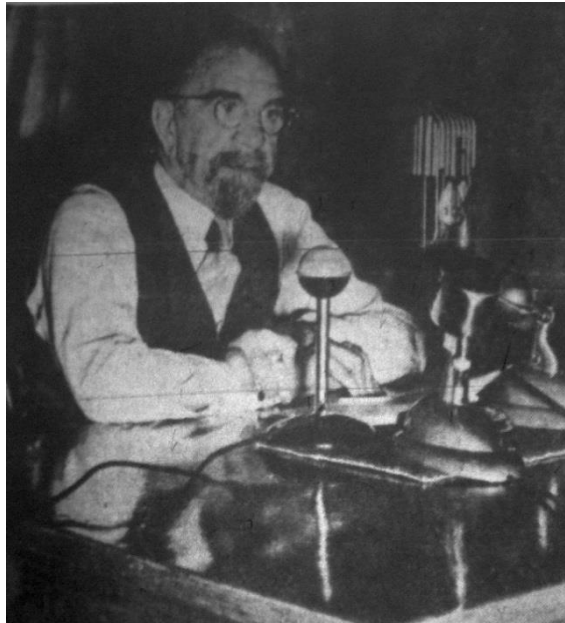


Figure 22: B. J. Palmer at the microphone  
(Davenport *Times-Democrat*, December 10, 1963)

WOC was a 1927 charter member in the nation's first broadcasting network (WEAF, later the National Broadcasting Company). In 1929 B. J. Palmer formed the Central Broadcasting Company with himself as chairman and station acquisitions in central Iowa relocated actual broadcasting westward for two years, 1932-late 1934 so there were no Davenport broadcasts and only administrative offices were maintained in the old college quarters. Family third-generation Dr. David D. Palmer re-instituted Davenport-based WOC broadcasting beginning on November 11, 1934 and it became a CBS (Columbia Broadcasting System) affiliate. David Palmer directly managed the radio station. On March 16, 1941 the station, affiliated with the "Blue Network" which became the National Broadcasting Network On September 27, 1948, an FM radio transmitter began operation.<sup>13</sup>

The infant industry of televised programming led to the acquisition of the former Thompson residence located at 805 Brady Street, across from the college broadcasting center in March 1948. Broadcasting was one thing but having an interested audience was its own obstacle and the station embarked on a substantial community-based campaign to encourage residents that a television was worthwhile. Distributors and finally advertisers had to be recruited as well. By early March 1949 80 percent of the necessary television equipment was on hand. WOC was no longer in any sort of race to be the first to transmit television signals because the FCC had frozen any new station license application that lacked an approved construction permit. Despite the

<sup>13</sup> The Tri-City Broadcasting Company was a subsidiary corporation with its stock owned by the Central Broadcasting Company. The two corporations had identical officers, all being operational member of the broadcasting company. The Palmer family owned a majority of stock so ran both companies although Robert Blaylock, public relations officer for WHO-WOC stated in 1935 that the Central Broadcasting Company 'took over' control of WOC from Palmer. The company had an option to purchase WOC and WHO as of early 1930 and the Federal Communications Commission approved the acquisition in late February 1930 (Jefferson *Herald*, July 25, 1935; Creston *News Advertiser*, January 24, 1930; Rock Valley *Bee*, February 28, 1930; Fort Madison *Evening Democrat*, December 15, 1930; *Radio News*, November 1, 1934; Mt. Pleasant *News*, February 2, 1935; Fairfield *Daily Ledger*, April 18, 1930; Creston *News Advertiser*, October 8, 1930; Ames *Daily Tribune-Time*, April 30, October 2, November 27, 1931; Boone *News Republican*, January 6, 1932; Cedar Rapids *Gazette*, October 12, 1932; Burlington *Hawk Eye*, May 3, 1944; Dubuque *Telegraph Herald*, December 18, 1946; Mason City *Globe Gazette*, March 24, 1948 and Davenport *Times-Democrat*, December 10, 1963



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Greenlee experience, by August 1949 WOC officials promised listeners that they would not require high antennas to get reception. By this time many sets were coming with built-in antenna units. Meanwhile the height of the planned new transmission tower was of no municipal concern and no city had yet passed an ordinance dealing with that issue.<sup>14</sup>



Figure 23: (left) The Thompson-Ryan residence and the 1949 rear addition, looking northeast (Davenport *Daily News*, December 10, 1963)

The remodeled former house studio and the new garage were ready for occupancy by mid-year 1949. Total remodeling costs were placed at \$150,000, a figure that included building the \$30-40,000 new garage. That estimated figure was increased to “almost \$500,000” by year’s end. The whole facility was air-conditioned and studios sound-proofed. Special doors, triple-pane observation windows and all new studio equipment were installed. All studio functions were located in the former now demolished residence. The garage (“new connecting building”) would “house WOC-TV’s mobile television unit and will be used for equipment repair and maintenance. Additional business offices will be located above.” Iowa’s first television signals were transmitted on October 31, 1949 from WOC. By show-time there were a mere 400 television sets in operation within the Quad Cities. By the fall of 1955 WOI-TV had been broadcasting some color programs for several months. However, most television sets could not distinguish the color.<sup>15</sup>

<sup>14</sup> Davenport *Democrat and Leader*, March 23 1948, February 5, May 15, August 23, 26, October 18, 1949; Davenport *Chiropractic*, September 1, 1948

<sup>15</sup> Davenport *Democrat and Leader*, July 1, 10, December 30, 1949; Davenport *Democrat and Leader*, December 30, 1949 and “History of WOC;” Burlington *Hawk-Eye*, July 22, 1952; Cedar Rapids *Gazette*, March 12, 1953, “and Davenport *Morning Democrat*,



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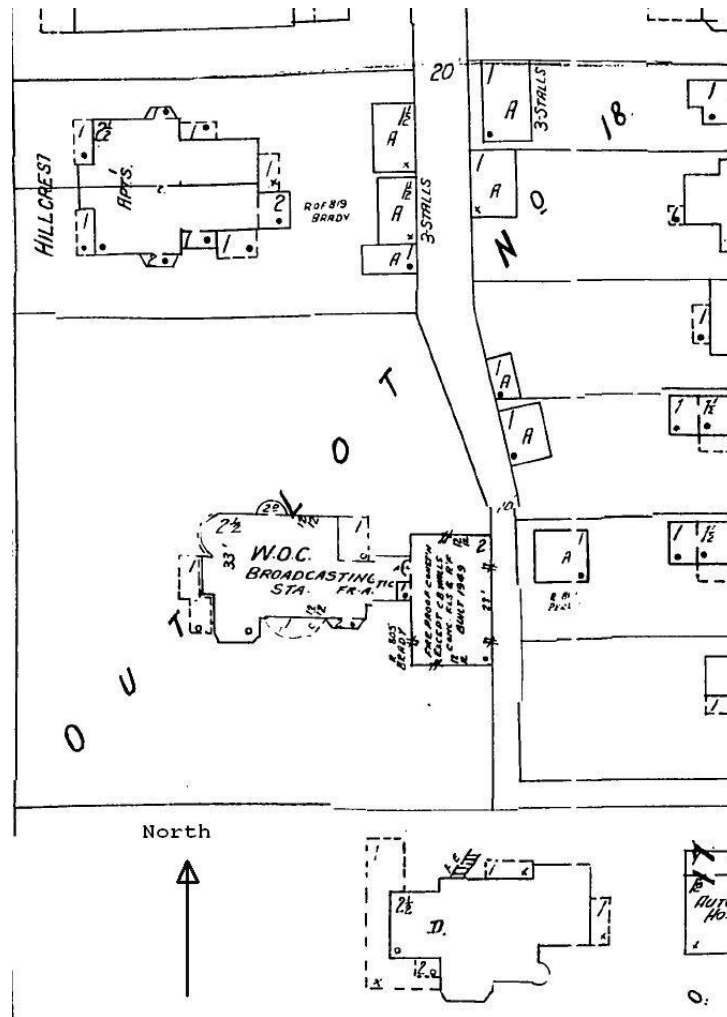


Figure 24: Detail, 1950 Sanborn Map showing completed garage and studio relocation

B. J. Palmer died in 1961 and his son David assumed control of the college, retitled as the Palmer College of Chiropractic and he separated the school and broadcasting businesses, finally selling the latter off in 1989. Broadcasting range was substantially increased and the actual broadcasting function was moved off of the Brady Street studio site.<sup>16</sup>

As plans were perfected for a new studio building in 1962, it is important to remember the major national and international events that were taking place while this building was being designed and constructed. These include the Cuban Missile Crisis, the assassination of Mahatma Gandhi, the developing space race, and just a week after the building opened, the assassination of President John F. Kennedy. Another potentially significant historical context is the role played by this building in the Community Fallout Shelter Program that was initiated in September 1961. The building housed a 600-person capacity public shelter. An

October 7, 1955

<sup>16</sup> Rock Valley Bee, June 8, 1961; The Chiropractor, July 1, 1961; Davenport Daily Times, September 26, 1961; Plans for the Transmitter Building, Tri-City Broadcasting Company, August 3, 1960; Davenport Public Library Special Collections; Quad City Times, July 25, 1993

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unexplored sub-context is the extent to which the program was overlaid with a national priority to protect broadcasting assets.

### WOC Broadcasting Center Design and Construction, 1962-63:

The architects for the new studio building were Stewart, Robison and Laffan. L. Herbert Tyler of that firm is directly credited with being the designer however. The designers will be discussed in more detail below. It is important to note that with this building, it would appear that the architects played a substantially reduced role in the technical and functional design of the building. The RCA Corporation most certainly had a design template in use by this time and the WOC staff played a substantial role, working with RCA advisers, in the building's functional design. This partnership collaboration takes nothing away from the building's architectural merit and the architects naturally were fully responsible for all aspects of the building design and construction. As is often the case, little actual insight into the building design process is known. There is some evidence that other building sites were considered but it is also unlikely that a site not in Palmer ownership and in proximity to the college would have been chosen. There is also the phased nature of the building construction. The old studio and former residence was retained in use until the new building was ready. It was then demolished. It is probable that the south portico could not be erected until the building was removed.

A ceremonial ground-breaking on June 7, 1962 is given as the start of construction on the new building. Dr. David Palmer dug the first shovel full of turf. The new building would "feature large areas of glass, brick, pre-cast concrete and aluminum." The old studio would be demolished eventually for parking. Building permits frequently post-date the actual ground-breaking and the excavation permit was issued on June 15, the general permit on July 30. The Priester Construction Company, well-established in the Quad Cities, had the general construction contract and received both of these permits. The core construction cost estimate was \$470,000 while the entire finished and equipped cost was put at \$1,053,000.<sup>17</sup>

<b>305 Brady Street</b> <b>Tri-City Broadcasting Co.-O</b> <b>305 Brady St.</b> <b>\$170,000.</b> <b>Priester Const. Co.-C</b> <b>601 Brady St.</b>	<b>Permit No. 77962</b> <b>Issued 7-30-62</b> <b>Fire Zone II</b> <b>Appln. # 25320</b> <b>Htg. &amp; A.C. 44317</b> <b>Plan-in # 25-7</b> <i>Revised 2-18-63</i>	<b>sections having incombustible type, fire rated, acoustic tile clgs. All as per plans and appln. on file and subject to receipt and approval of caisson data and as per code. <u>Off street parking must be provided for 50 cars.</u></b> <b>No incinerator or sidewalk \$1,053,000.00 Required.</b> <i>Pl. of 1st fl. &amp; basement 7-12-63</i> <i>El. of 1st fl. &amp; basement 7-12-63</i>
<b>Build 2 story and cellar, 150X135', studio bldg., with storage lockers, lunch rm. and some offices in cellar area, studios, general offices, conference rms. and some property storage rms. on 1st and 2nd flrs. Type II const., masonry walls and partitions, reinf. concr. flrs., partial pre-stressed concr. roof deck and partial bar joist and metal roof deck with all decks having 1 1/2" incombustible type insulation and T&amp;G rfg. and steel</b> <i>(Cont'd)</i>		

Figure 25: General construction building permits (Davenport building permits)

Paul N. Norton (1909-84) was a nationally known watercolorist who designed logos for a range of major corporations. He is known to have prepared building sketches for various clients and he prepared a draft sketch for the new studio and then refined it over time. His first draft (Figure 17) depicts the building without signage and diminishes the adjacent buildings, most notably the Garage Building and the tower, at the same

<sup>17</sup> Davenport *Daily Times*, June 7, July 31, 1962; Davenport building permits.

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time over-emphasizing the natural qualities of the building setting, placing it amongst a forest. Reflection across the building frontage allows for little detail although the underside of the sweeping open lobby stairs is shown.

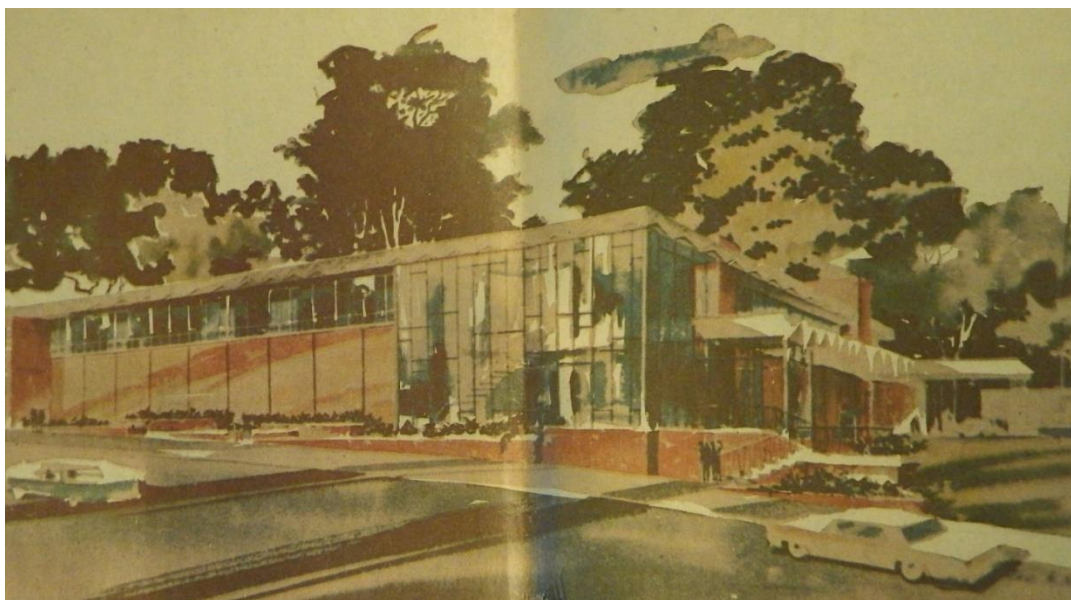


Figure 26: Prospective building elevation sketch by Paul N. Norton, 1962  
(Davenport *Daily Times*, June 7, 1962)



Figure 27: Refined building elevation sketch by Paul N. Norton, 1963

Figure 27 shows a final rendition that depicts actual brick colors and the building signage.



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Figure 28: Lobby interior sketch, unsigned but likely drawn by Paul N. Norton, 1962, looking southeast

Figure 28 is of interest as it shows the developing lobby design with a more extensive use of paneling across the south interior lobby wall and blue tile on the east one.



Figure 29: A main office interior sketch, unsigned but likely drawn by Paul N. Norton, 1962

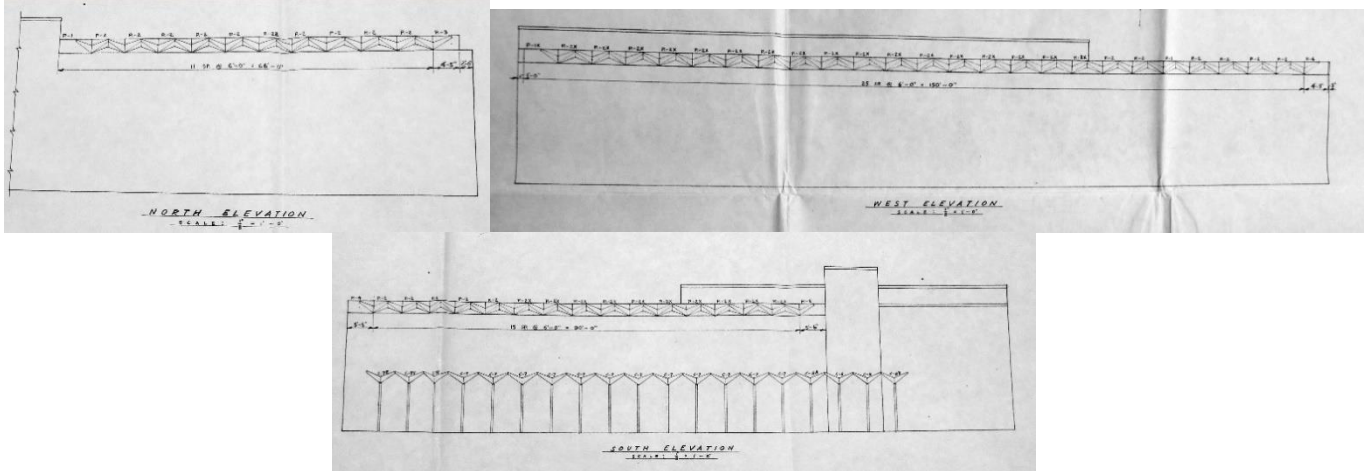
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Figure 29 depicts the steel and glass partition wall, although one that is seemingly paneled. Windows are shown fully curtained.



Figures 30-31: Elevations of the north, west and south facades (Original plans)

Figures 30-31 show the chevron cornice pattern and the south portico profiles. Note how the chevron pattern was purposely interrupted at both sides of the northwest corner.

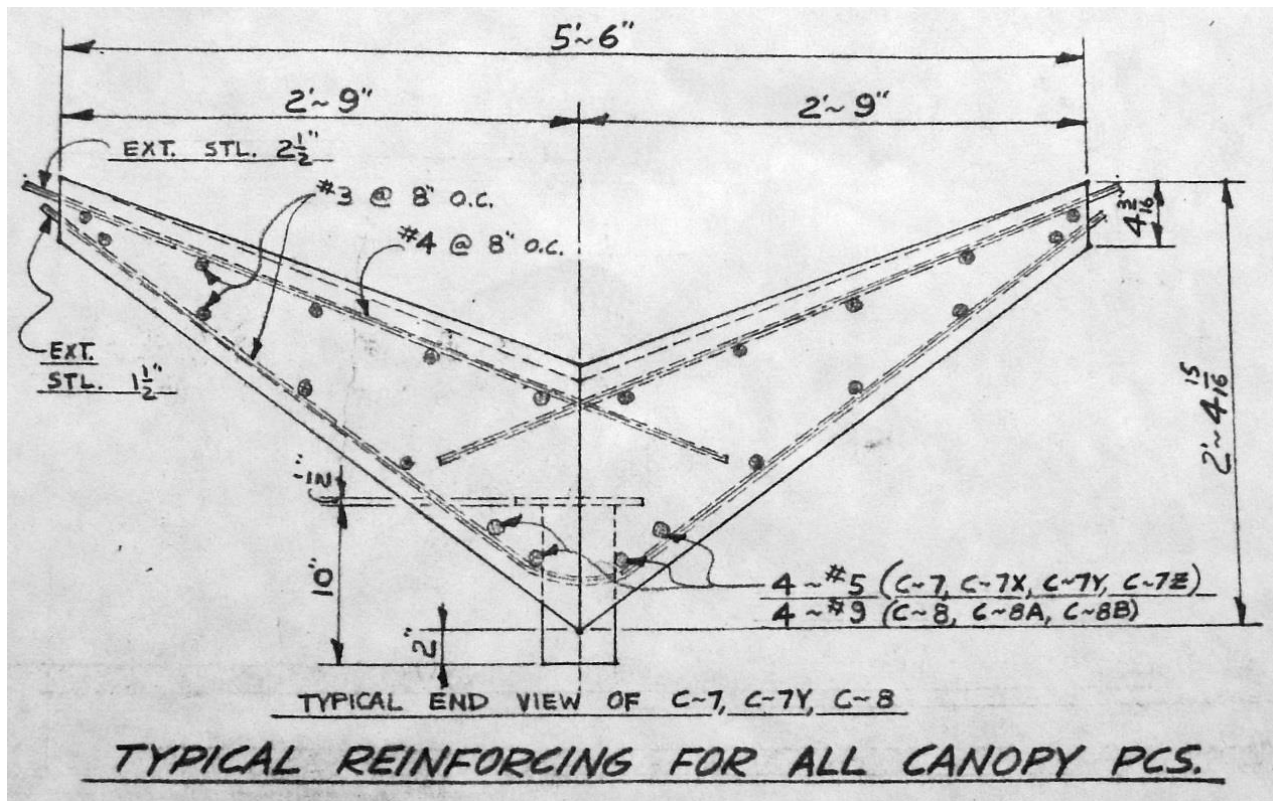


Figure 32: profile of pre-cast canopy unit (original plans)



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**Table 2: Building Contractors and Suppliers**

<b>Category</b>	<b>Vendor</b>	<b>Date</b>	<b>Description</b>
General	Priester Construction Company, Davenport		
Excavation	Frandsen Excavating Company, Davenport		
Plumbing			
Structural Steel	Laclede Steel Company, St. Louis	May-June 1962	Foundation steel
“	Inland Steel, Milwaukee		Framing steel (observed)
“	Republic Steel Corporation, Canton, Ohio	November-December 1962	
“	Ceco Steel Products Corporation, Cicero, Illinois	Late September 1962	Roof lattice truss and other roof materials
Electrical	Deluhery Electric, Davenport		
“	Republic Electric Company		Square D Company electronic supplies
Sheet metal	The Shebler Company, Davenport		
Other metal	Sanymetal Products Company, Cleveland	November-December 1962	
Precast concrete panels			
Precast concrete steps and landings	Austin Crabb Inc.	December 1962-January 1963	
Plastering	Armstrong Plastering Company, Davenport		
Acoustical ceilings	Sound Engineering Inc., Davenport		
Stair balustrades	Venetian Ornamental Iron Works, Des Moines		
Cabinets, millwork	Jansen and Ernst, Davenport		
Colorline Wall partitions	Unistrut Service Company of Illinois, Chicago		
Vault door	Diebold Inc., Canton, Ohio	August 15, 1962	Diebold 2-hour left swing vault door
Wall Treatments	Plumb's Wall & Floor Covering, Bettendorf		

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Category	Vendor	Date	Description
Paneling, doors	Mueller Lumber, Davenport		Permaguard Weldwood staystrate doors and paneling
Metal drapes	Marie Nichols, New York City		
Art work	Eldon Danhausen, Chicago		

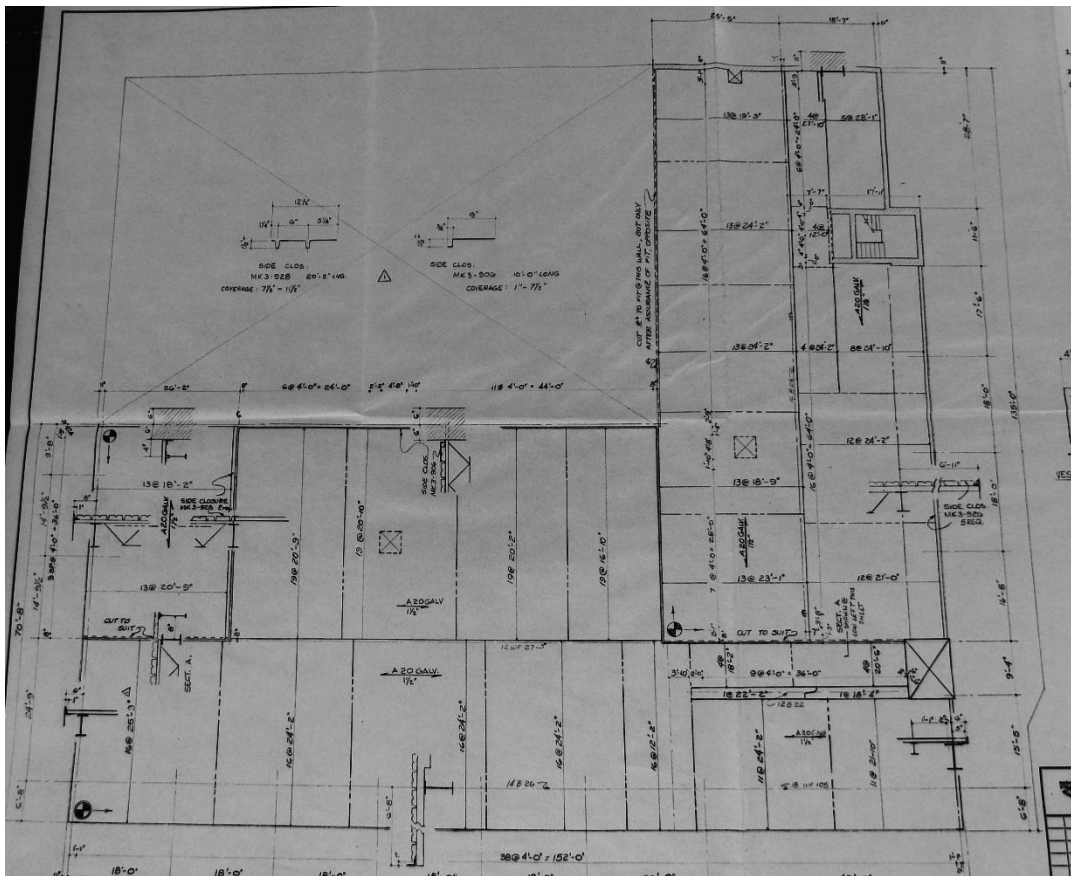


Figure 33: Roof framing plan (original plans)  
(note the two roof hatches shown)

### Building Construction:

Few details have been found that track and describe the actual building construction. Construction was slow, requiring nearly a year and a half. Initial completion targets looked towards early 1962. Engineering logs document a closing down of operations in the old studio building effective May 22, 1963 and the permit to demolish the former residence was issued on September 18, 1963. That demolition work and the presumed final assemblage of the south portico, along with site landscaping, probably delayed opening the new building for public inspection until mid-November 1963. Figure 34 is the only construction period image yet found, dated to early August 1963. It depicts a nearly complete building. Note that it does depict the south main entrance but appears to not show the rest of the portico as being in place. What appears to be a construction shed is visible at the far right and a wood fence appears to trace a walkway around that shed. Note further that by this time the planters were not only complete but landscaping was also underway.

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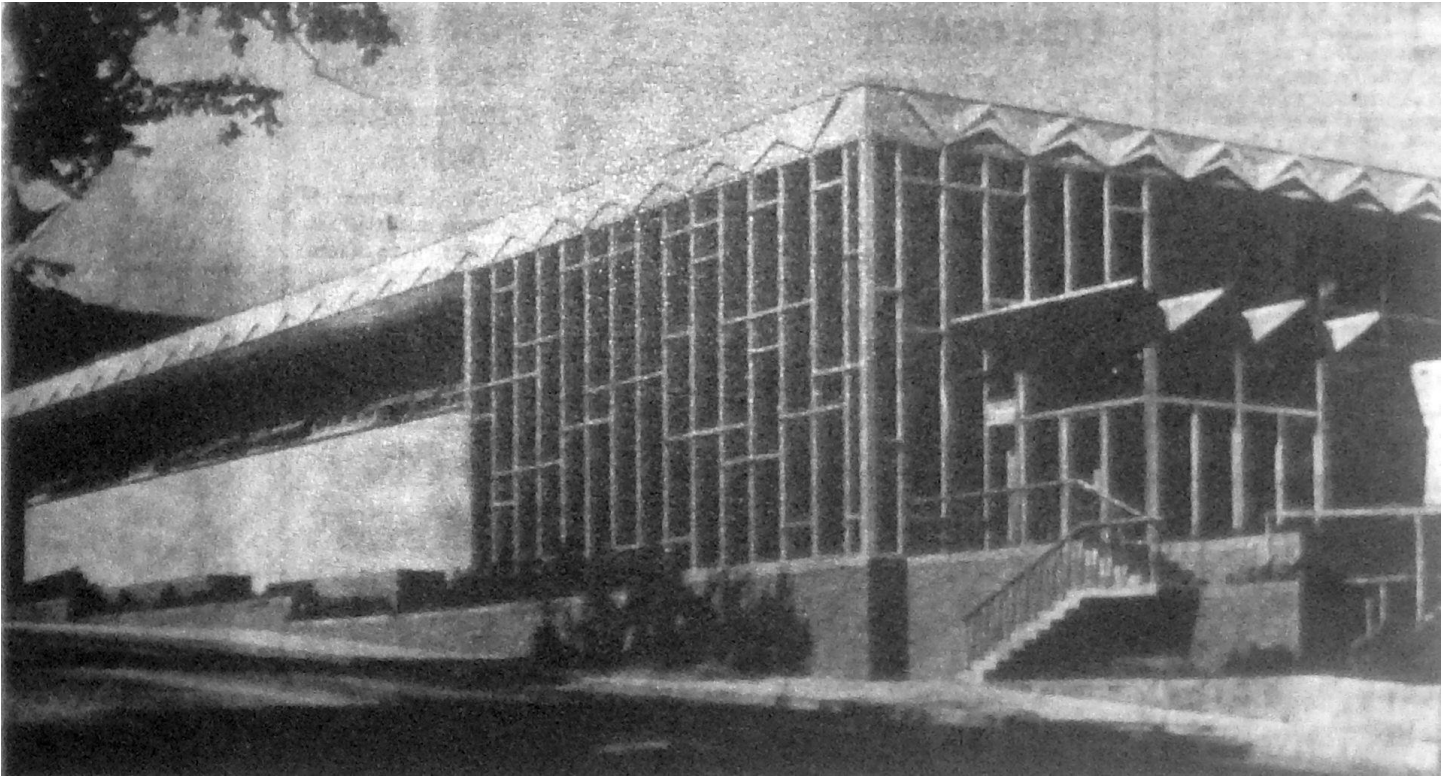


Figure 34: Construction photo, looking northeast (Davenport *Democrat and Leader*, August 2, 1963)

RCA *Broadcast News* was published from 1931 through 1984 and served to promote RCA products and the affiliated stations that used them. The new WOC broadcast center was honored with extensive coverage in the magazine a year after the building had been in operation. A few other stations were similarly promoted but it was fairly uncommon. Given that the reading audience was mostly interested in technical matters, it is no surprise that a majority of the images and building descriptions focused on equipment in lieu of architecture. Still a range of images give both a functional sense of how the plan facilitated television and radio functions as well as documentation of the original building architectural finishes. The issue that treated WOC used the Paul Norton building sketch as a cover illustration (See Figure 35).

General Manager Vern Gielow wrote a company perspective for the RCA issue and he described how the building was designed to facilitate the broadcasting work. Gielow wrote:

Our new WOC Broadcast Centre ...is a dream come true for the staff of the AM-FM-TV operation. The structure is designed and tailored to handle production and programming efforts in proper sequence. Offices and operational areas are so situated they are in immediate proximity to each other. This affords a traffic and operational flow for maximum communication.

Good planning places film and art departments across the corridor from TV master control. The film director, also responsible for the TV tapes, uses roll carts to bring film and tapes to projection, just about twenty steps away from where they are prepared for use. And down the corridor from the film room the news department is conveniently located.

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The massive Studio A, measuring 70 feet by 75 feet, provided space for all of the impermanent televised program sets and the circular turntable was a particular asset. This studio was the realm of guest appearances and there was space for a 200-person audience. Gielow noted:

The vast expanse of Studio "A" serves an even more useful purpose in the development of commercials. This is particularly true in the case of automobile spot announcements. We have had a substantial increase in the number of automotive accounts since moving into Broadcast Centre last fall.

An 18-foot turntable situated in this studio provides a tool for creation of unique effects. Coupling effective lighting techniques with the revolving turntable produces a totally different commercial. Needless to say, no other television station in our area can boast such equipment to create selling commercials.

Studio B housed "regular fixed programs" like the weather, news and sports. Gielow termed this studio the station's television "workhorse" because it was in constant daily use. Microphones, lighting and formats were fixed for continuity. Also of vital importance was prop storage and total storage was twice that of the two television studios. Each studio had adjacent prop storage and the freight elevator could access the large basement storage. The newsroom was next to Studio B and had its own broadcasting booth. The WOC news workforce by this time numbered a dozen male reporters. Gielow noted the nature of the station's news coverage, stating "The WOC news staff covers one of the most complex market areas in the United States, spanning five major cities and numerous suburban towns in three counties and two states."<sup>18</sup>

Chief Engineer David Hauser also contributed to the RCA coverage, describing how his team committed successfully to maximize solid state and to be in a position to deliver RCA's "new look" in color television programming. Hauser cited the design role played by his department in planning the building function, stating:

To avoid the cluttered look common to control rooms, and to make a room attractive as well as efficient, we gave a great deal of time and effort to planning the layout of the controls, procuring housings to blend with the equipment. This is shown clearly in the delegate housing for the TV tape machines and the delegate housing for the film projectors. All speaker enclosures, tables, and desks in the control room are walnut, or walnut-grained Formica to add the decorator's touch.

Glass thermopane doors were used for sound-proofing within the television master control area. The key provision was anticipating color television. Special outlets were provided in the studios, a separate "color island" was established to program slides and movies. Hauser also noted "Draperies, lighting and the rubber tile floor were selected with live color programming in mind." The station switching system was designed to handle color broadcasting and additional rack and console space was allocated for future color equipment needs. The entire radio broadcasting facility was on the second floor and consisted originally of a large radio studio, combo studio, master control room, an announcer's booth and a separate news room (RCA *Broadcast News*, Vol. 122, August 1964).

<sup>18</sup> RCA *Broadcast News*, Vol. 122, August 1964.

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Figure 35: RCA *Broadcast News*, featuring the new building  
(RCA *Broadcast News*, Vol. 122, August 1964)



Figure 36: Studio A overview, likely looking southeast (RCA *Broadcast News*, Vol. 122, August 1964)<sup>19</sup>

<sup>19</sup> This image appeared without identification in Television Magazine's 1964 article about broadcast studio design (Donald West, "Television Station Design," *Television*, June 1964; Vol. XXI, No. 6, pp. 1-7, 73-76).



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Pioneer Station Creates Dynamic New  
Broadcasting Facility in Davenport, Iowa to Better  
Serve Its Clients and the Quad-City Community



FIG. 1. Two story lobby establishes atmosphere of achievement and drama in new WOC Broadcast Centre.

FIG. 2. Dr. David D. Palmer, president Palmer Broadcasting Co., at special metal sculpture in lobby, which indicates communication to eyes and ears of man.



Figure 37: The finished building, winter 1963-64, the lobby and the Eldon Danhausen WOC lobby sculpture<sup>20</sup>  
(RCA Broadcast News, Vol. 122, August 1964)

<sup>20</sup> Eldon Danhausen (1924-2006) was a Chicago-based artist and a graduate from the Chicago Art Institute. A list of his major works includes his Davenport sculpture. The nickel and silver sculpture depicted the distribution of broadcast sound and imagery to the eyes and ears of the public. Its precise location is undetermined apart from its lobby location. The sculpture no longer exists (<https://www.artprice.com/artist/192188/eldon-danhausen/biography>; Chicago Sun-Times on Mar. 23, 2006; Davenport Daily Times, December 10, 1963).

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Figure 38: Studio A automobile ad being recorded on the turntable, view east  
(RCA Broadcast News, Vol. 122, August 1964)



Figure 39: Studio A master control room, looking southeast (note florescent fixtures, still extant)  
(RCA Broadcast News, Vol. 122, August 1964)

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Figure 40: The operational "nerve center" (note recessed fluorescent lights, linoleum floor)  
(RCA Broadcast News, Vol. 122, August 1964)

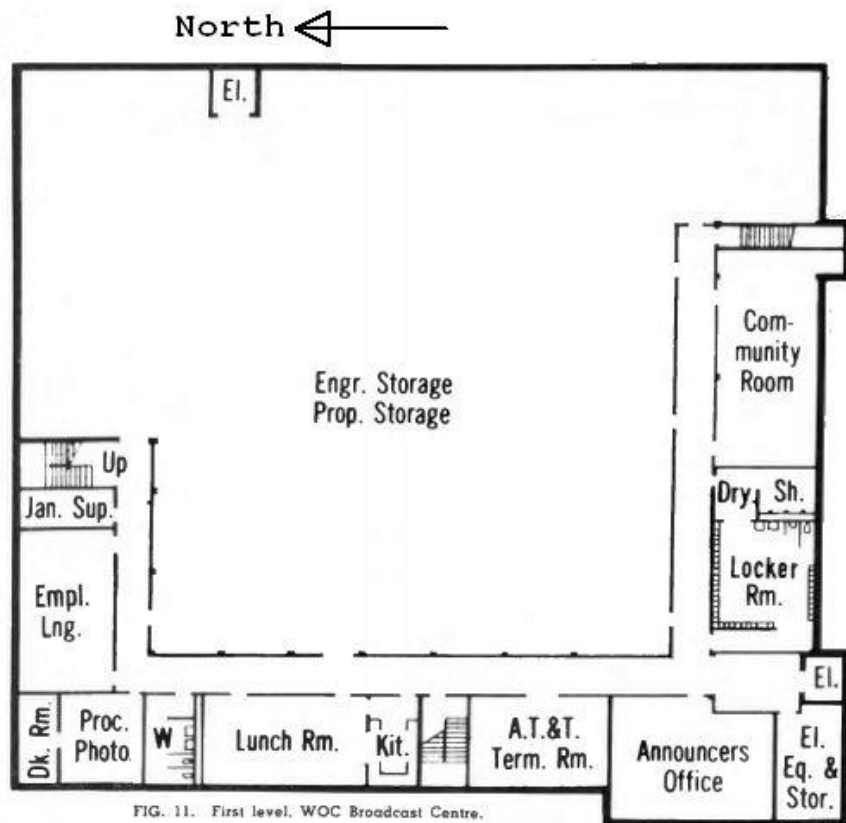


Figure 41: Original basement plan  
(RCA Broadcast News, Vol. 122, August 1964, annotated with north arrow)



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Figure 34 shows the basement layout. The vast majority of this level was committed to storage and air conditioning venting. The key point is that the building heating and power plant was on top of the building. This plan remains a current depiction, save to altered room uses and the addition of several shop areas along the south end of the large storage area.

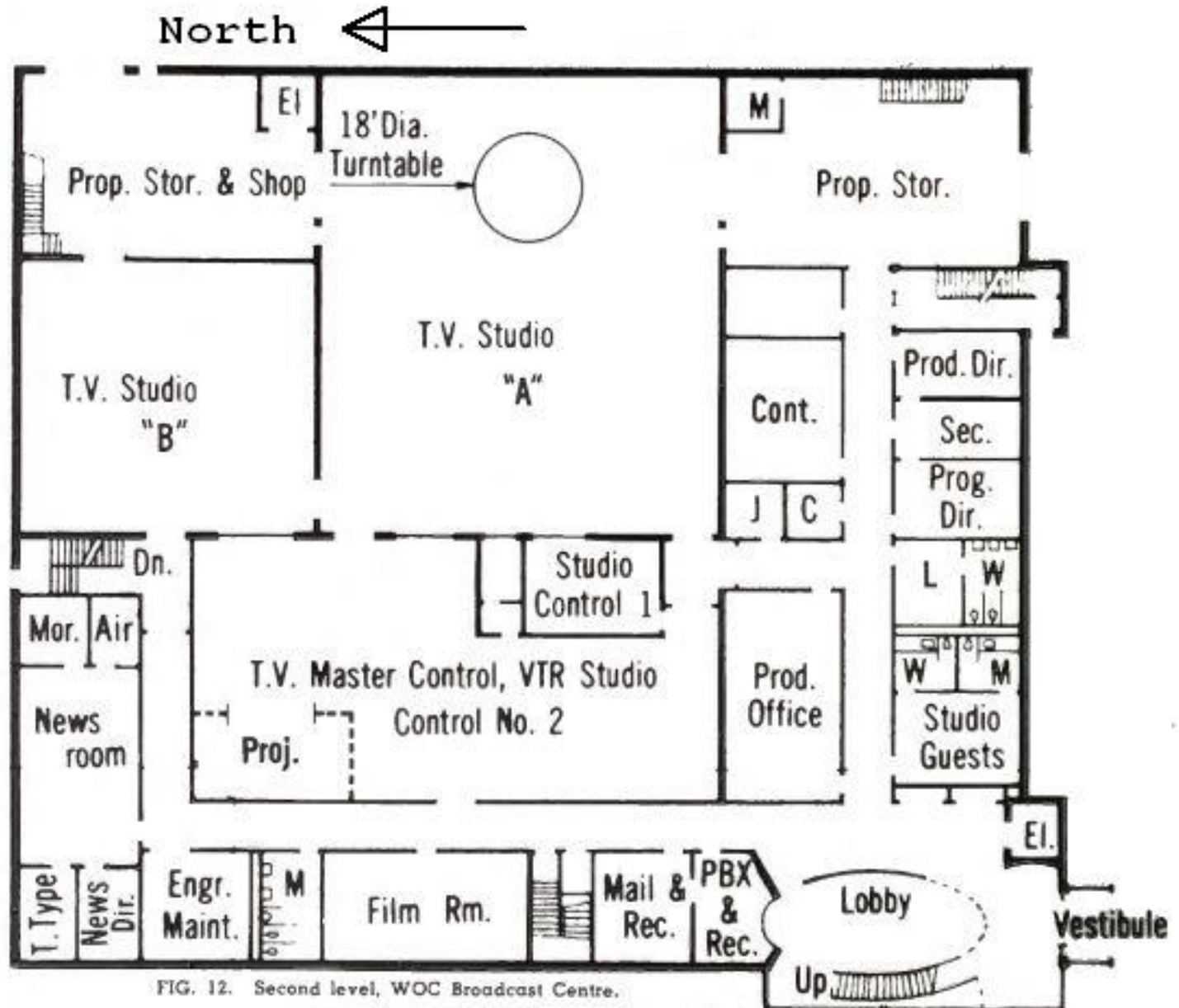


Figure 42: Original first floor plan  
(RCA Broadcast News, Vol. 122, August 1964, annotated with north arrow)

Figure 42 shows the ground floor plan. This was the television production level. Roller doors on the overhead studio doors allowed automobiles and other large objects to be brought directly into Studio A. The turntable could rotate two and a half times a minute and had microphone and power hookups at its center. This was the public access level as well, with guests and audiences entering from the south and using the short hall and access doors at the southwest corner of Studio A to reach that point. This plan remains a current

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depiction, save for the consolidation and enlargement of the south-end news room and its slight extension into Studio A; the reconfiguration of Control Room #2 and the replacement of the west side film room as an additional women's restroom.

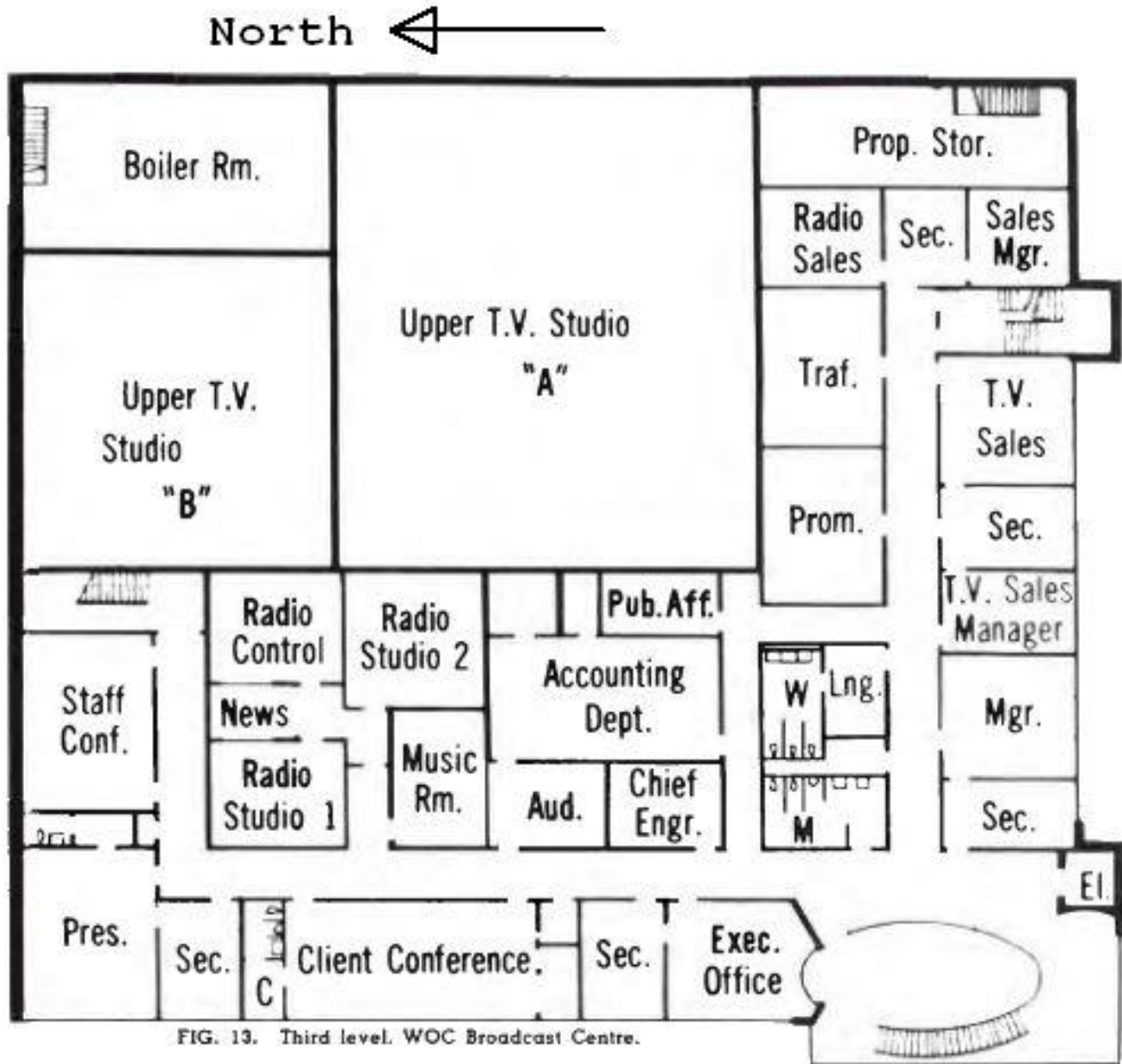


Figure 43: Original second floor plan  
(RCA Broadcast News, Vol. 122, August 1964, annotated with north arrow)

Figure 43 shows the uppermost floor layout. Note that the building's levels were commonly referenced as three levels, this one being the third and uppermost. This is the radio production level along with the main administrative offices and conference room. Note that the boiler room was located in a loft above the northeast corner garage/storage area and not in the basement. This probably aided in minimizing heat accumulation in the building. This plan remains a current depiction, save for the consolidation and enlargement of the



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salesroom south of Studio A and the creation of a break room using the spaces marked accounting, auditor and chief engineer.

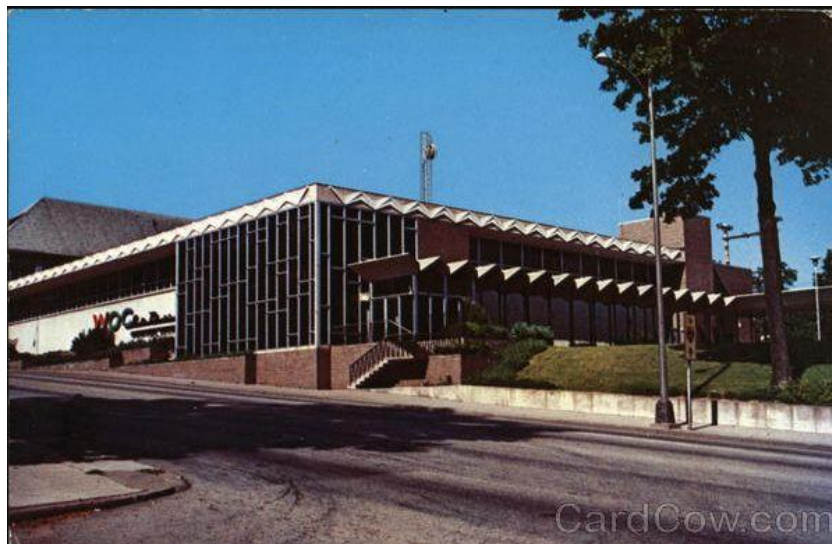


Figure 44: The just-completed building, postcard, looking northeast  
([https://www.cardcow.com/images/set609/card01000\\_fr.jpg](https://www.cardcow.com/images/set609/card01000_fr.jpg))

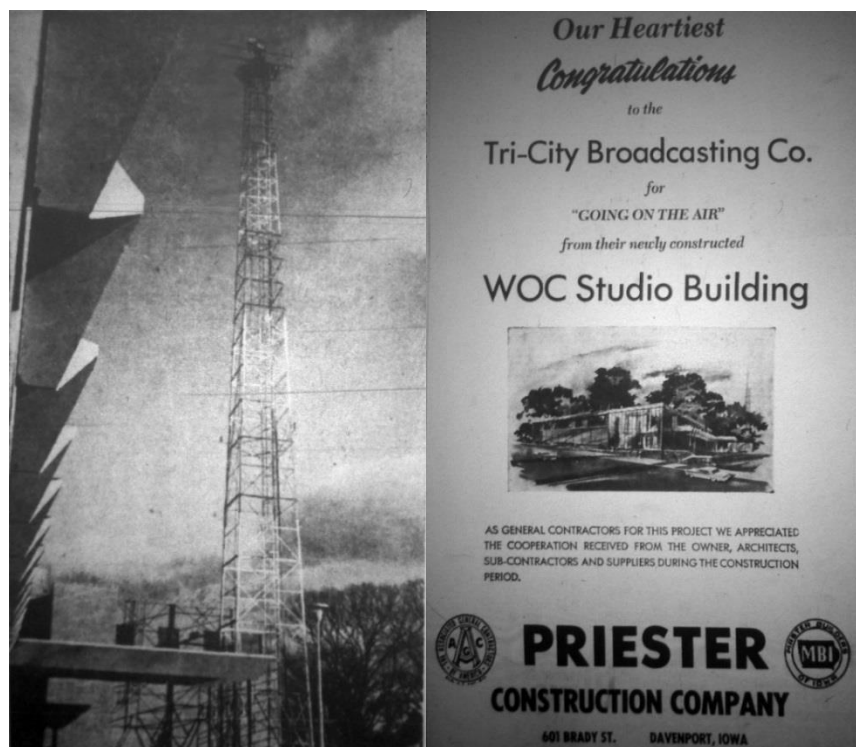


Figure 45: Left, the 130-foot high television tower (1949, non-extant), looking southeast  
(Davenport *Daily Times*, December 10, 1963)

Figure 46: Right, contractors and community organizations used congratulatory advertisements to celebrate the new broadcast center (Davenport *Daily Times*, December 10, 1963)

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Figure 47: New lobby area, looking southeast  
(note that the current elevator door coverings match those shown here)

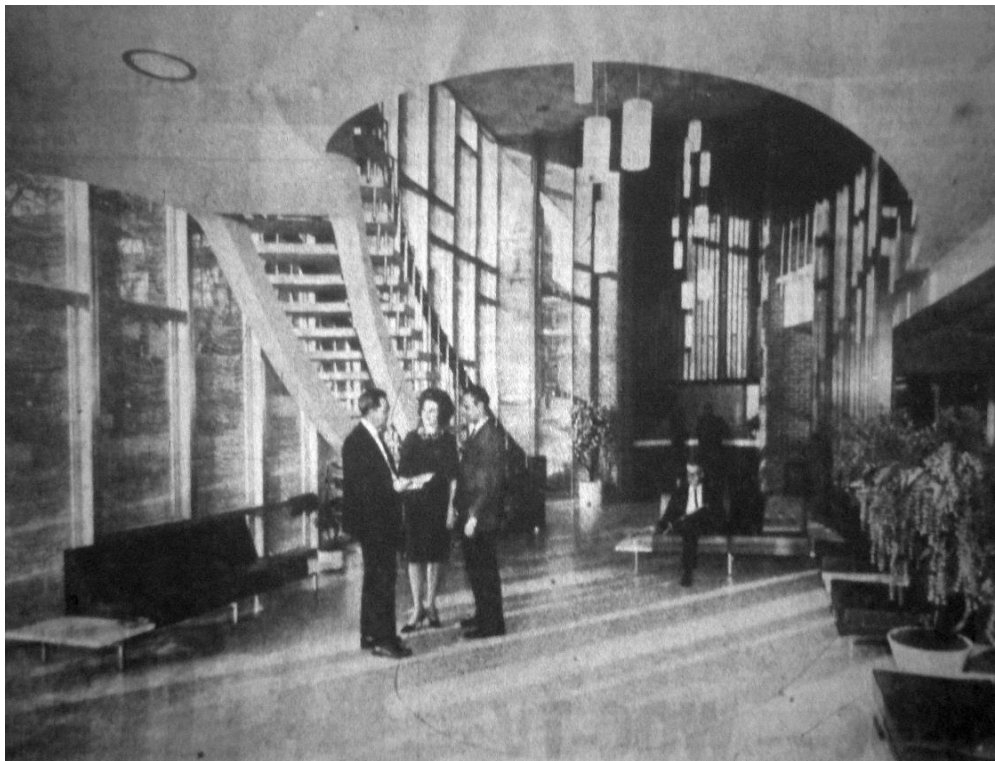


Figure 48: New lobby area, looking northwest  
(Davenport *Daily Times*, December 10, 1963)



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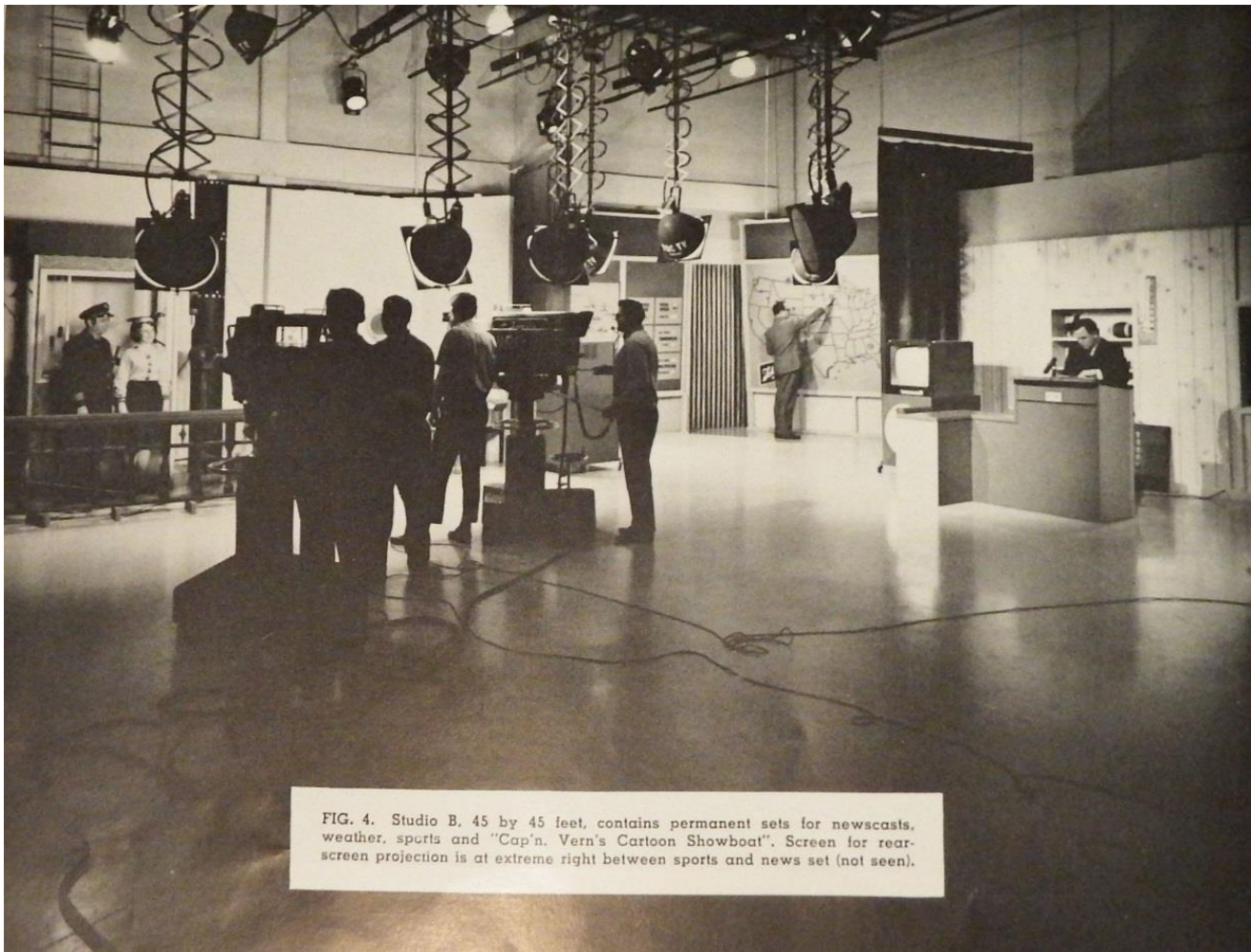


Figure 49: Studio B (note concrete framework now hidden by drop ceiling)  
(RCA *Broadcast News*, Vol. 122, August 1964)

The new building was also featured at this same time in *Television* magazine, as one of 65 nationwide examples of all-new television station designs. There were by this time 556 television stations in operation, many of which were housed in ad hoc building set-ups. The large number of new facilities indicates that the television trade was assuming permanent proportions. Until the early 1950s these stations were mostly operating in the red so investment in a function-specific building was simply an additional and risky investment. Donald West, writing for the magazine, summarized the media-specific influences on studio design and the trends in those designs, using the 65 brand new examples.

Television, unlike a theater or a radio studio, was not depended on sound quality, given the development of directional microphones and the distraction from sound quality of a small and mediocre image. So perfect acoustics and sound deadening of the radio studio had little application to the television studio. Still there was much variation in designs because broadcasting companies remained very individualistic and technology was swiftly and constantly changing. Of course, if the same building contained both radio and television studios the latter had to be acoustically isolated and firmly supported. Thus, it appears that the concrete floors under the second-floor radio studios is considerably thicker.

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Location was the first factor. The engineer would select the highest possible site, or the site was already owned and available as applied in this case. More downtown sites were both more expensive and came with unsympathetic building codes that were ill-adapted to a broadcasting studio. Close-in sites had more administrative hurdles and were more costly. These factors likely delayed construction of the subject building.

Studio spaces were large, even the smallest being 40 feet by 60 feet, but more important, they had to be high, due to the accumulation of excessive heat from lights and cameras. The two studios in the subject building were 28 feet high but their light grids were half as high, just 15 feet. Color operations generated double the heat as did black and white ones. Air conditioning and an overhead space for the heat avoided "incinerating" the studio crews. Air conditioning meant that a massive mechanical system had to be housed within a building plan along with the necessary distribution system. The square-footage space consumption in a broadcasting studio could consume a third to two thirds of the total area. Air conditioning was also a major noise source so low-velocity systems having flexible connectors and acoustical coverings were the norm. Another space consumer were the multiple control areas where 95 percent of television equipment is housed. These areas could consume a fourth of total studio space. The standard provision for live-load for studio floors not on grade, is 125-150 pounds per square foot. Studio roof live loads require at least 40-50 pounds to support hung components, lights and air conditioning equipment. Exterior studio roof live loads to carry snow, average an additional 40 pounds.

Multiple studios were mandatory at least two and the largest operations had four. Despite lowered acoustical tolerances in television, the subject building's perimeter studio walls were double-walled to segregate noises. Studio floors had to be near absolutely flat and while concrete was a material of choice, it would crack unless expansion joints were sawed. WOC covered its studio floors with linoleum. Duplicate power sources were also the norm so there has always been an on-site power generator located along the east side of the building. The original generator was located within the southeast garage/storage area of the building.

There were two schools of thought regarding the choice between using monitors or direct observation of the camera work. The "flying blind" school believed that all that mattered was what the cameras' were recording and relied on monitors. Not having substantial viewing windows saved expense in triple-pane glass and freed up wall space for equipment. The WOC control rooms used both methods on an extensive scale. A final issue, that of scale, similarly had two camps. The minimalists thought that the transistor would reduce studio space making large buildings unnecessary. The dominant maximalists rarely regretted over-building up front and as of 1963-64 were glad that they had done so.<sup>21</sup>

<sup>21</sup> Donald West, "Television Station Design, Form For the Function," *Television*, June 1964; Vol. XXI, No. 6, pp. 1-7, 73-76.



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**WOC-AM-FM-TV**  
DAVENPORT, IOWA

OWNER  
Tri-City Broadcasting Co.  
ARCHITECT  
Stewart, Robison & Luffan, Davenport  
BUILDER  
Priester Construction Co., Davenport  
SQUARE FEET  
68,000  
COST  
\$2.4 million

**W**OC-TV Davenport, Iowa, broadcasting since October 1949 from a converted private residence, moved into a new three-floor, \$2.4 million "Broadcast Center" last November. The building, of square design, was constructed on a hillside, has a frontage of 180 feet, goes 160 feet deep, also houses WOC-AM-FM, woc puts its building cost "just short of \$1.2 million." About \$1 million additional went into broadcast equipment and \$200,000 more was spent on furnishings.

In its space arrangement, woc keeps individual broadcasting operations separate as much as possible. Radio, for instance, is separately staffed and physically isolated on part of the building's top floor. The woc staff numbers 108 people.

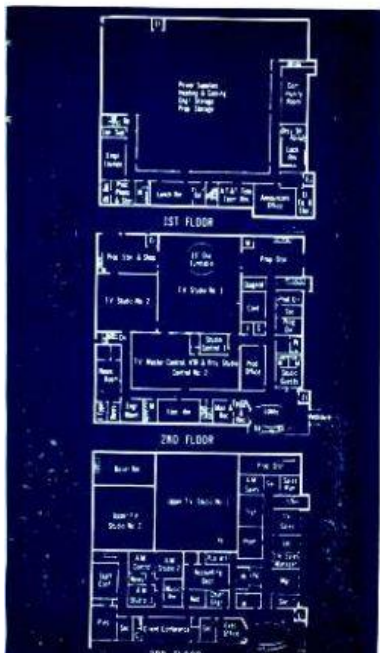
The woc building contains more than 68,000 square feet of floor space with 7,000 square feet allotted to production space in two TV studios. Studio "A" is two-stories high, measures approximately 5,000 square feet, features an 18 ft. turntable for mobile display units, automobiles or



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Figure 50a: The new station promoted in *Television Magazine*, June 1964  
(Donald West, "Television Station Design, Form For the Function," *Television*, June 1964; Vol. XXI, No. 6, pp. 1-7, 73-76)



large, rotating sets. Studio "B," also two-stories high, is approximately 45 by 45 feet, gets the heaviest daily work load—newscasts, weather, sports shows and a local children's program.

Twin studio control rooms are housed next to the TV studios. Two control consoles are cross-connected so that telecast activity in either of the two studios can be directed from either control location. Each control area has 14 monitor screens mounted above windows looking on the respective studios. Studio control No. 2 also serves as TV master control, contains two video tape recorders, projection equipment and equipment racks.

All of woc-tv's production and technical facilities are located on the second floor. The first floor or basement level has large storage areas, prop storage units, maintenance offices, a power supply area containing heating and cooling equipment, a snack room, kitchen and lounge.

The third floor, in addition to radio studios, contains most of the administrative offices, two conference rooms, the boiler room and the upper levels of the two TV studios.

An elevator off the building's main entrance connects all three floors while a second elevator

in the rear of the building runs from a basement storage area to a second-floor property and shop room. Two ground-floor rear entrances allow delivery access to the storage and studio areas.

As have many stations, woc has taken pains—and much of its furnishings budget—to make its two-story lobby-reception room an attractive introduction to the building.

Floor-to-ceiling glass panels in the lobby are hung with anodized aluminum chain drapes designed by Marie Nichols of New York. The hangings are shaded in tones of gold, run horizontally to give a shimmering scallop effect. (Similar hangings were originally created for New York's Four Seasons restaurant.)

Modern furniture, designed by Herman Miller, has been used in the lobby and other areas. Just inside the lobby is a welded metal sculpture by Chicago artist Eldon Danhausen. Access to the third floor is either by elevator or an elaborate spiral staircase.

The woc-tv transmitter is located six miles from the station building, picks up the woc-tv signal from a 130 ft. microwave relay tower in back of the new station.

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Figure 50b: The new station promoted in *Television Magazine*, June 1964  
(Donald West, "Television Station Design, Form For the Function," *Television*, June 1964; Vol. XXI, No. 6, pp. 1-7, 73-76)



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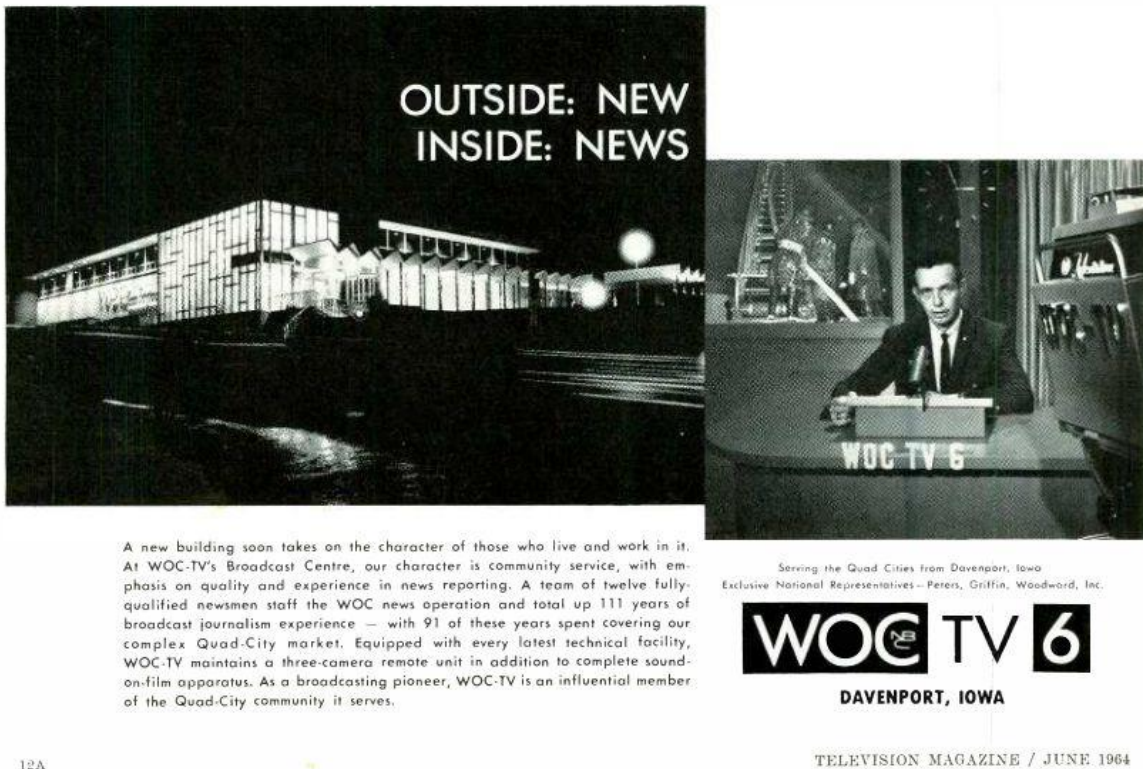


Figure 51: The new station promoted in *Television Magazine*, June 1964  
(Donald West, "Television Station Design, Form for the Function,"  
*Television*, June 1964; Vol. XXI, No. 6, pp. 1-7, 73-76)

The final ornamental building component is perfectly intact and functional, that being the anodized aluminum chain link drapes that were designed by textile designer Marie Nichols. The chains were described as being "in shaded tones of gold and harmonizing pastels and are hung horizontally." The Davenport designs matched those that hung in larger window openings in the Four Seasons Restaurant (located at 99 East 52<sup>nd</sup> Street, New York City). The birthplace of the legendary "power lunch" the restaurant closed in 2019 but portions of the original window treatments are now displayed in the Museum of Modern Art. The selection of the Big Apple success seems to be an unusual step for a midwestern broadcasting company and there is surely an explanation for it, apart from the sheer fame of the restaurant. A charming aspect of the drapes is their slight shimmering when buffeted by the building ventilation and heating. This effect was not anticipated when the original window treatment was designed.<sup>22</sup>

Broadcasting centers were quasi-public buildings so the question arises as to what degree the general public was involved in the day-to-day building operations. The Palmer family had always promoted a strong community outreach effort and Dr. David D. Palmer is particularly noted for his extensive involvement in virtually every municipal betterment organization. The new building accordingly provided for a community room on the basement level, having a capacity of 30 persons. Architect Harold Stewart and Ernest Grilk are specifically credited with designing the special room with an array of Herman Miller furniture. The community room was located in the southeast corner of the basement and was readily reached by means of the passenger elevator located at the building's south entrance. Otherwise on-air guests and studio audiences

<sup>22</sup> <http://nordic.businessinsider.com/new-yorks-most-iconic-power-lunch-is-saved-2016-4/>.

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entered the building regularly. The Studio A audience accommodated 200 persons. After the September 11th attacks the building was put on heightened security and remains so today.<sup>23</sup>



Figure 52: Four Seasons Restaurant chain swag curtains and vertical design elements  
(<http://nordic.businessinsider.com/new-yorks-most-iconic-power-lunch-is-saved-2016-4/>)

The building opened for public inspection on November 18, 1963 and honored guests included a range of surviving early WOC staff persons. The *Daily Times* coverage of the grand opening stated:

Plans were carefully made to meet requirements of each individual broadcasting operation. It is unique in that the working areas of the building were designed by the WOC staff. Leaders in the broadcasting industry have described the Centre one of the finest facilities in the country.

The Burlington *Hawk Eye* was lavish in its praise after a building tour that was “eye-filling and enlightening:”

From its austere beautiful modern façade of glass and masonry, through its stunning foyer of deep-toned woods, metallic curtains, unique stairwells and pendant lighting, into the working bowels, it is both colorfully lovely and functional. Its functional qualities are easily explained because it was first designed by the staff, then turned over to an architect for implementation. The results are spectacular.<sup>24</sup>

#### The WOC/KWOC Broadcasting Center Service History, 1962 to the present day:

This lengthy operational period will be summarized but briefly as it post-dates the station’s period of significance. In early 1964 the Central Broadcasting Company ventured into cable television ownership,

<sup>23</sup> Davenport *Daily Times*, December 10, 1963. Ernest Grilk was not an architect, but was presumably connected with the architectural firm.

<sup>24</sup> Burlington *Hawk Eye*, November 19, 1963; Davenport *Daily Times*, November 19, 1963.



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purchasing a California cable network. This acquisition was supplemented by cable resources in Florida and Palmer Communications appears to have been established from that latter point. Dr. David D. Palmer died in 1978 just before his college received the accreditation that he had long worked for. Daughter Vickie Anne Palmer succeeded him in the college leadership and she continued the legacy of strengthening the Palmer chiropractic network, adding a San Jose, California campus and bringing women fully into the field of chiropractic. In 1986 there was a split made between the company television and radio holdings and under FCC rules WOC was re-licensed as KWQC. Vickie Anne Palmer and J. Douglas Miller purchased the station from Palmer Communications, Inc. At this point the corporate succession is murky but Signal Communications appears to have accomplished the cable purchases and it became Palmer Communications, Inc. The long-term association between the Palmer family and the station ended with its purchase by Broad Street Television in 1989. Subsequent corporate owners were Young Broadcasting (1995), Media General and finally, the current owner, Gray Television, Inc., of Atlanta (January 2017).<sup>25</sup>



Figure 53: June 1966 aerial view looking northwest (building at upper left) (KWQC archives)

Figure 53 shows the new building still largely ensconced within its residential milieu. The 1949 tower at 805 Brady is barely visible, but the Northwestern Bell tower on the college building is very visible.

<sup>25</sup> Des Moines *Register*, February 26, 1964; <https://www.palmer.edu/uploadedFiles/Special/.../biography-palmer-vickie-anne.docx>.

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Figure 54: June 1966 aerial view looking northeast (KWQC archives)

Figure 54 clearly shows the two original aluminum roof hatches and the original roof mechanicals and metal stack. Note the white waterproofing on the portico and porte cochere. Note further the absence of any mechanicals infills in the garage windows. The roof hatch and a chimney are visible but the latter is off center east on the plan.



Figure 55: June 1966 aerial view looking northeast (KWQC archives)



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Figure 55 shows roof details on both buildings. Note the absence of company parking. Most interesting is the array of garages to the east of the rear alley. These belong to residences on Perry Street. Today there is a substantial retaining wall to the east of these buildings but this image suggests that the topography descended to the houses that were at grade with Perry Street and there was no wall.

### Archaeological Assessment

No archaeological remains within or beyond the footprint of the property were assessed as part of this nomination.

WOC Broadcasting Centre  
Name of Property

Scott County, Iowa  
County and State

## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Coopman, David T. Davenport's WOC AM-FM-TV. Charleston: Arcadia Publishing Company, 2010

Davenport Building Permits

Gane, John F., editor. American Architects Directory Third Edition 1970. New York: R. R. Bowker, LLC, 1970

"History of WOC" [typed manuscript, WOC]

Koyl, George S., editor. American Architects Directory First Edition 1955. New York: R. R. Bowker, LLC, 1955

Koyl, George S., editor. American Architects Directory Second Edition 1962. New York: R. R. Bowker, LLC, 1962

Newspapers and journals as cited in the text

Parish and Richardson. Untitled building plans, Job Number 1060, dated September 12, 1957

Sanborn Fire Maps

Scott County Assessor's Office

Shank, Wesley I. Iowa's Historic Architects: A Biographical Dictionary. Iowa City: University of Iowa, 1999

Stein, Jeff. "In 1953 TV Exploded Onto the Eastern Iowa Scene." *Iowa History Journal*, September-October 2013, p. 17

KWQC Archives

Interviews (all with James Jacobsen, December 8, 2017 on site)

Susan Ramsett, KWQC General Manager  
Jonathan Banfield  
Marcia Lense  
Michael Robinson

WOC Broadcasting Centre

Scott County, Iowa

Name of Property

County and State

Online Sources:

Biography David D. Palmer - Palmer College of Chiropractic

<https://www.palmer.edu/uploadedFiles/Special/.../biography-palmer-david-d.docx>

<https://www.artprice.com/artist/192188/eldon-danhausen/biography>

<https://www.facebook.com/HistoryDougSmith/posts/1628844280514526>

<https://www.fybush.com/sites/2007/site-071130.html>

[https://parcels.scottcountyiowa.com/pmc/appraisal\\_report2.asp?pid=842223004](https://parcels.scottcountyiowa.com/pmc/appraisal_report2.asp?pid=842223004)

<https://eh.net/encyclopedia/the-history-of-the-radio-industry-in-the-united-states-to-1940/>

<http://maps.scottcountyiowa.com/?pin=G0041-24>

<http://www.rsp-italy.it/Electronics/Magazines/RCA%20Broadcast%20News/index.htm>

<http://nordic.businessinsider.com/new-yorks-most-iconic-power-lunch-is-saved-2016-4/>

<https://oeaaa.faa.gov/oeaaa/external/searchAction.jsp?action=displayOECASE&oeCaseID=58900&row=1>

Previous documentation on file (NPS):

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

WOC Broadcasting Centre  
Name of Property

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**Primary location of additional data:**

☐ State Historic Preservation Office  
☐ Other State Agency  
☐ Federal Agency  
☐ Local Government  
☐ University  
☐ Other  
☐ Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 1.2 acres

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

1	<u>41.5286553</u> Latitude	<u>-90.5736547</u> Longitude	3	<u>                    </u> Latitude	<u>                    </u> Longitude
2	<u>                    </u> Latitude	<u>                    </u> Longitude	4	<u>                    </u> Latitude	<u>                    </u> Longitude

**Verbal Boundary Description** (Describe the boundaries of the property.)

The property consists of the two westernmost of the three parcels, that comprise the total parcel, described as follows:

LeClaire's Outlot: 018 LeClaire's Outlots Pt of Out Lot 18 commencing at a point where the east line of Brady Street intersects the south line of said Outlot 18, north 273.40 feet along the east line of said Brady Street, east 148.23 feet to a point in westerly line of public alley, south 88.23 feet, south 24D14 33 inches, east 85.63 feet, south 107.12 feet to its intersection with south line of said Outlot. This parcel contains both buildings and the building approach and parking to the south.



WOC Broadcasting Centre  
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The west half of Parcel IG0041-22B, .041 acres is described as follows: LeClaire's 2<sup>nd</sup> Addition, Lot 018, north 260 feet of the south 280 feet from the midline of Outlot 18 lying east of the alley. This west half of the alley draws the boundary away from the east walls of both buildings and includes associated ground-level mechanicals.

**Boundary Justification** (Explain why the boundaries were selected.)

This boundary excludes substantial ground-level parking to the east of the buildings and includes all of the buildings, structures and land that have been directly associated with the broadcasting history of the property.

**11. Form Prepared By**

name/title James E. Jacobsen date June 2, 2020  
organization History Pays telephone 515-274-3625  
street & number 4411 Ingersoll Avenue email historypays@gmail.com  
city or town Des Moines state IA zip code 50312

**Additional Documentation**

Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Key all photographs to this map and insert immediately after the photo log and before the list of figures).

WOC Broadcasting Centre

Scott County, Iowa

Name of Property

County and State

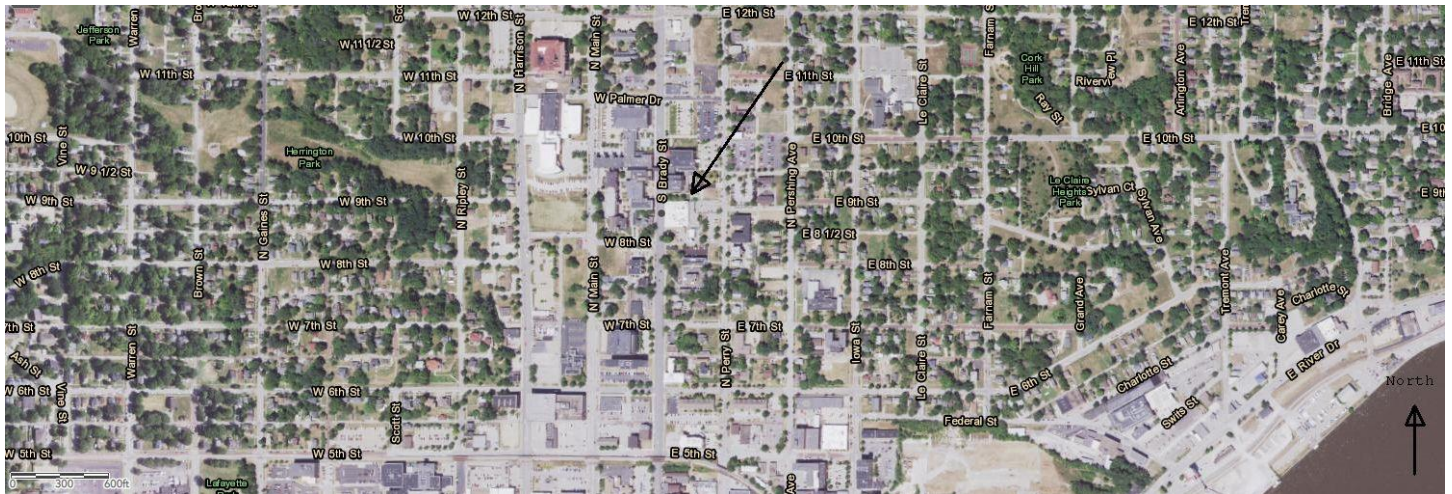


Figure 56: Locational Map (Iowa Geographic Map Viewer, 2020)  
(annotated with locational arrow and directional arrow)



Figure 57: Site plan (Scott County Assessor, 2019 data, annotated with north arrow and green line listing boundary)



WOC Broadcasting Centre

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Figure 58: Scaled map (Iowa Geographic Map Viewer, 2020, annotated with locational arrow and north arrow)

WOC Broadcasting Centre  
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**Photographs:**

Submit clear and descriptive photographs under separate cover. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and does not need to be labeled on every photograph.

**Photo Log**

**Name of Property:** WOC Broadcasting Center/KWQC TV6  
**City or Vicinity:** Davenport  
**County:** Scott **State:** Iowa  
**Photographer:** James E. Jacobsen  
**Date Photographed:** June 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1 of 41: Exterior west façade, looking southeast  
Photo 2 of 41: Exterior west façade detail, looking southeast  
Photo 3 of 41: Exterior west façade detail, looking southeast  
Photo 4 of 41: Exterior west and south façades, looking northeast  
Photo 5 of 41: Exterior south façade, canopy, parking and garage, looking northeast  
Photo 6 of 41: Exterior south façade, canopy, parking, looking northwest  
Photo 7 of 41: Exterior south façade, canopy, looking northwest  
Photo 8 of 41: Exterior south façade, looking northwest  
Photo 9 of 41: Exterior east side, garage (far left), parking in foreground (excluded), looking southwest  
Photo 10 of 41: Exterior east and north sides, looking southwest  
Photo 11 of 41: Exterior, garage, tower (excluded) base, canopy at the far right, looking southwest,  
Photo 12 of 41: Exterior, north wall, looking southwest  
Photo 13 of 41: Exterior, north wall, west façade, looking southeast  
Photo 14 of 41: Exterior, roof overview, looking southeast  
Photo 15 of 41: Exterior, roof overview, looking north along east wall  
Photo 16 of 41: Left, interior, second floor, south hall looking west  
Photo 17 of 41: Left, interior, second floor, west hall looking north  
Photo 18 of 41: Interior, second floor, metal/glass demising partition, manager's office, looking southeast  
Photo 19 of 41: Interior, second floor, metal/glass demising partition detail, manager's office, looking west  
Photo 20 of 41: Interior, second floor, revolving wooden closet (closed), manager's office, looking northwest  
Photo 21 of 41: Interior, second floor, revolving wooden closet (open), manager's office, looking northwest  
Photo 22 of 41: Interior, second floor office north of lobby (back of receptionist area), looking south  
Photo 23 of 41: Interior, first second floor office north of lobby, demising wall, circular closet (center) looking north  
Photo 24 of 41: Interior, first floor boardroom, looking south  
Photo 25 of 41: Interior, second floor lobby, looking southwest  
Photo 26 of 41: Interior, second floor lobby, looking northwest  
Photo 27 of 41: Interior, second floor lobby, looking northeast  
Photo 28 of 41: Interior, second floor lobby, looking north  
Photo 29 of 41: Interior, first floor lobby, looking south



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Photolog Continued:

- Photo 30 of 41: Interior, first floor lobby, looking northeast
- Photo 31 of 41: Interior, first floor lobby, looking northwest
- Photo 32 of 41: Interior, first floor lobby, looking northeast
- Photo 33 of 41: Interior, first floor lobby, looking north
- Photo 34 of 41: Interior, first floor lobby, stair detail, looking northeast
- Photo 35 of 41: Interior, first floor lobby, chain curtain detail, looking west
- Photo 36 of 41: Interior, first floor lobby, chain curtain detail, looking north
- Photo 37 of 41: Former Studio B looking northeast
- Photo 38 of 41: Interior, Studio A, looking northwest
- Photo 39 of 41: Interior, Studio A, turntable used for auto commercials, looking north
- Photo 40 of 41: Interior, Studio A, overview looking north
- Photo 41 of 41: Interior, first floor, newsroom overview, looking northwest
- Photo 42: Interior, basement, meeting room and kitchen, looking southwest
- Photo 43: Interior, basement, former community meeting room, looking west

WOC Broadcasting Centre

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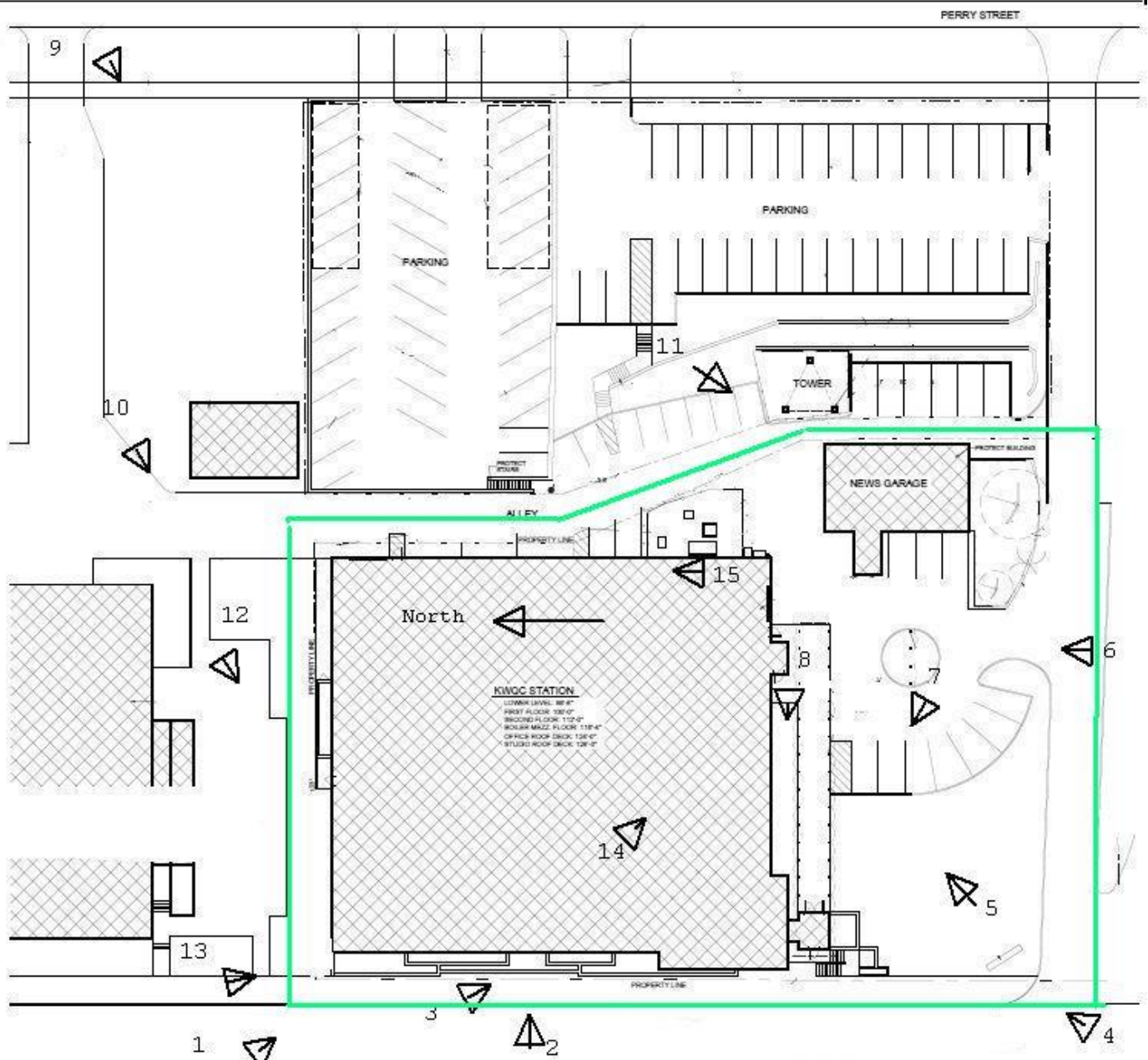


Figure 58: Photo Map, Exterior and Roof (green listing boundary)

WOC Broadcasting Centre

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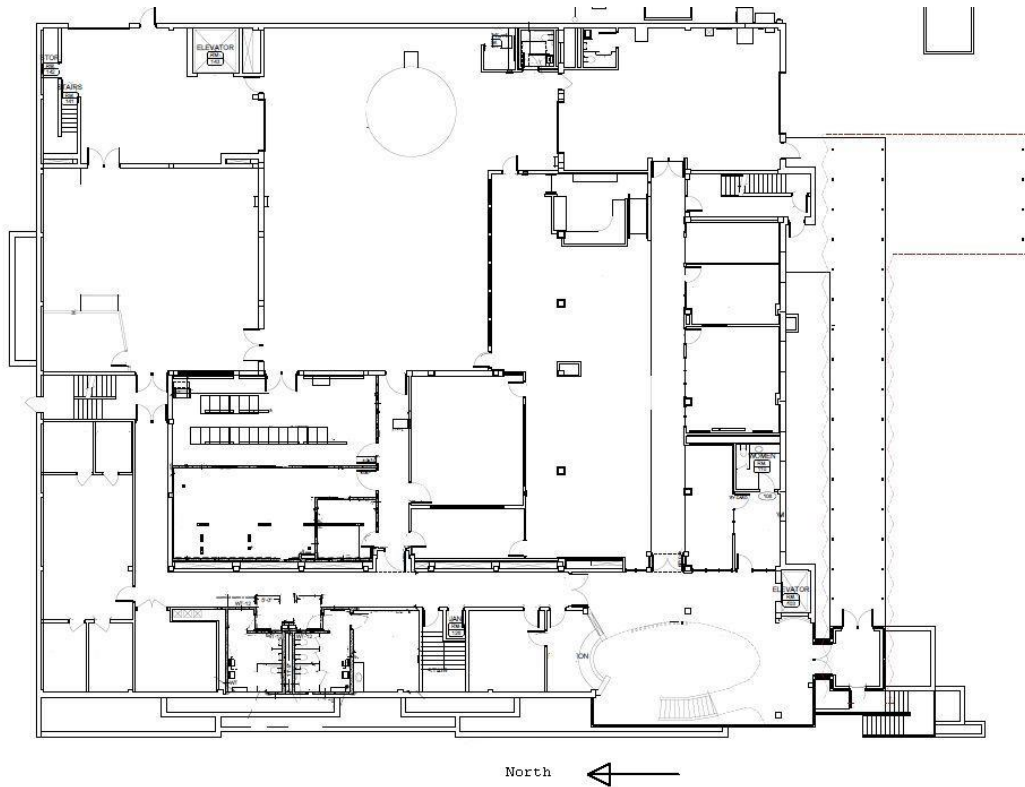


Figure 59: Photo Map, First Floor

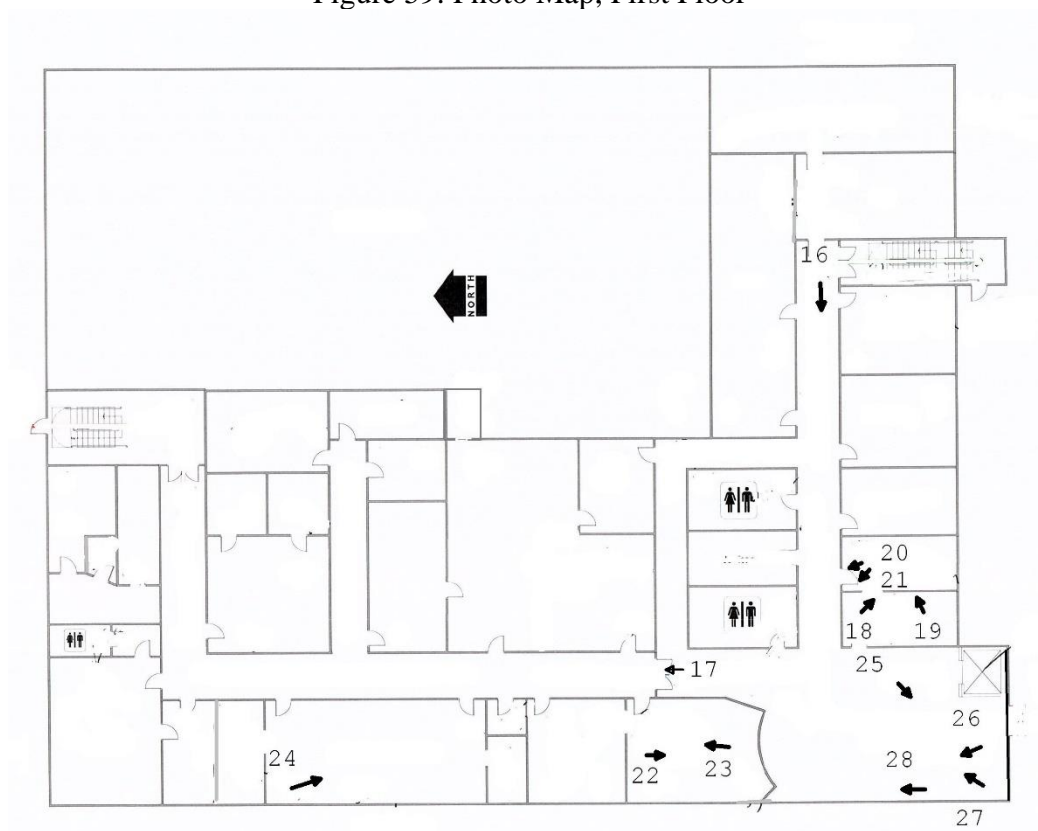


Figure 60: Photo Map, Second Floor

WOC Broadcasting Centre

Name of Property

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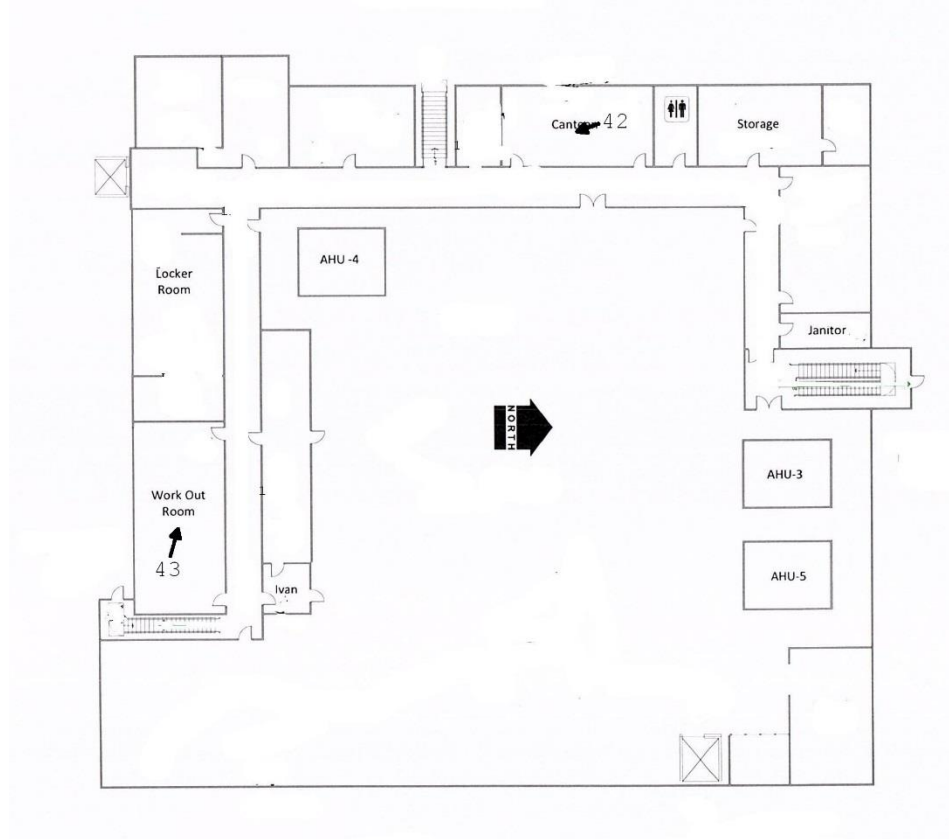


Figure 63: Photo Map, Basement



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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Preliminary Photo Set:



Photo 1: Exterior west façade, looking southeast



Photo 2: Exterior west façade detail, looking southeast



Photo 3: Exterior west façade detail, looking southeast



Photo 4: Exterior west and south façades, looking northeast





Photo 5: Exterior south façade, canopy, parking and garage, looking northeast



Photo 6: Exterior south façade, canopy, parking, looking northwest





Photo 7: Exterior south façade, canopy, looking northwest



Photo 8: Exterior south façade, looking northwest





Photo 9: Exterior east side, garage (far left), parking in foreground (excluded), looking southwest



Photo 10: Exterior east and north sides, looking southwest





Photo 11: Exterior, garage, tower (excluded) base, canopy at the far right, looking southwest,

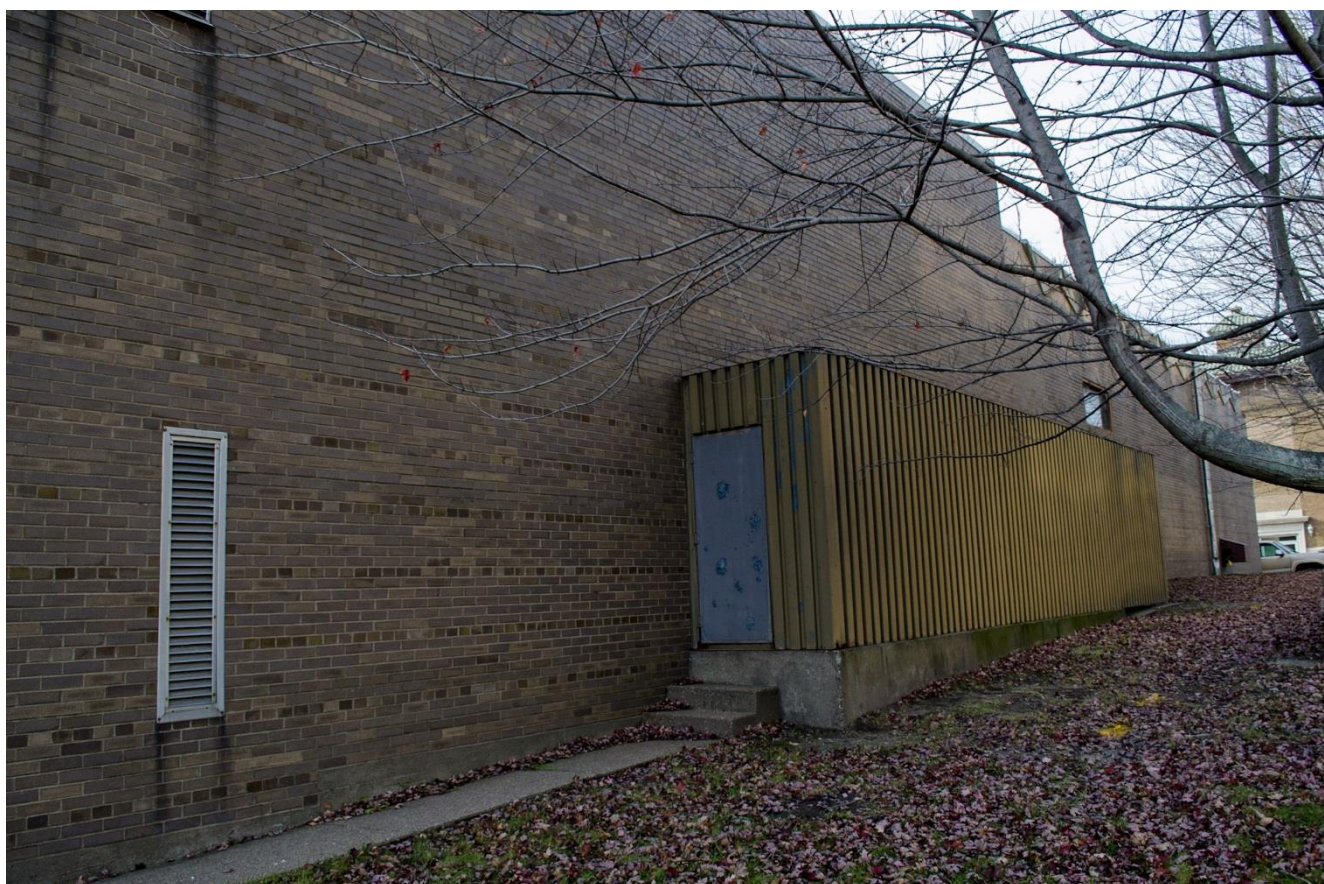


Photo 12: Exterior, north wall, looking southwest





Photo 13: Exterior, north wall, west façade, looking southeast



Photo 14: Exterior, roof overview, looking southeast





Photo 15: Exterior, roof overview, looking north along east wall



Photo 16: Left, interior, second floor, south hall looking west

Photo 17: Left, interior, second floor, west hall looking north





Photo 18: Interior, second floor, metal/glass demising partition, manager's office, looking southeast



Photo 19: Interior, second floor, metal/glass demising partition detail, manager's office, looking west





Photo 20: Interior, second floor, revolving wooden closet (closed), manager's office, looking northwest

Photo 21: Interior, second floor, revolving wooden closet (open), manager's office, looking northwest



Photo 22: Interior, second floor office north of lobby (back of receptionist area), looking south





Photo 23: Interior, first second floor office north of lobby, demising wall, circular closet (center) looking north



Photo 24: Interior, first floor boardroom, looking south





Photo 25: Interior, second floor lobby, looking southwest

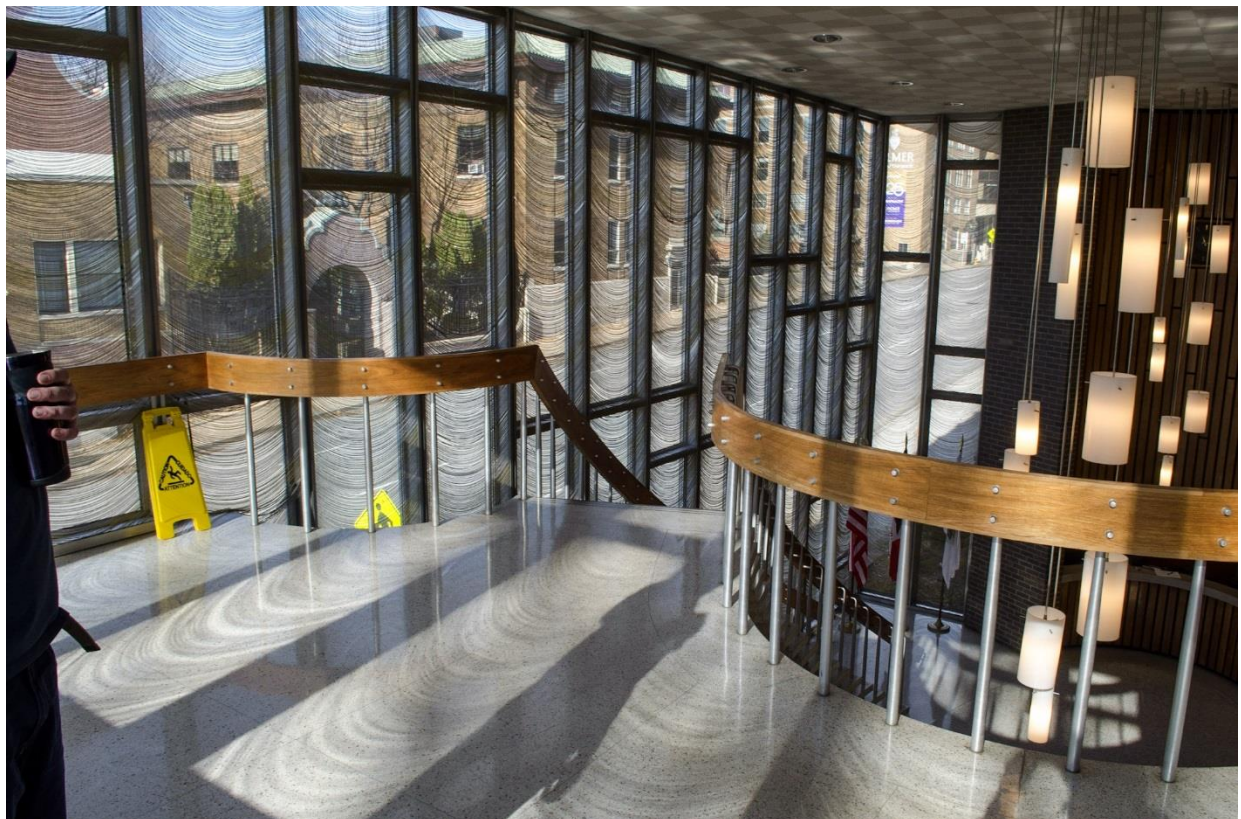


Photo 26: Interior, second floor lobby, looking northwest





Photo 27: Interior, second floor lobby, looking northeast



Photo 28: Interior, second floor lobby, looking north



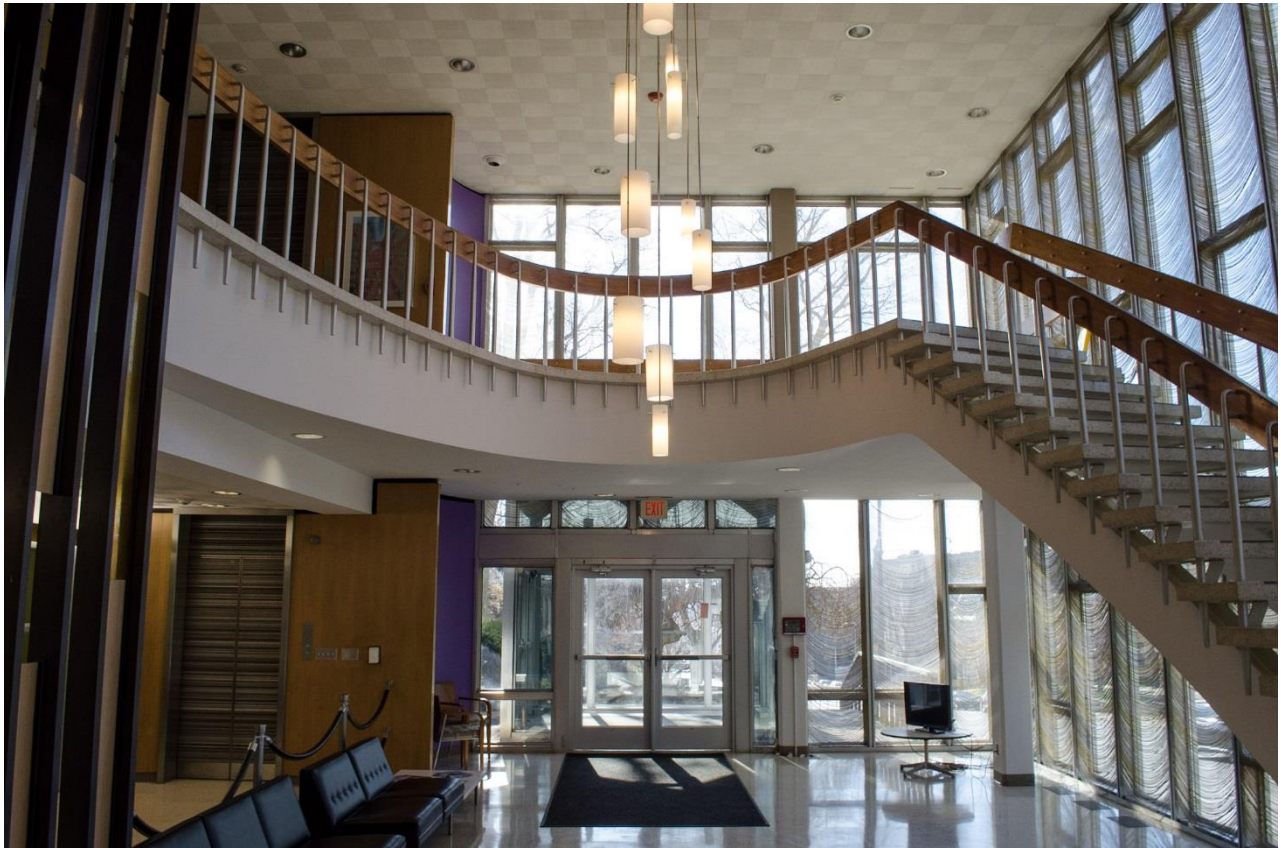


Photo 29: Interior, first floor lobby, looking south



Photo 30: Interior, first floor lobby, looking northeast





Photo 31: Interior, first floor lobby, looking northwest

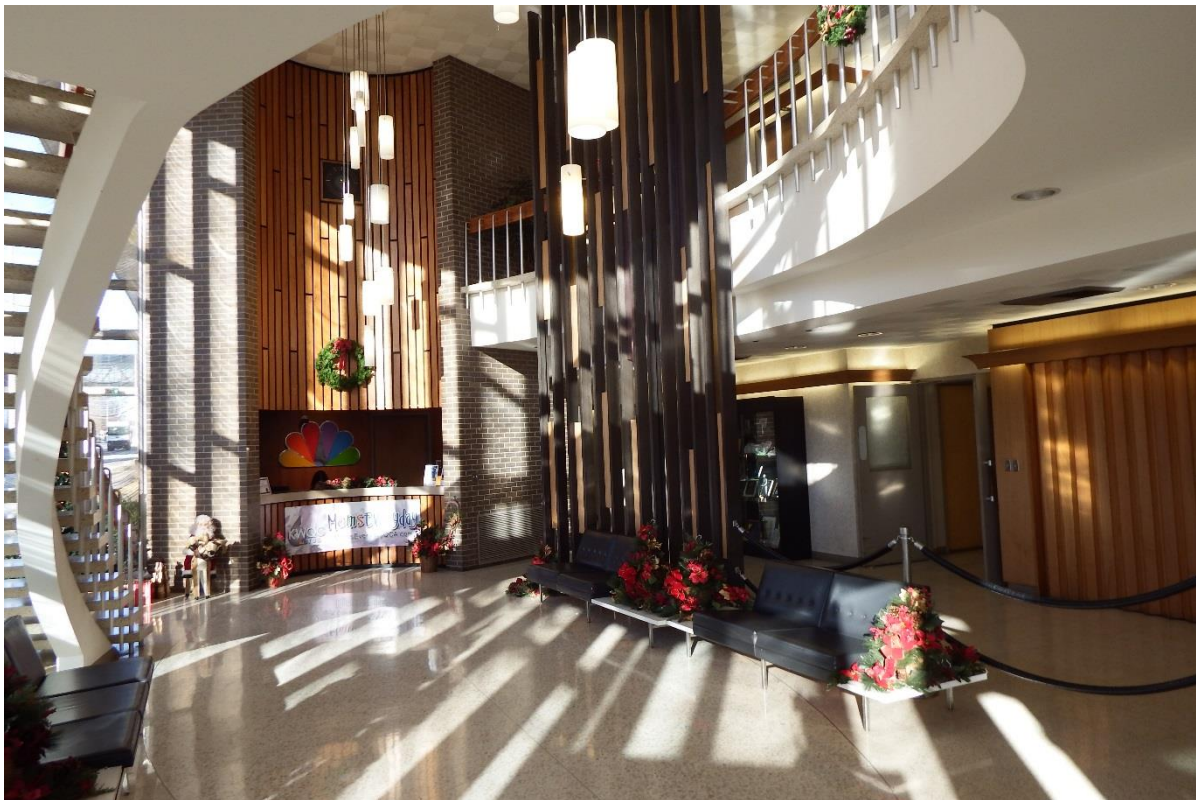


Photo 32: Interior, first floor lobby, looking northeast





Photo 33: Interior, first floor lobby, looking north



Photo 34: Interior, first floor lobby, stair detail, looking northeast





Photo 35: Interior, first floor lobby, chain curtain detail, looking west

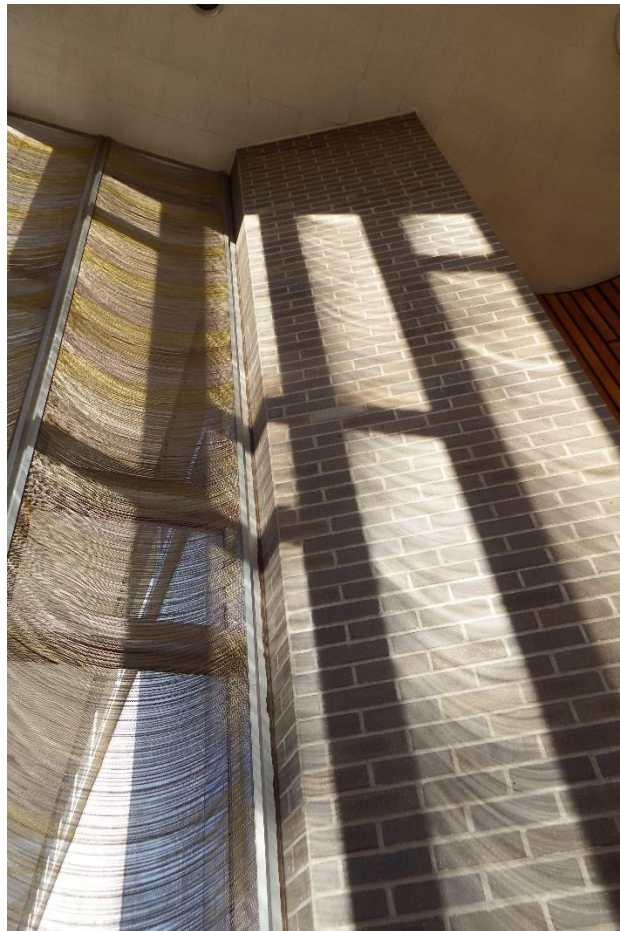


Photo 36: Interior, first floor lobby, chain curtain detail, looking north





Photo 37: Former Studio B looking northeast



Photo 38: Interior, Studio A, looking northwest





Photo 39: Interior, Studio A, turntable used for auto commercials, looking north



Photo 40: Interior, Studio A, overview looking north





Photo 41: Interior, first floor, newsroom overview, looking northwest



Photo 42: Interior, basement, meeting room and kitchen, looking southwest





Photo 43: Interior, basement, former community meeting room, looking west

August 5, 2020

Brandon Melton, John Frueh  
Davenport Historic Preservation Commission  
brandon.melton@davenportiowa.com, jlfdav02@yahoo.com

Via Email

RE: **WOC Broadcasting Center, KWQC TV6 Station**  
<https://drive.google.com/drive/folders/1YOIIIcOKISbpiGkpUmif3jrgxZ5q0Cr?usp=sharing>

Dear Friends:

The State Nominations Review Committee (SNRC) plans to consider the property referenced above for nomination to the National Register of Historic Places during their October 9, 2020, meeting. To view or download the associated nomination and photographs, click on the link listed above.

As a participant in the Certified Local Government Program, the Historic Preservation Commission is required to review and comment on proposed National Register nominations of properties within its jurisdiction. The State is required to provide you with a 60-day period for the review, unless we mutually agree to expedite the process. I am contacting you to ask that you initiate the review process for the Historic Preservation Commission. As an attachment to this notification email is a copy of the review form.

The review process will require the following:

- ◆ The Historic Preservation Commission should review the nomination during one of their meetings. In advance of the meeting, please send a formal invitation to your chief local elected official (the mayor or chair of the Board of Supervisors) with a copy of the nomination. You also need to send a formal invitation to the property owner/owners. If they are not familiar with the National Register of Historic Places, information about listing and the benefits of nomination is available at <http://www.nps.gov/nr/> (see especially the Frequently Asked Questions and Owners sections): You also need to make available copies of the nomination for public review before the meeting. For example, leave a review copy at the courthouse and public library. Please indicate in your public meeting announcement that a review copy of the nomination is available and where the review copies can be found.
- ◆ The question for the Historic Preservation Commission to answer when reviewing the nomination is whether the nominated property meets the National Register of Historic Places criteria for significance and integrity (see Bulletin 15, How to Apply the National Register Criteria for Evaluation). If the Commission feels that the property and the nomination meets the criteria, the Commission should check the box recommending that the property be listed. If the Commission feels that the property does not meet the criteria, then check the box recommending that the property not be listed. Your chief local elected official should use the same approach when reviewing the nomination.

- ◆ You might want to invite the individual who prepared the nomination to attend the public meeting and present the nomination. Please keep a record of the meeting (copy of the public notice, agenda, minutes, list of attendees). At the conclusion of the meeting, the Commission should make a motion regarding their recommendation. The Chairman of the Commission will complete Item #1, the Commission's portion of the review form. Be sure to fill in the date of the public meeting, sign the signature line and record any comments made by commission members during the meeting. If your chief local elected official attended the public meeting, inquire if he/she is prepared to sign the review form.
- ◆ In the event that your chief local elected official was unable to attend the meeting, the Commission Chairman should forward the review form to him/her for review and comment. Have your chief local elected official sign the form and return it to the Historic Preservation Commission.
- ◆ Item #3 on the Review form asks for the review and signature of a preservation professional. If your commission does not have a professionally qualified historian or architectural historian who can complete this part of the form, you may leave Item #3 blank and I will arrange to have a SHPO staff member complete that part of the form.
- ◆ After you have completed Items #1 through #2 (through #3 if a preservation professional is available), please make a copy of the completed review forms for your file and send the original copies of the completed forms to me.
- ◆ The Commission should keep the nomination and photographs. File them in your inventory, as you will need the information for future reference.

If the Historic Preservation Commission and your chief local elected official disagree with one another on the property's National Register eligibility, both views will be presented to the SNRC for their consideration during review of the nomination. If both the Historic Preservation Commission (by Commission majority) and the Mayor do not consider the property eligible for National Register listing, we must halt the nomination. Be advised that when a nomination is halted, the property owner, the person who prepared the nomination or any interested party may appeal the decision. In addition, the nomination will still go forward to the National Park Service for an official "Determination of Eligibility."

Please contact Paula Mohr at 515-281-6826 or [paula.mohr@iowa.gov](mailto:paula.mohr@iowa.gov) with any questions or concerns regarding the CLG program or the process for this review. You can find the answers to frequently asked questions on our website, such as the meaning of being listed on the National Register of Historic Places or the National Register process <https://iowaculture.gov/history/preservation/national-register-historic-places>.

Sincerely,



Laura Sadowsky  
State Historian  
Historic Preservation Specialist  
[laura.sadowsky@iowa.gov](mailto:laura.sadowsky@iowa.gov) | [iowaculture.gov](http://iowaculture.gov)



# CERTIFIED LOCAL GOVERNMENT NATIONAL REGISTER NOMINATION EVALUATION REPORT FORM

As a participant in the Certified Local Government Program (CLG), the Historic Preservation Commission is required to review and comment on proposed National Register nominations of properties within its jurisdiction. The State is required to provide the CLG with a 60-day period for the review prior to a State Nominations Review Committee (SNRC) meeting. This form must be received by the State Historic Preservation Office (SHPO) five days in advance of the State Nomination Review Committee (SNRC) meeting.

(Please print clearly)

**Historic Property Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Certified Local Government Name:** \_\_\_\_\_

**Date of public meeting for nomination review:** \_\_\_\_\_

**Applicable Criteria:** (Please Check the Appropriate Box)

☐ Criterion A (Historical Events)

☐ Criterion B (Important Person)

☐ Criterion C (Architecture)

☐ Criterion D (Archaeological)

**Please check the following box that is appropriate to the nomination** (Please print clearly).

☐ The Commission recommends that the property should be listed on the National Register of Historic Places.

☐ The Commission recommends that the property should not be listed in the National Register for the following reasons: \_\_\_\_\_

☐ The Commission chooses not to make a recommendation on this nomination for the following reasons: \_\_\_\_\_

☐ The Commission would like to make the following recommendations regarding the nomination: (use additional sheets if necessary) : \_\_\_\_\_

## Official Signatures Required Below

### Historic Review Board Chair or Representative

Print Name: \_\_\_\_\_

Approved ☐ Not Approved ☐

Signature: \_\_\_\_\_

### Chief Elected Official

Print Name: \_\_\_\_\_

Approved ☐ Not Approved ☐

Signature: \_\_\_\_\_

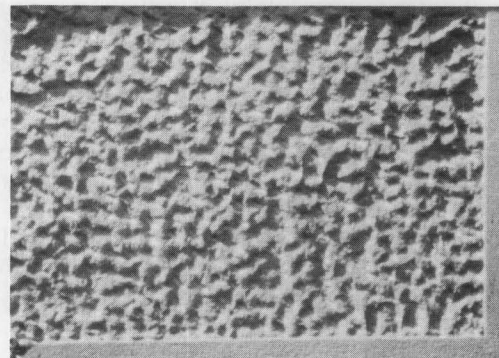
### Professional Evaluation

Print Name: \_\_\_\_\_

Approved ☐ Not Approved ☐

Signature: \_\_\_\_\_

# 17 PRESERVATION BRIEFS



## Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

Lee H. Nelson, FAIA



U.S. Department of the Interior  
National Park Service  
Cultural Resources  
Heritage Preservation Services

The Secretary of the Interior's "Standards for Historic Preservation Projects" embody two important goals: 1) the preservation of historic materials and, 2) the preservation of a building's distinguishing character. Every old building is unique, with its own identity and its own distinctive character. Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.

The purpose of this Brief is to help the owner or the architect identify those features or elements that give the building its *visual character* and that should be taken into account in order to preserve them to the maximum extent possible.

There are different ways of understanding old buildings. They can be seen as examples of specific building types, which are usually related to a building's function, such as schools, courthouses or churches. Buildings can be studied as examples of using specific materials such as concrete, wood, steel, or limestone. They can also be considered as examples of an historical period, which is often related to a specific architectural style, such as Gothic Revival farmhouses, one-story bungalows, or Art Deco apartment buildings.

There are many other facets of an historic building besides its functional type, its materials or construction or style that contribute to its historic qualities or significance. Some of these qualities are feelings conveyed by the sense of time and place or in buildings associated with events or people. A complete understanding of any property may require documentary research about its style, construction, function, its furnishings or contents; knowledge about the original builder, owners, and later occupants; and knowledge about the evolutionary history of the building. Even though buildings may be of historic, rather than architectural significance, it is their tangible elements that embody its significance for association with specific events or persons and it is those *tangible elements* both on the exterior and interior that should be preserved.

Therefore, the approach taken in this Brief is limited to identifying those visual and tangible aspects of the historic building. While this may aid in the planning process for carrying out any ongoing or new use or restoration of the building, this approach is not a

substitute for developing an understanding about the significance of an historic building and the district in which it is located.

If the various materials, features and spaces that give a building its visual character are not recognized and preserved, then essential aspects of its character may be damaged in the process of change.

A building's character can be irreversibly damaged or changed in many ways, for example, by inappropriate repointing of the brickwork, by removal of a distinctive side porch, by changes to the window sash, by changes to the setting around the building, by changes to the major room arrangements, by the introduction of an atrium, by painting previously unpainted woodwork, etc.

### A Three-Step Process to Identify A Building's Visual Character

This Brief outlines a three-step approach that can be used by anyone to identify those materials, features and spaces that contribute to the visual character of a building. This approach involves first examining the building from afar to understand its overall setting and architectural context; then moving up very close to appreciate its materials and the craftsmanship and surface finishes evident in these materials; and then going into and through the building to perceive those spaces, rooms and details that comprise its interior visual character.

#### Step 1: Identify the Overall Visual Aspects

Identifying the overall visual character of a building is nothing more than looking at its distinguishing physical aspects without focusing on its details. The major contributors to a building's overall character are embodied

in the general aspects of its *setting*; the *shape* of the building; its *roof* and roof features, such as chimneys or cupolas; the various *projections* on the building, such as porches or bay windows; the *recesses* or voids in a building, such as open galleries, arcades, or recessed balconies; the *openings* for windows and doorways; and finally the various exterior *materials* that contribute to the building's character. Step one involves looking at the building from a distance to understand the character of its site and setting, and it involves walking around the building where that is possible. Some buildings will have one or more sides that are more important than the others because they are more highly visible. This does not mean that the rear of the building is of no value whatever but it simply means that it is less important to the overall character. On the other hand, the rear may have an interesting back porch or offer a private garden space or some other aspect that may contribute to the visual character. Such a general approach to looking at the building and site will provide a better understanding of its overall character without having to resort to an infinitely long checklist of its possible features and details. Regardless of whether a building is complicated or relatively plain, it is these broad categories that contribute to an understanding of the overall character rather than the specifics of architectural features such as moldings and their profiles.

### **Step 2: Identify the Visual Character at Close Range**

Step two involves looking at the building at close range or arm's length, where it is possible to see all the surface qualities of the materials, such as their *color* and *texture*, or surface evidence of craftsmanship or age. In some instances, the visual character is the result of the juxtaposition of materials that are contrastingly different in their color and texture. The surface qualities of the materials may be important because they impart the very sense of craftsmanship and age that distinguishes historic buildings from other buildings. Furthermore, many of these close up qualities can be easily damaged or obscured by work that affects those surfaces. Examples of this could include painting previously unpainted masonry, rotary disk sanding of smooth wood siding to remove paint, abrasive cleaning of tooled stonework, or repointing reddish mortar joints with gray portland cement.

There is an almost infinite variety of surface materials, textures and finishes that are part of a building's character which are fragile and easily lost.

### **Step 3: Identify the Visual Character of the Interior Spaces, Features and Finishes**

Perceiving the character of interior spaces can be somewhat more difficult than dealing with the exterior.

In part, this is because so much of the exterior can be seen at one time and it is possible to grasp its essential character rather quickly. To understand the interior character, it is necessary to move through the spaces one at a time. While it is not difficult to perceive the character of one individual room, it becomes more difficult to deal with spaces that are interconnected and interrelated. Sometimes, as in office buildings, it is the vestibules or lobbies or corridors that are important to the interior character of the building. With other groups of buildings the visual qualities of the interior are related to the plan of the building, as in a church with its axial plan creating a narrow tunnel-like space which obviously has a different character than an open space like a sports pavilion. Thus the shape of the space may be an essential part of its character. With some buildings it is possible to perceive that there is a visual linkage in a sequence of spaces, as in a hotel, from the lobby to the grand staircase to the ballroom. Closing off the openings between those spaces would change the character from visually linked spaces to a series of closed spaces. For example, in a house that has a front and back parlor linked with an open archway, the two rooms are perceived together, and this visual relationship is part of the character of the building. To close off the open archway would change the character of such a residence.

The importance of interior features and finishes to the character of the building should not be overlooked. In relatively simple rooms, the primary visual aspects may be in features such as fireplace mantels, lighting fixtures or wooden floors. In some rooms, the absolute plainness is the character-defining aspect of the interior. So-called secondary spaces also may be important in their own way, from the standpoint of history or because of the family activities that occurred in those rooms. Such secondary spaces, while perhaps historically significant, are not usually perceived as important to the *visual* character of the building. Thus we do not take them into account in the visual understanding of the building.

### **Conclusion**

Using this three-step approach, it is possible to conduct a walk through and identify all those elements and features that help define the visual character of the building. In most cases, there are a number of aspects about the exterior and interior that are important to the character of an historic building. The visual emphasis of this brief will make it possible to ascertain those things that should be preserved because their loss or alteration would diminish or destroy aspects of the historic character whether on the outside, or on the inside of the building.





### ***Overall Visual Character: Shape***

The shape of a building can be an important aspect of its overall visual character. The building illustrated here, for example, has a distinctive horizontal box-like shape with the middle portion of the box projecting up an extra story. This building has other visual aspects that help define its overall character, including the pattern of vertical bands of windows, the decorative horizontal bands which separate the base of the building from the upper floors, the dark brown color of the brick, the large arched entranceway, and the castle-like tower behind the building.



### ***Overall Visual Character: Openings***

Window and door openings can be important to the overall visual character of historic buildings. This view shows only part of a much larger building, but the windows clearly help define its character, partly because of their shape and rhythm: the upper floor windows are grouped in a 4,3,4,1,4 rhythm, and the lower floor windows are arranged in a regular 1,1,1,... rhythm. The individual windows are tall, narrow and arched, and they are accented by the different colored arched heads, which are connected where there are multiple windows so that the color contrast is a part of its character. If additional windows were inserted in the gap of the upper floors, the character would be much changed, as it would if the window heads were painted to match the color of the brick walls. Photo by Susan I. Dynes



### ***Overall Visual Character: Shape***

It should not be assumed that only large or unusual buildings have a shape that is distinctive or identifiable. The front wall of this modest commercial building has a simple three-part shape that is the controlling aspect of its overall visual character. It consists of a large center bay with a two story opening that combines the storefront and the windows above. The upward projecting parapet and the decorative stonework also relate to and emphasize its shape. The flanking narrow bays enframe the side windows and the small iron balconies, and the main entrance doorway into the store. Any changes to the center portion of this three-part shape, could drastically affect the visual character of this building. Photo by Emogene A. Bevirt



### ***Overall Visual Character: Openings***

The opening illustrated here dominates the visual character of this building because of its size, shape, location, materials, and craftsmanship. Because of its relation to the generous staircase, this opening places a strong emphasis on the principal entry to the building. Enclosing this arcade-like entry with glass, for example, would materially and visually change the character of the building. Photo by Lee H. Nelson.



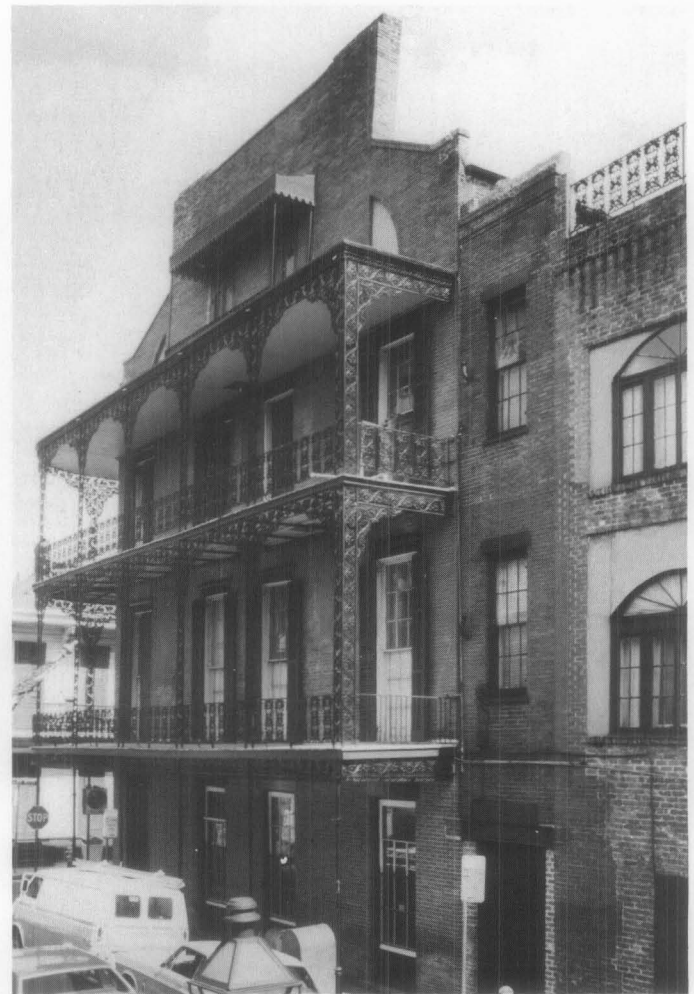
***Overall Visual Character: Roof and Related Features***

This building has a number of character-defining aspects which include the windows and the decorative stonework, but certainly the roof and its related features are visually important to its overall visual character. The roof is not only highly visible, it has elaborate stone dormers, and it also has decorative metalwork and slatework. The red and black slates of differing sizes and shapes are laid in patterns that extend around the roof of this large and freestanding building. Any changes to this patterned slatework, or to the other roofing details would damage the visual character of the building. Photo by Laurie R. Hammel



***Overall Visual Character: Roof and Related Features***

On this building, the most important visual aspects of its character are the roof and its related features such as the dormers and chimneys. The roof is important to the visual character because its steepness makes it highly visible, and its prominence is reinforced by the patterned tinwork, the six dormers and the two chimneys. Changes to the roof or its features, such as removal or alterations to the dormers, for example, would certainly change the character of this building. This does not discount the importance of its other aspects, such as the porch, the windows, the brickwork, or its setting; but the roof is clearly crucial to understanding the overall visual character of this building as seen from a distance. Photo by Lee H. Nelson



***Overall Visual Character: Projections***

A projecting porch or balcony can be very important to the overall visual character of almost any building and to the district in which it is located. Despite the size of this building (3 1/2 stories), and its distinctive roofline profile, and despite the importance of the very large window openings, the lacy wrap-around iron balcony is singularly important to the visual character of this building. It would seriously affect the character to remove the balcony, to enclose it, or to replace it with a balcony lacking the same degree of detail of the original material. Photo by Baird M. Smith





#### ***Overall Visual Character: Projections***

Since these are row houses, any evaluation of their visual exterior character is necessarily limited to the front and rear walls; and while there are a number of things competing for attention in the front, it is the half round projecting bays with their conical roofs that contribute most prominently to the visual character. Their removal would be a devastating loss to the overall character, but even if preserved, the character could be easily damaged by changes to their color (as seen in the left bay which has been painted a dark color), or changes to their windows, or changes to their tile roofs. Though these houses have other fine features that contribute to the visual character and are worthy of preservation, these half-round bays demonstrate the importance of projecting features on an already rich and complex facade. Because of the repetitive nature of these projecting bays on adjacent row houses, along with the buildings' size, scale, openings, and materials, they also contribute to the overall visual character of the streetscape in the historic district. Any evaluation of the visual character of such a building should take into account the context of this building within the district. Photo by Lee H. Nelson



#### ***Overall Visual Character: Projections***

Many buildings have projecting features such as porches, bay windows, or overhanging roofs, that help define their overall visual character. This projecting porch because of its size and shape, and because it copies the pitch and material of the main roof, is an important contributor to the visual character of this simple farmhouse. The removal or alteration of this porch would drastically alter the character of this building. If the porch were enclosed with wood or glass, or if gingerbread brackets were added to the porch columns, or if the tin roof was replaced with asphalt, or if the porch railing was opened to admit a center stairway, the overall visual character could be seriously damaged. Although this projecting porch is an important feature, almost any other change to this house, such as changes to the window pattern, or changes to the main roof, or changes to the setting, would also change its visual character. Photo by Hugh C. Miller



#### ***Overall Visual Character: Trim***

If one were to analyze the overall shape or form of this building, it would be seen that it is a gable-roofed house with dormers and a wrap-around porch. It is similar to many other houses of the period. It is the wooden trim on the eaves and around the porch that gives this building its own identity and its special visual character. Although such wooden trim is vulnerable to the elements, and must be kept painted to prevent deterioration; the loss of this trim would seriously damage the overall visual character of this building, and its loss would obliterate much of the close-up visual character so dependent upon craftsmanship for the moldings, carvings, and the see-through jigsaw work. Photo by Hugh C. Miller

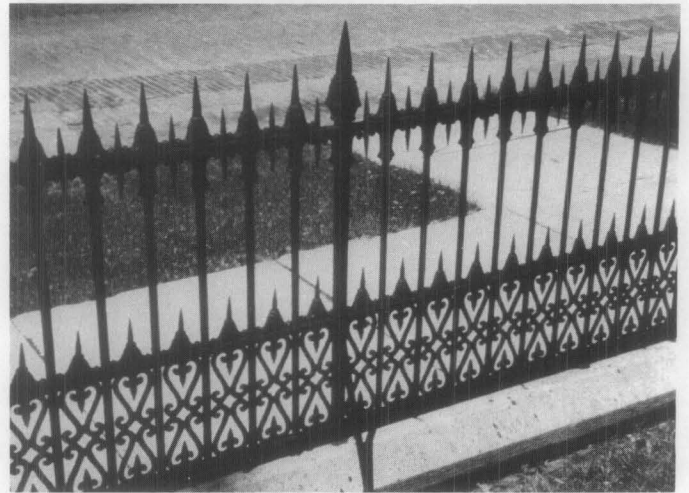
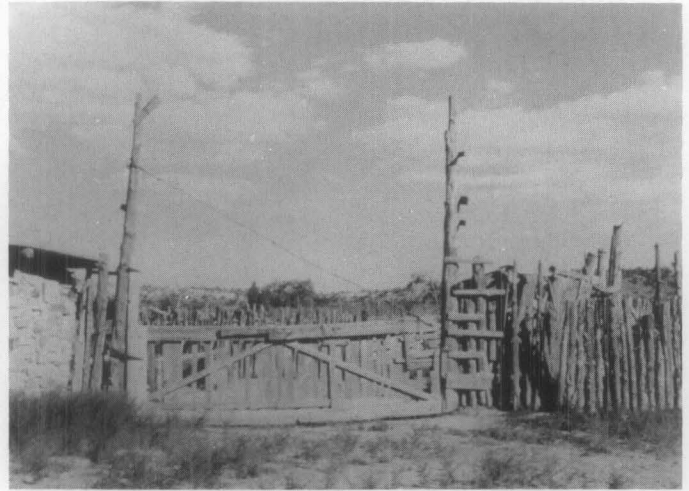




### ***Overall Visual Character: Setting***

In the process of identifying the overall visual character, the aspect of setting should not be overlooked. Obviously, the setting of urban row houses differs from that of a mansion with a designed landscape. However, there are many instances where the relationship between the building and its place on the streetscape, or its place in the rural environment, in other words its setting, may be an important contributor to its overall character.

In this instance, the corner tower and the arched entryway are important contributors to the visual character of the building itself, but there is also a relationship between the building and the two converging streets that is also an important aspect of this historic building. The curb, sidewalk, fence, and the yard interrelate with each other to establish a setting that is essential to the overall visual character of the historic property. Removing these elements or replacing them with a driveway or parking court would destroy an important visual aspect. Photo by Lee H. Nelson



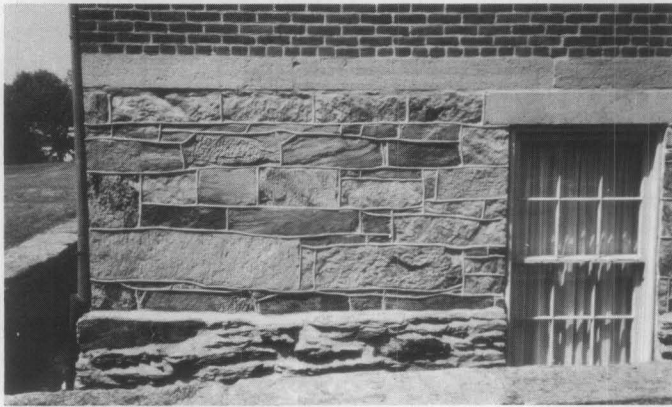
### ***Overall Visual Character: Setting***

Among the various visual aspects relating to the setting of an historic property are such site features as gardens, walks, fences, etc. This can include their design and materials. There is a dramatic difference in the visual character between these two fence constructions—one utilizing found materials with no particular regard to their uniformity of size or placement, and the other being a product of the machine age utilizing cast iron components assembled into a pattern of precision and regularity. If the corral fence were to be repaired or replaced with lumberyard materials its character would be dramatically compromised. The rhythm and regularity of the cast iron fence is so important to its visual character that its character could be altered by accidental damage or vandalism, if some of the fence top spikes were broken off thus interrupting the rhythm or pattern. Photos by Lee H. Nelson



### ***Overall Visual Character: Setting***

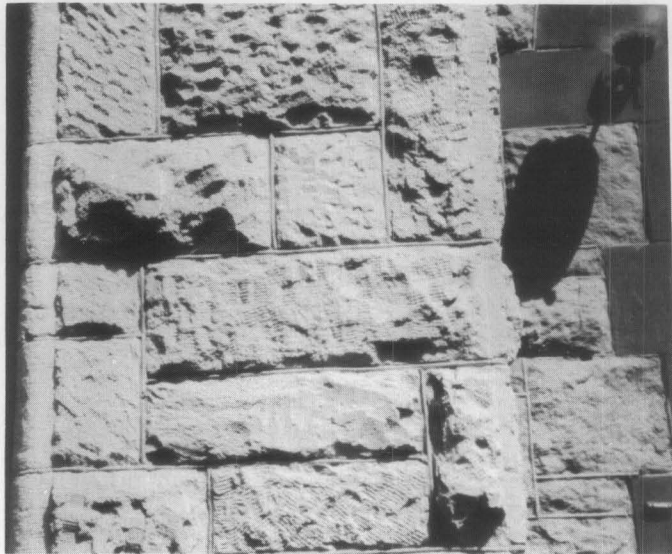
Even architecturally modest buildings frequently will have a setting that contributes to their overall character. In this very urban district, set-backs are the exception, so that the small front yard is something of a luxury, and it is important to the overall character because of its design and materials, which include the iron fence along the sidewalk, the curved walk leading to the porch, and the various plantings. In a district where parking spaces are in great demand, such front yards are sometimes converted to off-street parking, but in this instance, that would essentially destroy its setting and would drastically change the visual character of this historic property. Photo by Lee H. Nelson



#### ***Arm's Length Visual Character: Materials***

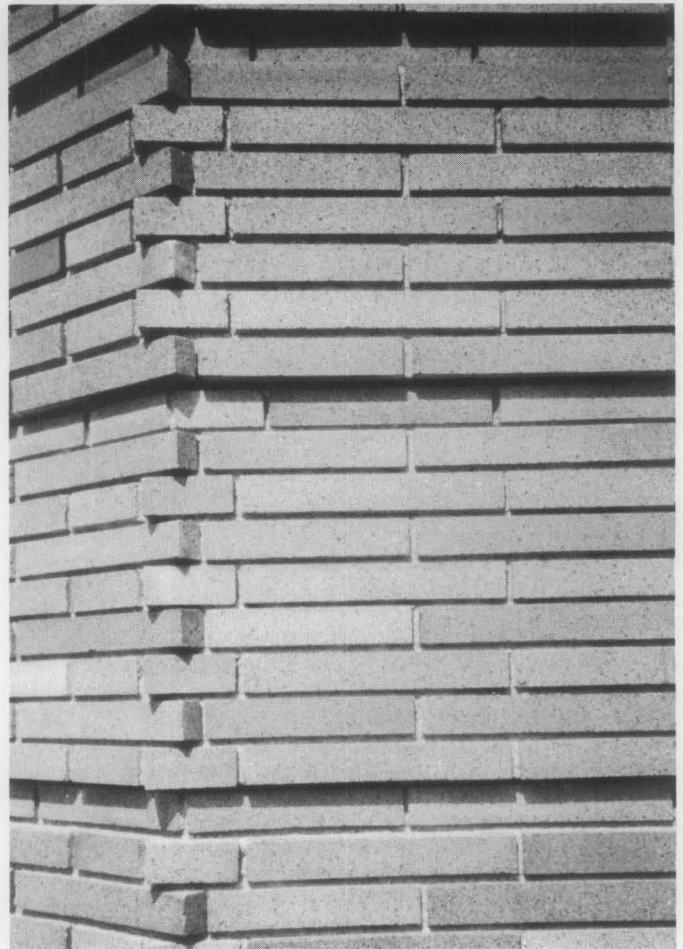
At arm's length, the visual character is most often determined by the surface qualities of the materials and craftsmanship; and while these aspects are often inextricably related, the original choice of materials often plays the dominant role in establishing the close-range character because of the color, texture, or shape of the materials.

In this instance, the variety and arrangement of the materials is important in defining the visual character, starting with the large pieces of broken stone which form the projecting base for the building walls, then changing to a wall of roughly rectangular stones which vary in size, color, and texture, all with accentuated, projecting beads of mortar, then there is a rather precise and narrow band of cut and dressed stones with minimal mortar joints, and finally, the main building walls are composed of bricks, rather uniform in color, with fairly generous mortar joints. It is the juxtaposition and variety of these materials (and of course, the craftsmanship) that is very important to the visual character. Changing the raised mortar joints, for example, would drastically alter the character at arm's length. Photo by Lee H. Nelson



#### ***Arm's Length Visual Character: Craft Details***

There are many instances where craft details dominate the arm's length visual character. As seen here, the craft details are especially noticeable because the stones are all of a uniform color, and they are all squared off, but their surfaces were worked with differing tools and techniques to create a great variety of textures, resulting in a tour-de-force of craft details. This texture is very important at close range. It was a deliberately contrived surface that is an important contributor to the visual character of this building. Photo by Lee H. Nelson



#### ***Arm's Length Visual Character: Craft Details***

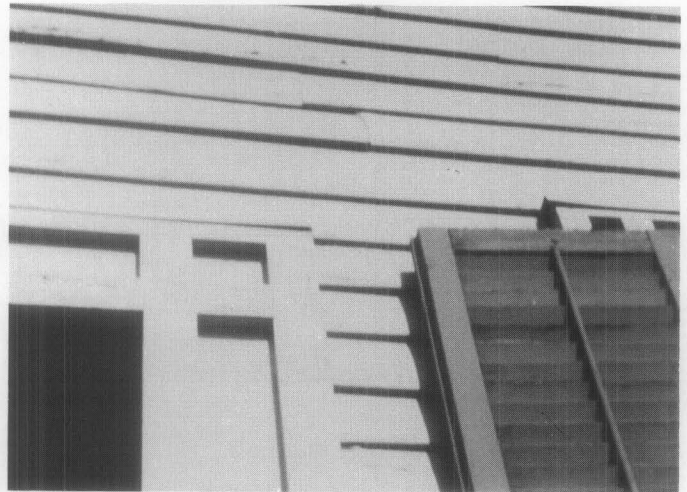
The arm's length visual character of this building is a combination of the materials and the craft details. Most of the exterior walls of this building consist of early 20th century Roman brick, precisely made, unusually long bricks, in varying shades of yellow-brown, with a noticeable surface spotting of dark iron pyrites. While this brick is an important contributor to the visual character, the related craft details are perhaps more important, and they consist of: unusually precise coursing of the bricks, almost as though they were laid up using a surveyor's level; a row of recessed bricks every ninth course, creating a shadow pattern on the wall; deeply recessed mortar joints, creating a secondary pattern of shadows; and a toothed effect where the bricks overlap each other at the corner of the building. The cumulative effect of this artisanry is important to the arm's length visual character, and it is evident that it would be difficult to match if it were damaged, and the effect could be easily damaged through insensitive treatments such as painting the brickwork or by careless repointing. Photo by Lee H. Nelson





#### ***Arm's Length Visual Character: Craft Details***

On some buildings, there are subtle aspects of visual character that cannot be perceived from a distance. This is especially true of certain craft details that can be seen only at close range. On this building, it is easily understood that the narrow, unpainted, and weathered clapboards are an important aspect of its overall visual character; but at close range there are a number of subtle but very important craft details that contribute to the handmade quality of this building, and which clearly differentiate it from a building with machine sawn clapboards. The clapboards seen here were split by hand and the bottom edges were not dressed, so that the boards vary in width and thickness, and thus they give a very uneven shadow pattern. Because they were split from oak that is unpainted, there are occasional wavy rays in the wood that stand against the grain. Also noticeable is the fact that the boards are of relatively short lengths, and that they have feather-edged ends that overlap each other, a detail that is very different from butted joints. The occasional large nail heads and the differential silver-gray weathering add to the random quality of the clapboards. All of these qualities contribute to the arm's length visual character. Photo by Lee H. Nelson



#### ***Arm's Length Visual Character: Craft Details***

While hand-split clapboards are distinctive visual elements in their own way, machine-sawn and painted wood siding is equally important to the overall visual character in most other instances. At arm's length, however, the machine sawn siding may not be so distinctive; but there might be other details that add visual character to the wooden building, such as the details of wooden trim and louvered shutters around the windows (as seen here), or similar surface textures on other buildings, such as the saw marks on wall shingles, the joints in leaded glass, decorative tinwork on a rain conductor box, the rough surface of pebble-dash stuccowork, or the pebbly surface of exposed aggregate concrete. Such surfaces can only be seen at arm's length and they add to the visual character of a historic building. Photo by Hugh C. Miller



#### ***Interior Visual Character: Individually Important Spaces***

In assessing the interior visual character of any historic building, it is necessary to ask whether there are spaces that are important to the character of this particular building, whether the building is architecturally rich or modest, or even if it is a simple or utilitarian structure.

The character of the individually important space which is illustrated here is a combination of its size, the twin curving staircases, the massive columns and curving vaulted ceilings, in addition to the quality of the materials in the floor and in the stairs. If the ceiling were to be lowered to provide space for heating ducts, or if the stairways were to be enclosed for code reasons, the shape and character of this space would be damaged, even if there was no permanent physical damage. Such changes can easily destroy the visual character of an individually important interior space. Thus, it is important that the visual aspects of a building's interior character be recognized before planning any changes or alterations. Photo by National Portrait Gallery



### ***Interior Visual Character: Related Spaces***

Many buildings have interior spaces that are visually or physically related so that, as you move through them, they are perceived not as separate spaces, but as a sequence of related spaces that are important in defining the interior character of the building. The example which is illustrated here consists of three spaces that are visually linked to each other.

The first of these spaces is the vestibule which is of a generous size and unusual in its own right, but more important, it visually relates to the second space which is the main stairhall.

The hallway is the circulation artery for the building, and leads both horizontally and vertically to other rooms and spaces, but especially to the open and inviting stairway.

The stairway is the third part of this sequence of related spaces, and it provides continuing access to the upper floors.

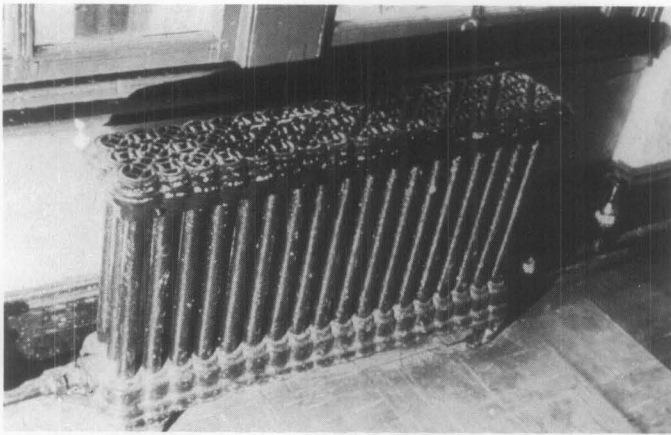
These related spaces are very important in defining the interior character of this building. Almost any change to these spaces, such as installing doors between the vestibule and the hallway, or enclosing the stair would seriously impact their character and the way that character is perceived. Top photo by Mel Chamowitz, others by John Tennant



### ***Interior Visual Character: Interior Features***

Interior features are three-dimensional building elements or architectural details that are an integral part of the building as opposed to furniture. Interior features are often important in defining the character of an individual room or space. In some instances, an interior feature, like a large and ornamental open stairway may dominate the visual character of an entire building. In other instances, a modest iron stairway (like the one illustrated here) may be an important interior feature, and its preservation would be crucial to preserving the interior character of the building. Such features can also include the obvious things like fireplace mantles, plaster ceiling medallions, or panelling, but they also extend to features like hardware, lighting fixtures, bank tellers cages, decorative elevator doors, etc. Photo by David W. Look





#### ***Interior Visual Character: Interior Features***

Modern heating or cooling devices usually add little to the interior character of a building; but historically, radiators, for instance, may have contributed to the interior character by virtue of their size or shape, or because of their specially designed bases, piping, and decorative grillage or enclosures. Sometimes they were painted with several colors to highlight their integral, cast-in details. In more recent times, it has been common to overpaint and conceal such distinctive aspects of earlier heating and plumbing devices, so that we seldom have the opportunity to realize how important they can be in defining the character of interior rooms and spaces. For that reason, it is important to identify their character-defining potential, and consider their preservation, retention, or restoration. Photo by David W. Look



#### ***Interior Visual Character: Surface Materials and Finishes***

When identifying the visual character of historic interior spaces one should not overlook the importance of those materials and finishes that comprise the surfaces of walls, floors and ceilings. The surfaces may have evidence of either hand-craft or machine-made products that are important contributors to the visual character, including patterned or inlaid designs in the wood flooring, decorative painting practices such as stenciling, imitation marble or wood grain, wallpapering, tinwork, tile floors, etc.

The example illustrated here involves a combination of real marble at the base of the column, imitation marble patterns on the plaster surface of the column (a practice called scagliola), and a tile floor surface that uses small mosaic tiles arranged to form geometric designs in several different colors. While such decorative materials and finishes may be important in defining the interior visual character of this particular building, it should be remembered that in much more modest buildings, the plainness of surface materials and finishes may be an essential aspect of their historic character. Photo by Lee H. Nelson



#### ***Fragility of A Building's Visual Character***

Some aspects of a building's visual character are fragile and are easily lost. This is true of brickwork, for example, which can be irreversibly damaged with inappropriate cleaning techniques or by insensitive repointing practices. At least two factors are important contributors to the visual character of brickwork, namely the brick itself and the craftsmanship. Between these, there are many more aspects worth noting, such as color range of bricks, size and shape variations, texture, bonding patterns, together with the many variable qualities of the mortar joints, such as color, width of joint and tooling. These qualities could be easily damaged by painting the brick, by raking out the joint with power tools, or repointing with a joint that is too wide. As seen here during the process of repointing, the visual character of this front wall is being dramatically changed from a wall where the bricks predominate, to a wall that is visually dominated by the mortar joints. Photo by Lee H. Nelson



# The Architectural Character Checklist/Questionnaire

Lee H. Nelson, FAIA  
National Park Service

This checklist can be taken to the building and used to identify those aspects that give the building and setting its essential visual qualities and character. This checklist consists of a series of questions that are designed to help in identifying those things that contribute to a building's character. The use of this checklist involves the three-step process of looking for: 1) the overall visual aspects, 2) the visual character at close range, and 3) the visual character of interior spaces, features and finishes.

Because this is a process to identify *architectural character*, it does not address those intangible qualities that give a property or building or its contents its historic significance, instead this checklist is organized on the assumption that historic significance is embodied in those *tangible* aspects that include the building's setting, its form and fabric.

## Step One

### 1. Shape

What is there about the form or shape of the building that gives the building its identity? Is the shape distinctive in relation to the neighboring buildings? Is it simply a low, squat box, or is it a tall, narrow building with a corner tower? Is the shape highly consistent with its neighbors? Is the shape so complicated because of wings, or ells, or differences in height, that its complexity is important to its character? Conversely, is the shape so simple or plain that adding a feature like a porch would change that character? Does the shape convey its historic function as in smoke stacks or silos?

Notes on the Shape or Form of the Building:

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### 2. Roof and Roof Features

Does the roof shape or its steep (or shallow) slope contribute to the building's character? Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building? Are certain roof features important to the profile of the building against the sky or its background, such as cupolas, multiple chimneys, dormers, cresting, or weathervanes? Are the roofing materials or their colors or their patterns (such as patterned slates) more noticeable than the shape or slope of the roof?

Notes on the Roof and Roof Features:

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### 3. Openings

Is there a rhythm or pattern to the arrangement of windows or other openings in the walls; like the rhythm of windows in a factory building, or a three-part window in the front bay of a house; or is there a noticeable relationship between the width of the window openings and the wall space between the window openings? Are there distinctive openings, like a large arched entranceway, or decorative window lintels that accentuate the importance of the window openings, or unusually shaped windows, or patterned window sash, like small panes of glass in the windows or doors, that are important to the character? Is the plainness of the window openings such that adding shutters or gingerbread trim would radically change its character? Is there a hierarchy of facades that make the front windows more important than the side windows? What about those walls where the absence of windows establishes its own character?

Notes on the Openings:

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### 4. Projections

Are there parts of the building that are character-defining because they project from the walls of the building like porches, cornices, bay windows, or balconies? Are there turrets, or widely overhanging eaves, projecting pediments or chimneys?

Notes on the Projections:

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### 5. Trim and Secondary Features

Does the trim around the windows or doors contribute to the character of the building? Is there other trim on the walls or around the projections that, because of its decoration or color or patterning contributes to the character of the building? Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

Notes on the Trim and Secondary Features:

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### 6. Materials

Do the materials or combination of materials contribute to the overall character of the building as seen from a distance because of their color or patterning, such as broken faced stone, scalloped wall shingling, rounded rock foundation walls, boards and battens, or textured stucco?

Notes on the Materials:

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### 7. Setting

What are the aspects of the setting that are important to the visual character? For example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Or, conversely, is the essential character dependent upon the tree plantings and out buildings which surround the farmhouse? Is the front yard important to the setting of the modest house? Is the specific site important to the setting such as being on a hilltop, along a river, or, is the building placed on the site in such a way to enhance its setting? Is there a special relationship to the adjoining streets and other buildings? Is there a view? Is there fencing, planting, terracing, walkways or any other landscape aspects that contribute to the setting?

Notes on the Setting:

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## Step Two

### 8. Materials at Close Range

Are there one or more materials that have an inherent texture that contributes to the close range character, such as stucco, exposed aggregate concrete, or brick textured with vertical grooves? Or materials with inherent colors such as smooth orange-colored brick with dark spots of iron pyrites, or prominently veined stone, or green serpentine stone? Are there combinations of materials, used in juxtaposition, such as several different kinds of stone, combinations of stone and brick, dressed stones for window lintels used in conjunction with rough stones for the wall? Has the choice of materials or the combinations of materials contributed to the character?

Notes on the Materials at Close Range:

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### 9. Craft Details

Is there high quality brickwork with narrow mortar joints? Is there hand-tooled or patterned stonework? Do the walls exhibit carefully struck vertical mortar joints and recessed horizontal joints? Is the wall shinglework laid up in patterns or does it retain evidence of the circular saw marks or can the grain of the wood be seen through the semi-transparent stain? Are there hand split or hand-dressed clapboards, or machine smooth beveled siding, or wood rusticated to look like stone, or Art Deco zigzag designs executed in stucco?

Almost any evidence of craft details, whether handmade or machinemade, will contribute to the character of a building because it is a manifestation of the materials, of the times in which the work was done, and of the tools and processes that were used. It further reflects the effects of time, of maintenance (and/or neglect) that the building has received over the years. All of these aspects are a part of the surface qualities that are seen only at close range.

Notes on the Craft Details:

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## Step Three

### 10. Individual Spaces

Are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function, like the center hallway in a house, or the bank lobby, or the school auditorium, or the ballroom in a hotel, or a courtroom in a county courthouse?

Notes on the Individual Spaces:

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### 11. Related Spaces and Sequences of Spaces

Are there adjoining rooms that are visually and physically related with large doorways or open archways so that they are perceived as related rooms as opposed to separate rooms? Is there an important sequence of spaces that are related to each other, such as the sequence from the entry way to the lobby to the stairway and to the upper balcony as in a theatre; or the sequence in a residence from the entry vestibule to the hallway to the front parlor, and on through the sliding doors to the back parlor; or the sequence in an office building from the entry vestibule to the lobby to the bank of elevators?

Notes on the Related Spaces and Sequences of Spaces:

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### 12. Interior Features

Are there interior features that help define the character of the building, such as fireplace mantels, stairways and balustrades, arched openings, interior shutters, inglenooks, cornices, ceiling medallions, light fixtures, balconies, doors,

windows, hardware, wainscotting, panelling, trim, church pews, courtroom bars, teller cages, waiting room benches?

Notes on the Interior Features:

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### 13. Surface Finishes and Materials

Are there surface finishes and materials that can affect the design, the color or the texture of the interior? Are there materials and finishes or craft practices that contribute to the interior character, such as wooden parquet floors, checkerboard marble floors, pressed metal ceilings, fine hardwoods, grained doors or marbled surfaces, or polychrome painted surfaces, or stencilling, or wallpaper that is important to the historic character? Are there surface finishes and materials that, because of their plainness, are imparting the essential character of the interior such as hard or bright, shiny wall surfaces of plaster or glass or metal?

Notes on the Surface Finishes and Materials:

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### 14. Exposed Structure

Are there spaces where the exposed structural elements define the interior character such as the exposed posts, beams, and trusses in a church or train shed or factory? Are there rooms with decorative ceiling beams (non-structural) in bungalows, or exposed vigas in adobe buildings?

Notes on the Exposed Structure:

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This concludes the three-step process of identifying the visual aspects of historic buildings and is intended as an aid in preserving their character and other distinguishing qualities. It is not intended as a means of understanding the significance of historical properties or districts, nor of the events or people associated with them. That can only be done through other kinds of research and investigation.

This Preservation Brief was originally developed as a slide talk/methodology in 1982 to discuss the use of the Secretary of the Interior's Standards for Rehabilitation in relation to preserving historic character; and it was amplified and modified in succeeding years to help guide preservation decisionmaking, initially for maintenance personnel in the National Park Service. A number of people contributed to the evolution of the ideas presented here. Special thanks go to Emogene Bevitt and Gary Hume, primarily for the many and frequent discussions relating to this approach in its evolutionary stages; to Mark Fram, Ontario Heritage Foundation, Toronto, for suggesting several additions to the Checklist; and more recently, to my co-workers, both in Washington and in our regional offices, especially Ward Jandl, Sara Blumenthal, Charles Fisher, Sharon Park, AIA, Jean Travers, Camille Martone, Susan Dynes, Michael Auer, Anne Grimmer, Kay Weeks, Betsy Chittenden, Patrick Andrus, Carol Shull, Hugh Miller, FAIA, Jerry Rogers, Paul Alley, David Look, AIA, Margaret Pepin-Donat, Bonnie Halda, Keith Everett, Thomas Keohan, the Preservation Services Division, Mid-Atlantic Region, and several reviewers in state preservation offices, especially Ann Haaker, Illinois; and Stan Graves, AIA, Texas; for providing very critical and constructive review of the manuscript.

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