

HISTORIC PRESERVATION COMMISSION MEETING

CITY OF DAVENPORT, IOWA

TUESDAY, JUNE 12, 2018; 5:00 PM

CITY COUNCIL CHAMBERS 226 WEST 4TH STREET DAVENPORT, IOWA 52801

I. Call to Order

II. Commission Secretary's Report

A. Consideration of the April 10, 2018 meeting minutes.

III. Communications

IV. Old Business

V. New Business

A. Case No. COA18-04: Various work in an effort to rehabilitation/restore the house and auto house at 627 Ripley Street. Louis P. and Clara L. (Krause) Best House is located in the Local Historic Hamburg District. David Cordes, petitioner. [Ward 3]

B. Historic Preservation Commission review and provide a recommendation for the First National Bank of Davenport at 1606 Brady Street to be listed on the National Register of Historic Places.

VI. Other Business

VII. Open Forum for Comment

VIII. Adjourn

IX. Next Commission Meeting:

City of Davenport
Historic Preservation Commission

Department: Community Planning and Economic Development
Department
Contact Info: Ryan Rusnak 563-888-2022
rrusnak@ci.davenport.ia.us

Date
6/12/2018

Subject:
Consideration of the April 10, 2018 meeting minutes.

Recommendation:
Staff recommends that the April 10, 2018 meeting minutes be approved.

ATTACHMENTS:

Type	Description
▢ Backup Material	4-10-2018 Meeting Minutes

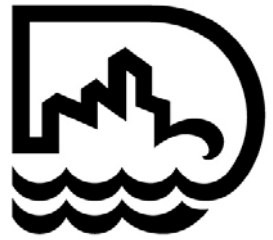
REVIEWERS:

Department	Reviewer	Action	Date
City Clerk	Rusnak, Ryan	Approved	6/8/2018 - 11:13 AM



HISTORIC PRESERVATION COMMISSION Meeting Minutes

**Monday, April 10, 2018 at 5:00 p.m.
Council Chambers
226 West 4th Street
City of Davenport, Iowa**



I. Call to Order

Chairman Frueh called the meeting to order at approximately 5:00 p.m. with the following Commissioners present: David Cordes, Kathleen Curoe, Diane Franken and Alyssa Kuehl and McGivern.

II. Commission Secretary's Report

Consideration of the March 19, 2018 special meeting minutes.

Motion by McGivern, second by Cordes to approve the March 19, 2018 special meeting minutes. Motion to approve was unanimous by voice vote (5-0). McGivern was not yet present.

III. Communications

None.

IV. Old Business

None.

V. New Business

1. Case No. COA18-03: Tear off and replace north half of roof at 526 Ripley Street. Mueller Carriage House is located in the Local Historic Hamburg District. Rolando Palma petitioner. [Ward 3]

Rusnak summarized the request.

Recommendation:

Finding:

The request achieves consistency with Section 17.23.080.C of the Davenport City Code pertaining to deteriorated architectural features.

Staff recommends approval of COA18-03 in accordance with the submitted material.

Motion by McGivern, second by Franken to approve the COA18-03 in accordance with the submitted material. Motion to approve was unanimous by roll call vote (6-0).

VI. Other Business

None.

VII. Open Forum for Comment

No one from the audience spoke.

VIII. Adjournment

The meeting adjourned at approximately 5:15 pm.

City of Davenport
Historic Preservation Commission

Department: Community Planning and Economic Development
Department
Contact Info: Ryan Rusnak 563-888-2022
rrusnak@ci.davenport.ia.us

Date
6/12/2018

Subject:

Case No. COA18-04: Various work in an effort to rehabilitation/restore the house and auto house at 627 Ripley Street. Louis P. and Clara L. (Krause) Best House is located in the Local Historic Hamburg District. David Cordes, petitioner. [Ward 3]

Recommendation:

Finding:

The rehabilitation/restoration would achieve consistency with Section 17.23.080 of the Davenport City Code.

Staff recommends approval of COA18-04 in accordance with the submitted work write up.

Background:

On August 8, 2017, the petitioner obtained a Certificate of Appropriateness to repair and replace stucco. At the time, the petitioner discussed long term goals for rehabilitation/restoration of the house and auto house. This request for those projects discussed in 2017.

ATTACHMENTS:

Type	Description
▢ Backup Material	Application
▢ Backup Material	Photographs
▢ Backup Material	Section 17..23.080 of the Davenport City Code

REVIEWERS:

Department	Reviewer	Action	Date
City Clerk	Rusnak, Ryan	Approved	6/8/2018 - 1:25 PM



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

Rezoning (Zoning Map Amendment)

Zoning Ordinance Text Amendment

Right-of-way or Easement Vacation

Final Development Plan

Voluntary Annexation

Subdivision

Owner (if different from Applicant)

Name:

Company:

Address:

City/State/Zip

Phone:

Email:

Zoning Board of Adjustment

Appeal from an Administrative Decision

Special Use Permit - New Cell Tower

Home Occupation Permit

Special Exception

Special Use Permit

Hardship Variance

Engineer (if applicable)

Name:

Company:

Address:

City/State/Zip

Phone:

Email:

Design Review Board

Certificate of Design Approval

Demolition Request in the Downtown

Historic Preservation Commission

Certificate of Appropriateness

Landmark Nomination

Demolition Request

Architect (if applicable)

Name:

Company

Address:

City/State/Zip:

Phone:

Email:

Administrative

Floodplain Development

Cell Tower Co-Location

Identification Signs

Site Plan

Attorney (if applicable)

Name:

Company:

Address:

City/State/Zip:

Phone:

Email:

**** If the applicant is different from the property owner, please submit an authorization form or an accepted contract for purchase.**

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.

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 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.

Submission requirements

- The following items should be submitted to planning@ci.davenport.ia.us for review:
- Please contact Community Planning and Economic Development staff at (563) 326-7765 or planning@ci.davenport.ia.us so we can help you determine what exactly is required to be submitted.
- Incomplete applications will not be accepted.
- The completed application form.
- A work plan that accurately and completely describes the work to be done.
- Manufacturer's specifications for all products being used.
- For new construction and additions, a site plan drawn to scale showing dimensions of the structure and setbacks to property lines.
- Color photographs depicting the building elevations and proposed construction.

Determination of the request by the Historic Preservation Commission

- Only work described in the application may be approved by the Commission.
- The commission shall review a completed application within 60 calendar days to determine if the proposed activity will change any exterior architectural features of the property. The commission shall accept, review and request additional evidence and testimony from the applicant during the public hearing. The applicant may modify his/her plans as a result of the discussions with the Commission and resubmit them for approval. If the commission finds, by a simple majority, that the proposed activity conforms to the standards for review, as defined herein, then a Certificate of Appropriateness shall be issued approving said activity. If the Commission fails to decide on an application within the specified time period, the application shall be deemed approved.
- The owner(s) of record may appeal the Commission's decision to the City Council by filing a written appeal with the city clerk's office within thirty calendar days of the official notification of determination.

The applicant hereby acknowledges and agrees to the following requirements:

- (1) No Application for a Certificate of Appropriateness will be presented to the Historic Preservation Commission for consideration until the applicant has submitted all requested information to the Commission Secretary.
- (2) No work subject to Historic Preservation Commission approval may commence until the Historic Preservation Commission has issued a Certificate of Appropriateness approving said work.
- (3) All work shall be in accordance with Historic Preservation Commission approval. Changes not in accordance with the approval may require a subsequent Historic Preservation Commission approval.
- (4) Historic Preservation Commission approval would not vest against other required land development regulations or other regulatory approvals that may apply. The applicant must contact the City's Office of Construction Code Enforcement located in the Public Works Facility at East 46th Street and Tremont Avenue (1200 Tremont) to apply for all necessary permits prior to the commencement of said work.

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:

Planning staff

Date:

Date of the Public Meeting:

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

1. Remove precast concrete steps to front porch and south side entrance. Replace with cast in place reinforced concrete stair structures with stucco covered masonry side walls, which will have concrete caps to match existing front porch stucco railing and historic photos. This project is to restore the original appearance of the house.
2. Replace window sash at the attic level dormer on front side of house. Sash to be constructed of wood with dividers and glass to match the original appearance. This project is to restore the original appearance of the house.
3. Open the original front corner screen porch. Restore masonry railing and concrete caps to original appearance. Repair ceiling as necessary. Salvage windows and doors which were moved to the present locations in 1928 when the house was converted to apartments. Return those windows to their original locations where possible. Label and store those windows that are not presently reused.
 - A. North window. From second floor, east, landing of back stairs. Presently a door is in this location. Door to remain, window to be labeled and stored permanently.
 - B. West window. From first floor parlor, south side, looking into screen porch. Reinstall in original location.
 - C. South window, near west corner. From first floor, north side. Pantry window where glass entrance unit was installed. Relocate original window to original location.
 - D. South side, entrance door unit. This feature was new material in the 1928 apartment conversion. Remove. Discard.
 - E. South side, east window. This window was from the first floor, east, ice box pantry area. Label and store window.
 - F. South side, small window in present sunporch alcove. This window was from the south face of second floor landing, back stairs. Reinstall in original location.

Provide wood framed screens to replicate originals on front corner porch. This project is to restore the original appearance of the house.

4. Remove the small second story window on the front face of the house. Fill with masonry and apply stucco and paint to match. Reuse window in its original location between a first floor toilet room and the sunporch, south side of house. This project is to restore the original appearance of the house.
5. Remove glass door and surround from north side of house, first floor. Reinstall in original location on south side sunporch, as entrance to the south sun porch. This project is to restore the original appearance of the house.
6. Replace non-historic garage windows, west face, first floor. Remove masonry infill from original openings. Install new wooden jams with wooden sash, to match the appearance of the original. Wooden sash, single glazing, etc. Aluminum Storm windows, white finish. This project is to restore the original appearance of the garage.
7. Remove infill masonry in the arches at the south portion of the garage, located on the south face, east face, and west face. Repair masonry and stucco as necessary. Provide new garage doors to be installed in original location between arcade and garage room. Garage doors may be smooth finish, without pattern, decoration, or depicting any style, or they may be replicas of the original outward opening carriage type doors. Applicant request approval for both types with final decision to be made

by the applicant after assessment of conditions and other factors. This project is to restore the original appearance of the garage.

8. Repair large arch. Repair Fascia and replace missing crown mold detail. Apply new roofing material, replace pergola type rafter detail. Rafter detail to match original. Material to be #2 cedar or better, primed and painted. Remove concrete caps on side ledges. Extend masonry up to original location, reinstall concrete cap, stucco to match, paint. This project is to restore the original appearance of the house and garage.

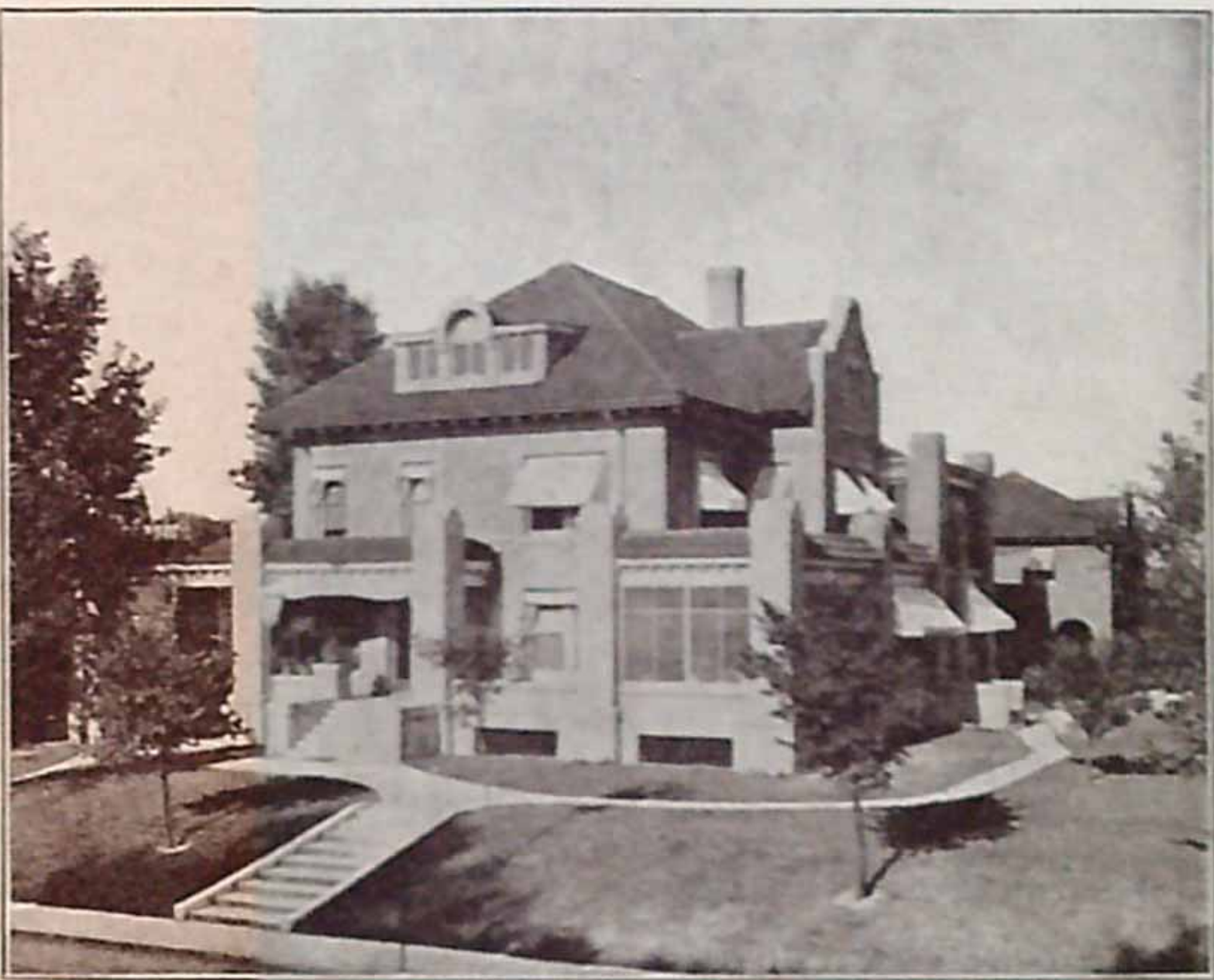
9. Remove infill from ventilation and light panels under porches. Fabricate and install painted iron grates. Grates to exactly match the appearance of the originals. This project is to restore the original appearance of the house.

10. Reopen bulkhead entrance to basement. Provide cover type door. Door to be constructed of steel or wood. This project is to establish exterior access to the basement.









RESIDENCE OF L. P. BEST









NATION TO FIGHT ENORMOUS FIRE WASTE

Thousands of Valuable Buildings Destroyed Annually by Fire—Government Studying Matter—Recommends Use of Clay Products



It is encouraging to note that the Government is preparing to take vigorous measures to stop the terrible loss which the nation sustains annually, by reason of the flimsy types of construction which have been permitted to flourish in this country. The following, which appeared in a recent issue of the "Ridgeway, (Pa.) Daily Record" sets forth the nation-wide fight which is being planned to wipe

be classed as an "undesirable citizen" just as if he made a pastime of hurling bombs.

"To most men, nowadays, 'fire fighting' is a word that brings to mind clanging bells, glistening oilskin coats in rapid motion, puffing engines, and heroic firemen snatching women from the jaws of death. But the new fire fighters go at the job in a different way. Their plan of campaign is based upon a condition emphasized by the following sentence from a newspaper account of the fire in Columbus, Georgia, this spring.

"Many of the prettiest home in Columbus went up in smoke and flames, and now all that is left to show where they once stood are the many blackened chimneys and one lone brick building that was in the path of fire."

"'One lone brick building'—that phrase points the lesson. It is just another version of that old proverb, 'an ounce of prevention is worth a pound of cure.'"

"The United States Government, through the Geological Survey, is furnishing an example by making its own structures—its post offices and court houses—fireproof not only in name but in fact.

USE OF HOLLOW TILE IN RESIDENCES



"The value of the buildings, destroyed by fire in the United States every year, is almost equal to the value of the new buildings erected.

"In that simple fact lies the foundation of a nation-wide fight that has been undertaken against the 'fire fiend.' Perhaps you have not heard much about it yet. Perhaps your neighbor hasn't. But, before long, you will, for the most powerful forces in the country—the United States Government, state and city governments, citizens' associations, leading architects and builders, and fire-fighting experts—are lined up for the fray.

"Some day—we don't know how far off it is—but some day," said one of the leaders of the movement recently, 'it's going to be a disgrace for a man to build an inflammable house. He'll



Above are illustrations of the residence of L. P. Best, Seventh and Ripley Sts., Davenport Ia., which was built from top to bottom of hollow clay blocks, manufactured by the Davenport Brick & Tile Co. The lower illustration shows the walls in the rough and the other the residence as finished. The plaster was placed directly on the blocks, which, being hollow, protect the plaster from frost and moisture. These illustrations demonstrate what fine buildings can be erected with hollow clay blocks.

17.23.080 Certificate of appropriateness review process.

A. Application for certificate of appropriateness. Upon application for a building or sign permit that involves a designated property, the office of construction code enforcement shall direct the applicant to the commission secretary to begin the certificate of appropriateness application process. A certificate of appropriateness must be obtained from the commission for any activity requiring a building or sign permit, except demolition, that would change the exterior architectural appearance of a structure designated as a local landmark or a structure located within a designated historic district. The activities covered shall include new construction, exterior alterations, relocations, reconstructions and infill development within designated historic districts. This approval must be obtained prior to the commencement of work and does not relieve the applicant from obtaining the other approvals required by the city.

B. Notification about application. The commission secretary shall inform the owner(s) of record of the date, time and location of the commission meeting at which the application will be considered.

The commission secretary shall also post the commission's agenda on the first floor city hall bulletin board used for such purposes no less than one business day prior to the scheduled time of the meeting.

C. Commission review process - Standards for review. In considering an application for a certificate of appropriateness, the commission shall be guided by the following general standards in addition to any other standards or guidelines established by ordinance for a local landmark or historic district. In all cases, these standards are to be applied in a reasonable manner, taking into full consideration the issue of economic feasibility and other technical considerations.

1. Every reasonable effort shall be made to make the minimal number of changes necessary to maintain a designated property in a good state of repair, thereby minimizing the impact of the proposed alteration; and

2. The removal, alteration or concealing of distinguishing exterior architectural features and historic material of a designated property should be avoided when possible; and

3. All designated property shall be recognized as a product and physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural architectural features shall be discouraged; and

4. Most properties change over time, and those changes that have acquired architectural and/or historical significance in their own right shall be recognized, respected and retained; and

5. Distinctive architectural features, construction techniques and/or examples of craftsmanship that characterize a designated property shall be treated with due consideration; and

6. 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

7. Activities that cause deterioration of a designated property and its architectural features shall be discouraged. In those cases where the damage would be irreversible, such as sand-blasting and wetblasting fire-hardened bricks, the activities shall be prohibited. If cleaning is to be done, the gentlest means possible shall be encouraged; and

8. Known significant archeological resources possibly affected by a proposed activity shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be under-taken; and

9. New additions and related new construction 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.

D. Design criteria to implement review standards. When the commission is considering an application for a certificate of appropriateness, it shall consider the following architectural design criteria, or elements of design as they relate to the standards for review prescribed in Section 17.23.080C.

1. Height. The height of any proposed addition, construction or reconstruction should be compatible with the designated property and the surrounding structures, if located within a designated historic district; and

2. Proportions. The proportions (width versus height relationship) between doors and windows should be compatible, if not replicated, with the architectural design and character of the designated property; and

3. Scale. A proposed alteration, construction, reconstruction or addition should not negatively impact the scale of the designated property or district; and

4. Materials. Historic or original architectural features, or replacement elements which in all ways replicated the original, should be repaired whenever possible; and

5. Relationship of building masses and spaces. The relationship of a structure within a designated historic district to the rear, side and front yards between it and surrounding structures should be compatible; and

6. Roof shape. The roof design and shape should remain consistent with its original configuration and character; and

7. Site improvements. Landscaping and other site improvements, including off-street parking, should have as minimal of an impact as possible to the designated property's original plan/layout and its visual character.

E. Determination by the commission. The commission shall review a completed application for a certificate of appropriateness within sixty calendar days to determine if the proposed activity will change any exterior architectural features of the designated property. The commission shall accept, review and request additional evidence and testimony from the applicant during the public hearing. The commission shall work closely with the applicant and recognize the importance of finding an appropriate way to meet the current needs of the applicant. In addition, the commission shall recognize the importance of approving plans that will be reasonable for the applicant to carry out. The applicant may modify his/her plans as a result of the discussions with the commission and resubmit them for approval. If the commission finds, by a simple majority, that the proposed activity conforms to the standards for review, as defined herein, then a certificate of appropriateness shall be issued approving said activity. If the commission fails to decide on an application within the specified time period, the application shall be deemed approved.

If the commission denies the certificate of appropriateness, the applicant shall have the right of appeal to the city council pursuant to Section 17.23.080(I).

F. Notification of determination. The commission secretary shall notify the owner(s) of record within fifteen business days of the commission's action. If the commission denies the certificate of appropriateness, the notification letter shall contain the reasons for denial and inform the applicant of his/her right to appeal.

The commission secretary shall also notify the office of construction code enforcement within three business days of the commission's action. If the commission issues the certificate of appropriateness, the commission secretary shall inform the chief building official of said approval and that the proposed work satisfies the intent of this chapter. However, if the commission denies the certificate of appropriateness, the commission secretary shall ask that the building or sign permit not be issued for said work unless an appeal to the city council results in a reversal of the commission's denial.

G. Appeal of commission determination. The owner(s) of record may appeal the commission's decision to the city council by filing a written appeal with the city clerk's office within thirty calendar days of the postmark date of the notification of determination.

If no written appeals are submitted with the city clerk's office within thirty calendar days, the commission's determination shall be the final action by the city.

H. Appeal fee. A fee of seventy-five dollars shall be paid by the petitioner at the time of filing a written appeal to said determination with the city clerk.

I. Appeal criteria. The city council, after hearing all of the evidence, shall review the commission's decision and base its ruling on the following criteria:

1. Whether the commission has exercised its powers and followed the guidelines established by law and ordinance; and

2. Whether the commission's actions were patently arbitrary and capricious.

J. Appeal — Public meeting. The city council shall, by simple majority of the members pre-sent, approve or disapprove the issuance of the certificate of appropriateness based upon the appeal criteria described in Section 17.23.080I.

City of Davenport
Historic Preservation Commission

Department: Community Planning and Economic Development
Department
Contact Info: Ryan Rusnak 563-888-2022
rrusnak@ci.davenport.ia.us

Date
6/12/2018

Subject:

Historic Preservation Commission review and provide a recommendation for the First National Bank of Davenport at 1606 Brady Street to be listed on the National Register of Historic Places.

Recommendation:

Staff recommends the Commission recommend that the First National Bank of Davenport property at 1606 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. If the property is listed on the National Register of Historic Places, the developer would be able to rehabilitate the property utilizing historic tax credits.

ATTACHMENTS:

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

REVIEWERS:

Department	Reviewer	Action	Date
City Clerk	Rusnak, Ryan	Approved	6/8/2018 - 1:42 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 First National Bank of Davenport

other names/site number Brenton Bank

Name of Multiple Property Listing n/a

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

2. Location

street & number 1606 Brady Street ☐ not for publication

city or town Davenport ☐ vicinity

state Iowa county Scott zip code 52806

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

First National Bank of Davenport

Name of Property

Scott County, Iowa

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- ☐ private
☒ public - Local
☐ public - State
☐ public - Federal

Category of Property

(Check only **one** box.)

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

Number of Resources within Property

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

Contributing	Noncontributing	
1		buildings
		site
		structure
		object
1		Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE/financial institution

COMMERCE/TRADE/professional

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE/professional

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Modernistic

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: CONCRETE

OTHER: Quartz dash

roof:

other:

First National Bank of Davenport

Name of Property

Scott County, Iowa

County and State

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 First National Bank of Davenport is a three-story, poured concrete and steel girder building in the Modern style. Designed by the local architectural firm of Stewart-Robison-Laffan and placed in service in 1967, the building exhibits the stylistic characteristics of its construction era including a highly rectilinear form, overtly expressed structure, rhythmic presentation of fenestration, and tonal palette.

The resource is located in a suburban setting, amid a mid-20th century commercial development that has evolved in the years subsequent to its construction to be representative of current retail trends. The bank site is reflective of the commercial character of the development with paved parking areas dominating the setting.

The First National Bank building retains a generally high level of historic integrity with no additions; first floor organizational system intact; historic cantilevers retained without alteration; historic storefronts and upper story windows intact; minor alteration of the first floor interior plan; no significant alteration of basement or upper story floor plans; and retention of character defining features including open volume, exposed beams, and terrazzo floors of the first floor banking space and the floating staircase between the first floor and lower level.

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**, the seven aspects of integrity as it applies to the property in a **Statement of Integrity**, and any future plans for the property under the subheading **Future Plans**.)

The First National Bank of Davenport is situated in the southeastern city of Davenport, Iowa. Located in Scott County in the southeastern corner of the state, Davenport is sited on the north bank of the Mississippi River, at a point where the stream bends to flow east-west, and opposite the mouth of Illinois' Rock River. Davenport is the largest community in the "Quad City" metropolitan area, which also includes Bettendorf (Iowa) and Rock Island and Moline on the Illinois side.

The First National Bank is located north of the city's historic commercial area, which grew up adjacent to the Mississippi River. The city's topography rises from the river valley north and westward to areas of relatively flat terrain; the visual character of the city being largely defined by the topography that rises from the river to the highland. Located approximately 1-1/2 miles north of the river, the bank building is located beyond the rising elevation, its site and adjacent land being generally flat.

Having established a gridiron layout with its original plat, with few exceptions Davenport's streets run strictly north to south and east to west with Brady Street marking the centerline. Early commercial expansion north from the original plat occurred along Main and Brady streets, establishing them as the primary north to south arteries through the city (Figure 01).¹

¹ Martha Bowers, "Architectural and Historical Resources of Davenport, Iowa," National Register of Historic Places MRA, 1983: 6A.
Section 7 page 3

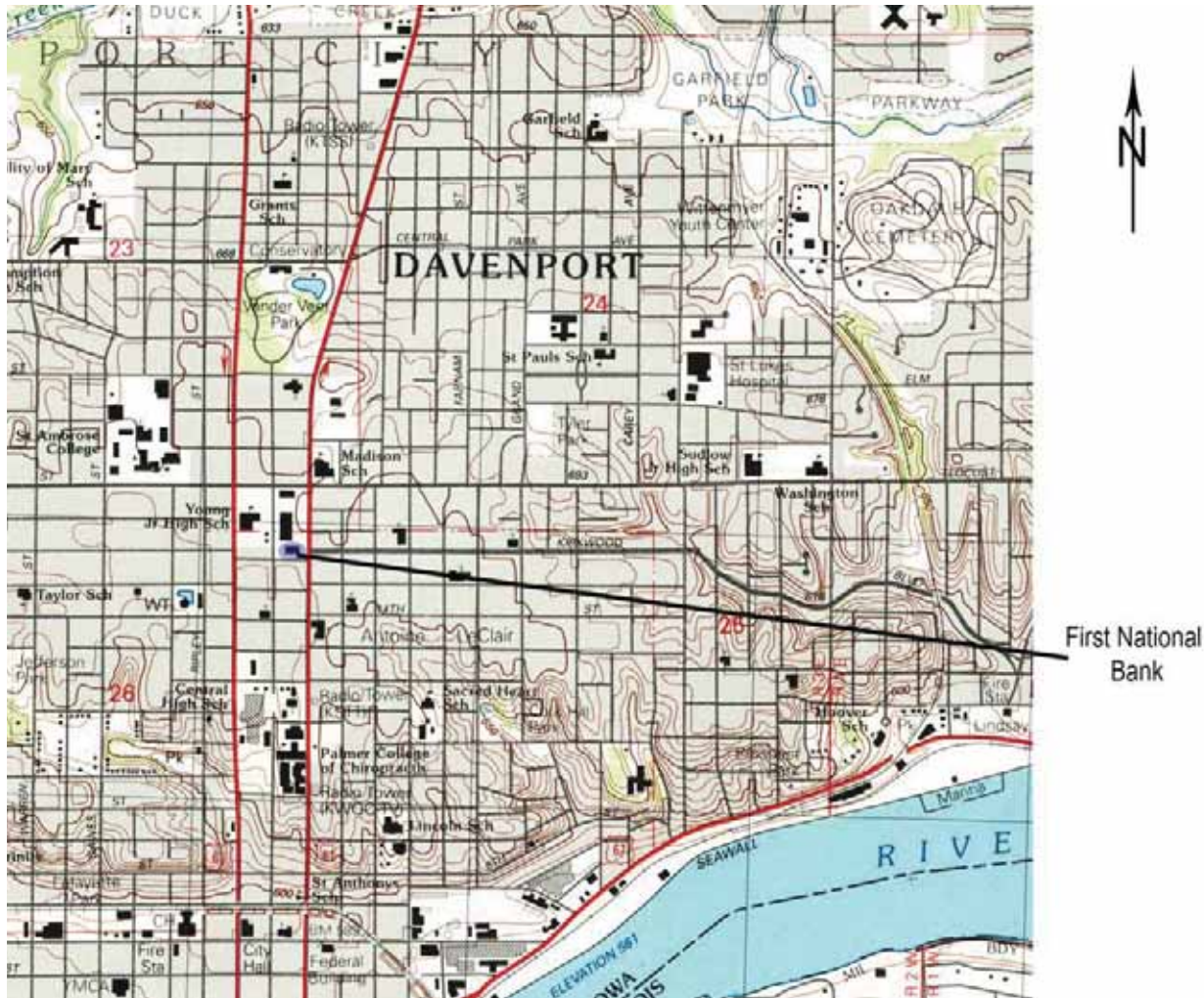
First National Bank of Davenport

Name of Property

Scott County, Iowa

County and State

Figure 01. USGS 7.5 Minute Topographic Map – East Davenport Quad - 1993



(SOURCE: Base map – USGS 7.5 Minute Topographic Map, East Davenport Quad, 1993.)

The location of the First National Bank of Davenport is indicated.

The First National Bank of Davenport is situated on the Main-Brady Street corridor two blocks south of the intersection with the major east-west artery of Locust Street. Along its length from downtown to about 16th Street, the corridor contains an eclectic mix of buildings and land use. At the south end, the streets are lined by 19th century commercial buildings until about 9th street where the streetscape is dominated by the large-scale Central High School and the various buildings on the campus of Palmer Chiropractic College. Trinity Episcopal Cathedral marks a transition to a predominately residential composition to about Locust Street, where mid-20th commercial development (including the First National Bank) supplanted earlier residences.

First National Bank of Davenport

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Figure 02. Aerial Map - 2017



(SOURCE: <https://www.google.com/maps>. Last accessed 10/03/2017.)

The resource (parcel indicated) is seen relative to the commercial development to which it is historically associated and within the larger context of its setting.

The First National Bank is located at the south end of a three-block commercial development. Developed in the mid-20th century with multiple buildings constructed in modernistic styles, the location now includes 21st century buildings such as an Aldi grocery store. The entire development, including the site directly associated with the bank building remains dominated by parking. A major design component of the historic commercial complex, the parking lots (specifically those directly associated with the bank building) are indicative of the influence exerted on mid-century development by the automobile.

The bank parcel occupies a half-block stretching between Brady and Main Streets on the north side of W. 16th Street (Figure 02). The building, which is centered on its site, is bound on the west and north by parking lots, on the east by a combination of parking, sidewalk, and grassy lawn, and on the south by the former drive-thru with a narrow stretch of lawn running along the south edge of the site (Image 01). Vegetation is limited to a row of trees planted along the south property line, with a single tree and limited, small shrubbery adjacent to the east elevation. Remnants of the historic landscaping remain intact on the Brady Street side; concrete curbing in rectilinear forms marks the outline of former landscape beds.

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A public sidewalk runs the perimeter of the block and adjacent to the property on the east, south, and west; public sidewalks connect with building walkways and parking areas to provide entrance to the building on both the east and the west

Image 01. Site View – Looking SW across Brady Street



(Image by AKAY Consulting, 10/02/2017)

Property Description

The visual character of the First National Bank building is derived from the modernistic stylistic devices used in its design. The resource remains defined by its modern character on the exterior and on the interior, with a minimum of alteration made subsequent to its completion in 1967. As a result, it remains a significant example of the shift to a modern architecture that threw off the historic precedents, which, prior to the mid-20th century, dominated American architecture.

Exterior

The First National Bank building is a three-story, concrete and steel frame construction with a full basement level. The building is rectangular in form (71- x 165-feet) with a flat roof. The exterior character is defined by the rectangular form and the regularity of expression across all elevations. That expression involves a dominant vertical rhythm in the upper story fenestration, which is supported by a cantilevered ground floor structure. The visual expression of the ground floor structure supporting the upper story verticality is enhanced through the use of recessed planes of large expanses of dark glazing.

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The façade (east) of the bank building faces Brady Street. The elevation represents the narrow end of the rectangular form, with the structural system stretching the full width of the 71-foot elevation (Image 02). The elevation sits near grade, with an approximate eight-inch curb.

Image 02. Exterior – View of the façade (east)



(Image by AKAY Consulting 10/02/2017)

From this perspective the first floor structure reads as two running-bands (sills) supported by the span. The span is comprised of corner piers with a very slightly arched beam between and curved cantilevers on either end. The elements of the structure are simply detailed with recessed edging; the cantilevers have a stepping termination in addition to the recessed edging. All elements of the ground floor structural system (up to the underside of the second story windows) are white in color. The glazing of the primary entrance fills the entire span, the contrast against white structure emphasizing the elegant form of the structural beam (Image 03). The metal framed glazing system (from this point to be referred to as a storefront) has multiple sub-divisions, including a horizontal datum that could be considered a reference to transoms long used in commercial storefronts. The metal frames are dark brown/black in color and the glass is darkly tinted. A two-door entrance with a vertical light between them is located on-center; painted signage over the door notes the current occupant and building address. The entrance doors feature chrome, vertical hand grabs and wide center stiles of metal. The doors have been modified for automated opening.

The upper façade of the elevation is characterized by the rhythmic pattern of alternating vertical slit windows and vertical structure. The structural elements are narrow, rectilinear cast concrete columns finished with embedded quartz that rise from the first floor structure to the roofline. The columns alternate with glazing that fills the void between the columns from the top of the ground floor structure to the

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roofline. The glazing is accomplished by use of dark panels at floor separations and glass of a lighter tint at each floor level. All glass panels are fixed and set in metal frames – the silver color suggests they are likely chrome or aluminum. This juxtaposition of the naturally toned concrete against the darkly tinted glazing follows the motif established on the ground floor. Further, it emphasizes the sense of verticality and the rhythm of the upper façade, a visual expression that varies by the angle from which the elevation is viewed.

Image 03. Exterior – View of the primary (Brady Street, east) entrance



(Image by AKAY Consulting 10/02/2017)

With one exception, the building's west elevation is identical to the east. Due to variations in slope, the west elevation curb is only about 5-inches and the grade from the parking lot has been raised to meet the curb at the point of entry. Otherwise the ground floor and upper stories are as described previously.

The building's north elevation represents the length of the rectangular form. The elevation, which sits near grade with an approximate 5-inch curb, reiterates the elements of the east and west elevations, but the visual experience of those elements varies with the change in perspective. From this perspective, the ground floor structure reads as a series of curved cantilevered beams alternating with recessed, glazed bays. The stepped termination and recessed edging is reiterated on the cantilevers on this elevation, as is the two-part running band. The glazed bays are also typical –tinted glazing set in a gridded, dark metal frame configuration. The upper stories continue the pattern of glazing and structure established on the façade, the dramatic effect created by the contrasting light and shade is made even more so by the elongation of the elevation (Image 04).

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Image 04. Exterior Detail – View (south elevation)



(Image by AKAY Consulting 10/02/2017)

In this view the impact of the recessed ground floor with the darkly tinted windows framed by the cantilevered structure is apparent, as is the rhythmic expression of the upper stories.

The building's south elevation is identical to the north with one exception. The fourth bay from the west end of the building has been bricked in to the height of the transom datum. This alteration was done to accommodate the creation of a night depository. Although historic documentation indicates the bank had a drive-thru teller from the time it opened in 1967, it is not determined if the current appearance is representative of the original. The curving form of the curb on this elevation supports the former presence of a drive-thru teller.

In summary, the exterior of the First National Bank of Davenport building is visually defined by the design elements that tie it to its mid-20th century construction and the rising prevalence of modernistic architecture in Davenport. The building retains its rectangular form with cantilevered structure at ground level supporting the upper story and its dramatic use of contrasting light and dark to create rhythm. The exterior retains a very high level of historic integrity with a minimum of alteration.

Interior

Like the building's exterior, the interior reflects its mid-century modernistic roots. Although some minimal alteration of the first story floor plan has occurred, all character-defining features including the exposed beam ceiling, expansive glazing, central staircase, and open volume are retained. Also retained

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with a very good degree of integrity are the upper story floor plans with corridors and finishes intact, secondary staircase with modernistic details, entrance lobbies, and original windows. The fully finished lower level also remains with little or no significant alteration.

The building's first floor historically served as the primary banking space, with dedicated professional offices located on the east and west ends of the building, adjacent to the entrance lobbies (Figure 03). The first floor is accessed from either the east or west. Each of the entrances has a large interior lobby with stairs to the upper floors; an elevator is located off the west lobby. The lobbies feature tall ceilings, brick walls, and terrazzo floors. The primary space is entered from each lobby via a metal-framed, glazed configuration that reiterates the storefronts of the north and south elevations and the exterior entrance configurations (sans the darkly tinted glass). Like the east and west entrances, the interior configurations feature paired doors with wide, center stiles and vertical hand holds.

Image 05. Interior – First Floor Banking Space - 2017



(Image by AKAY Consulting 10/02/2017)

In this view of the main first floor space (former bank space) looking to the east we see the exposed beam ceiling, entrance to the east lobby, office space adjacent to the lobby, and the staircase to the lower level.

The primary space is visually characterized by its large volume, the curved form of the exposed ceiling beams, the rhythm of the alternating structure and expanse of glazing, lack of applied ornamentation, terrazzo floors, and strongly modernistic staircase to the lower level (Image 05). The space retains dedicated offices on the east and west ends, with some introduction of partition walls to create additional

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offices. Despite that alteration, the space remains an open volume (other work spaces were created with movable walls that can be easily removed).

The exposed ceiling beams span the full width of the space and provide the organization framework for the glazing. The beams are slightly curved along the length, meeting the columns with an elegant curve. The simple recessed profile established on the exterior is reiterated on the interior beam. The ceiling plane between the beams is finished with a contemporary acoustical tile. Four rows of four, long and narrow florescent light fixtures are suspended from the ceiling. Historic images support the original use of a gridded tile finish, but document different lighting.

The space also features terrazzo floors with carpeting also used. Offices incorporate metal frame and glass wall systems and flat panel wood doors in keeping with the established modernistic design.

Located near the center of the large banking space, the staircase to the lower level is a prominent interior element and an important design feature (Image 06). The staircase is a floating switchback incorporating poured concrete support columns with flared capitals, terrazzo treads (no risers), thin chrome spindles, and a narrow and flat, wood handrail. The staircase retains its historic form and materials. A significant alteration, however, is the infill of a fountain originally located in the lower level, beneath the staircase (Figure 04).

Image 06. Interior Detail – Main Staircase - 2017



(Image by AKAY Consulting 10/02/2017)

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Figure 04. Historic Image – Main Staircase – 1967



(SOURCE: *Quad-City Times*, 09/15/1967.)

The lower level fountain at the base of the staircase was in-filled at an undetermined time.

The lower level of the building houses the original bank vault, secondary circulation spaces (elevator) with a small lobby, and offices. The lower level remains without alteration of the historic floor plan; the corridor running the length of the building is retained with offices located along its length. Finishes include brick in the elevator lobby, metal frame and glazed office wall systems, painted walls along the corridor, acoustical tile ceilings with inset lighting, and carpeted floors.

The second and third floors are each characterized by a centrally located corridor, circulation spaces at either end of the corridor, offices opening along the length of the corridor, and limited use of specialized finishes (Image 07). At each floor, the elevator lobby on the west end features brick walls with a flat panel wood door accessing the secondary stairwell. From the elevator lobby, the corridor narrows to approximately 8-feet. Offices are located with some regularity along the corridor; each features a single, flat panel wood door with a lively grain and a transom (fixed and glazed). A floor-to-ceiling glazed opening is located within three feet of each office door. The frames of the door and glazed openings are metal. The corridor ceiling is gridded acoustical tile with inset lighting, the walls are painted, and the floors are carpeted.

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Image 07. Interior – Typical Upper Story Corridor



(Image by AKAY Consulting 10/02/2017)

The upper story office spaces vary in size from a standard, single occupant office to a large meeting space. Historic documents (news accounts and plans) indicate the architect's intention to leave the floor plan of the third floor easily adaptable to changing occupants. The current conditions reflect that philosophy. Generally, the offices feature gridded acoustical tile ceilings with inset lights, carpeted floors (tile in bathrooms and break room), and painted walls. The windows are modestly recessed in the wall plane, which reiterates the rhythm established on the exterior. The openings have a narrow interior wood trim. The narrow dimension of the trim faces the room-side with the wider dimension filling the recess, making the trim most visible from an oblique angle (Image 08). The variation in tinting that is evident from the exterior is likewise evident from the interior spaces. All windows now have window blinds.

Circulation areas also account for spaces in the upper stories. As noted in the first floor discussion, a secondary staircase and elevator are located at the west end of the building with a secondary staircase located at the east end. The design and materials of the west staircase mark it for public use as far as the second floor – its materials and details reiterate those of the main staircase between the first floor and lower level. The west staircase becomes decidedly utilitarian above the second floor. The east staircase is likewise utilitarian in design and materials, marking it as primarily an emergency exit.

In summary, the interior of the First National Bank building reflects is mid-20th century character through retention of historic volumes, floor plans, significant features, and period finishes. Designed as a bank with professional offices in the upper stories, the building continues to be used in much the same manner with a minimum of impact to the historic character.

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Image 08. Interior Detail – Interior Window



(Image by AKAY Consulting 10/02/2017)

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Integrity Discussion

On the whole, the First National Bank of Davenport building retains a high level of historic integrity.

Regarding integrity of location, the property remains on its original site. As a result, *integrity of location is high.*

In the months prior to its completion in 1967, the bank building was part of a planned commercial development. Initially, plans for the development called for construction of multiple buildings following mid-century design principles. When those plans changed as development progressed, the bank construction was self-financed independent of the larger vision. Still, its construction is representative of the early vision for the development. Today, the bank building is the only remaining resource from that development – the other completed building (the Professional Arts Building) and the remainder of the original development site now occupied by contemporary structures. However, the three-block site remains a commercial development with (per the original intent) a significant amount of parking, which provides a measure of balance against the loss of the original buildings. Alteration of the bank building's site landscaping, particularly the removal of the fountain on the east, presents a significant adverse impact to setting. That adverse impact can be partially mitigated through the rehabilitation of the landscape curbing (retained in good condition) and restoration of historically sympathetic vegetation. As a result of these factors, *historic integrity as it relates to setting is fair.*

Integrity of association is also negatively impacted by the changes noted. However, much of the historic association is tied to the history of Davenport's commercial development as it moved outward from the central business district. In this location, the bank building retains its historic association with the major commercial arteries of Brady and Main streets near the Locust Street intersection, which was prime real estate for commercial development in the period of construction. As a result, the resource retains *a good degree of integrity as it relates to historic association.*

Regarding integrity of design on the exterior, the resource stands without significant alteration of form or character-defining features. Of particular importance is retention of the ground floor cantilevered structure alternating with glazed bays and the rhythmic arrangement of the upper stories (complete with original windows). The partial infill of one bay on the south elevation to provide a night deposit is the sole alteration of the building's exterior. As a result, *integrity of design on the exterior remains high.*

Regarding integrity of design on the interior, the building retains the majority of its character-defining features without significant alteration. Of particular importance, is retention of the open volume and exposed beams of the first floor banking space, the main floating staircase with its modernistic design, east and west lobbies, and upper story floor plans with central corridor. The sole significant loss of integrity of design relates to the infill of the fountain at the bottom of the main staircase. However, because the footprint of the fountain (including retaining wall) is retained, the adverse impact resulting from the infill is mitigated. As a result, *integrity of design on the interior is high.*

As it relates to integrity of materials, the exterior retains historic materials without significant alteration. This includes original windows, metal and glass storefronts, poured concrete structural elements and quartz-embedded concrete elements. Further, the interior retains most historic finishes including those associated with the modernistic staircases (main and secondary on the west), terrazzo floors on ground level, metal and glass office wall systems, brick walls in lobbies, exposed concrete, window trim, flat paneled wood doors, and the original bank vault. Although not original, gridded ceilings are in keeping

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with the historic ceiling finish as is carpeting (also not original), and paint. As a result, *the historic integrity of materials (both inside and out) remains high.*

Regarding integrity of workmanship, development of a structural system that reflects modernistic style tenets required a level of craft and engineered that was a departure from earlier construction eras. The quality of workmanship developed is reflected in the elegant line of the first floor span, the form of the cantilevers, and the nuances of light and dark that create an active rhythmic character. As a result, *historic integrity of workmanship remains high.*

With these various aspects of historic integrity intact, a sense of time and place is retained resulting in *a high level of integrity of feeling.*

FUTURE PLANS

The historic rehabilitation of the First National Bank of Davenport building is currently in the planning stages. The building has been owned and occupied by the Davenport school district since ca.1997, which uses it for office and meeting space. The historic rehabilitation will sensitively convert the building for multi-use, including housing on the upper floors and retail on the ground floor. The historic rehabilitation would utilize State and Federal historic tax credits, with all work undertaken following the Secretary of the Interior's Standards and Guidelines for Historic Rehabilitation.

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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

COMMUNITY PLANNING & DEVELOPMENT

Period of Significance

1967

Significant Dates

1967

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

Architect/Builder

Stewart-Robison-Laffan, Architects

Waters Construction

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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 First National Bank of Davenport building is eligible for listing on the National Register of Historic Places under Criterion A. The resource is locally significant in association with the history of community planning and development, specifically related to Town Centre Village, the first major commercial development established on the Main-Brady corridor at its intersection with Locust Street, which transformed a historically residential neighborhood into one dominated by commercial enterprises centered on a high traffic area.

The First National Bank of Davenport building is eligible for listing on the National Register of Historic Places under Criterion C. The resource is locally significant as an important example of modernistic design, specifically representative of the design principles associated with New Formalism. Designed by the Davenport firm of Stewart-Robison-Laffan, the building was placed in service in 1967.

The Period of Significance and Significant Date is 1967 – the year the building was placed in service, which provides the best representation of the building’s architecture and the immediate impact of the commercial development to which construction of the building was initially associated.

New Formalism emerged in the 1960s as a rejection to the more restricted expressions of Modernism. Where Modernism was typified by formal minimalism and the functionalist curtain wall, New Formalism (1960-1975) focused on a careful arrangement of spatial hierarchy and an emphasis on the building structure and/or construction grid, while often setting a single volume on a raised base. New Formalistic designs are commonly highly symmetrical and incorporate a wider range of exterior finishes (e.g. brick, cast stone, etc.) than associated with earlier Modernism. In its move away from strict Modernism, New Formalism embraced many classical precedents while using modern technology in the adaptation of classical forms. New Formalism became widely embraced for the design of many public buildings and banking institutions; a trend that played out in Davenport with the design of the Davenport Public Library (1966) and the First National Bank of Davenport. As noted in the 2016 National Register nomination of the modernistic First Federal Savings & Loan Association (1966), two of Davenport’s most significant modernist buildings (both being examples of New Formalism) are the Davenport Public Library by Edward Durell Stone (Stewart-Robison-Laffan, associate architects) and the First National Bank Building. As design representing New Formalism, those two buildings demonstrate the reinvention of modernism in the 1960s.²

The First National Bank building is located in a suburban setting, representative of the city’s expansion northward from the historic commercial core. Development patterns along the Main-Brady corridor, including zoning patterns, street widths, and traffic patterns, have been driven by the corridor’s longstanding role as connector between the main portion of the city and I-80 on the north. The establishment of a streetcar line along the Main-Brady corridor pushed development north in the closing years of the 19th century, but it was the automobile that lead to the transformation of a historically residential neighborhood to one dominated by commercial interests designed with the automobile in mind. By the mid-20th century, traffic along the Main-Brady corridor, particularly at the intersection with Locust Street, made for “Iowa’s busiest intersection.”

The automobile and commercial development went hand-in-hand and, in the early 1960s, pressure for commercial development along the Main-Brady corridor around the intersection of Locust Street was growing. The Town Centre Village development marked the point of no return for the area at that location. With

² Michael Allen, “First Federal Savings and Loan Association Building,” National Register of Historic Places nomination, 2016: 8.115.
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approximately 18 houses moved or razed to make way for the 3-block long development on the Main-Brady corridor between Locust and 16th Street, the project accounted for a major shift in the composition of that area. As part of the Town Centre project, the First National Bank building is representative of that shift in the landscape.

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 Background

Davenport was platted in 1836, as a rectangle six blocks long and 6-1/2 blocks wide, on a long, narrow flood plain ringed on the west, north and east by hills rising to steep bluffs. The city's original and subsequent plats followed a typical gridiron pattern which, with few exceptions, resulted in city streets that run strictly north-south and east-west; Brady Street marks the centerline. The original plat was soon expanded through subdivision of LeClaire's Reserve – so named for one of the city's founders, Antoine LeClaire. Additional plats were made in subsequent years so that, by the end of the 19th century, the city extended north to about 16th Street. Beginning in the mid-1950s, annexation of extensive tracts north, west and east, up to and just beyond Interstate 80, constitutes the bulk of the footprint the city maintains today.³

At the time Martha Bowers completed the MRA of the city's historic resources in 1982, Davenport covered some 62 square miles in a roughly triangular area bounded on the east and south by the river, and by Interstates 80 and 280 on the north and west, respectively.⁴ Today, the city footprint remains largely the same, with a total of 65.08 square miles including land and water.⁵ Bowers made note of the transition of historically residential neighborhoods to commercial development that had begun in the mid-20th century, but given the defined boundaries of the project area and the limited time that had passed between any substantial development and preparation of the MRA, the subject of commercial development along the Brady-Main corridor around 16th Street was not examined.

The Main-Brady corridor, rising north from the central business district, has historically been the city's most heavily travelled north-south route and a major node for both residential and commercial development. Expansion of the streetcar line in the 1880s and 1890s along the Harrison-Main-Brady corridor to what had been the Scott County Fairgrounds (now Vander Veer Park) pushed residential development northward to Locust Street.⁶

Development patterns along the Main-Brady corridor, including zoning patterns, street widths, and traffic patterns, have been driven by the corridor's longstanding role as connector between the main portion of the city and I-80 on the north. A highly eclectic mixture of buildings and land use is represented along the length of the Main-Brady corridor. Nineteenth century commercial structures line the streets from the central business district north for several blocks above 4th Street. At about the 900 block, there begins a multi-block stretch dominated by educational and religious institutions – Central High School, the campus of Palmer Chiropractic College, and

³Martha H. Bowers, "Historical and Architectural Resources of Davenport, Iowa MRA." National Register of Historic Places nomination, 1982: 7B.2.

⁴Ibid., 7A.1.

⁵http://www.census.gov/geo/www/gazetteer/files/Gaz_places_national.txt. Last accessed 12/10/2018.

⁶Bowers: 7B.2.

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Trinity Episcopal Cathedral dominate this area. In the area between about 12th and 16th streets, residential construction predominates, gradually giving way to modern commercial structures, early 20th century residential districts around Vander Veer Park, and finally strip development and larger commercial development near I-80.⁷

Figure 05. Fire Insurance Map – 1950 Rev. of 1910



(SOURCE: Sanborn Company Fire Insurance Map, 1950.)

As the 1950 revision of the 1910 fire insurance map documents, the Main-Brady corridor north of 16th Street remained predominantly residential through that time, though gas stations were situated on three of the four corners at the intersection of Brady and Locust streets.

As noted, the establishment of a streetcar line along the Main-Brady corridor pushed development north. It also added to the congestion of the bustling roadway. The rise of the automobile brought an entirely different dimension to the idea of development along the length of the corridor and, by the mid-20th century, traffic had become such that one local writer made specific mention of the “maddening rush of traffic” crossing the intersection of Brady and Locust streets, which he noted as “Iowa’s busiest intersection.” In 1965 traffic counts

⁷ Bowers: 7A.3.

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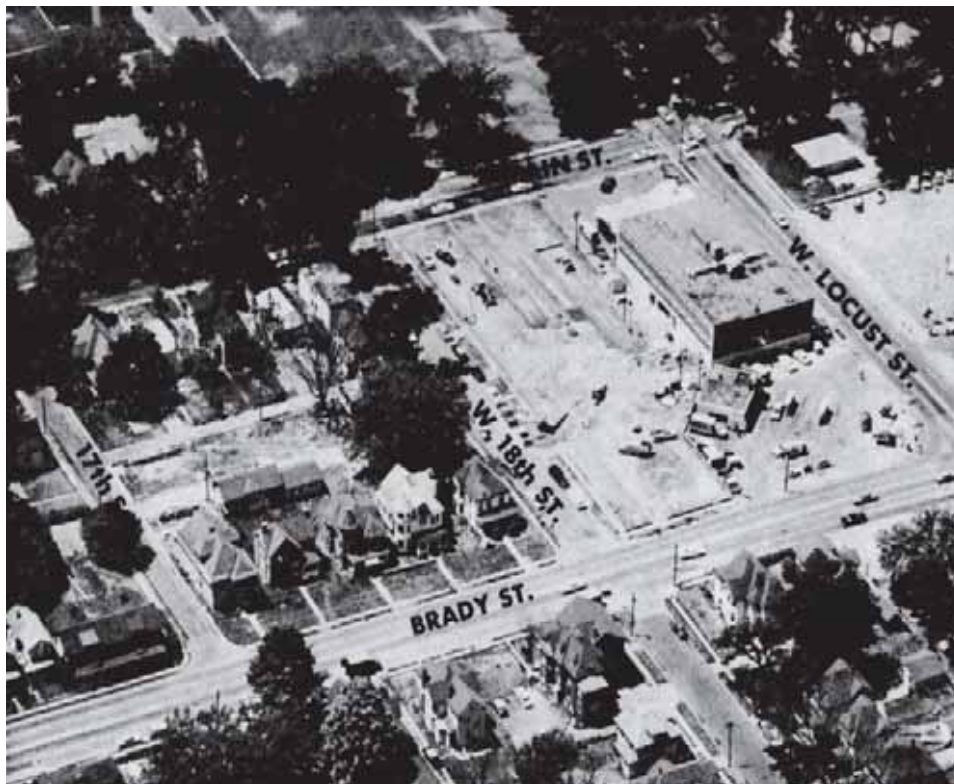
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showed that 40,000 vehicles passed through the intersection on a daily basis. Such traffic made the location ripe for commercial development in the years just prior to the 1965 report.⁸

By the early 1960s, pressure for commercial development along the Main-Brady corridor around the intersection of Locust Street was growing. In November of that year, local newspapers reported that two Davenport corporations were seeking rezoning of property at 18th and Brady streets for construction of an office and adjacent parking. The request for rezoning from multiple dwelling (E) to commercial zoning was made on behalf of Town Centre and Professional Arts Building, Inc. The corporations had, by the time of the rezoning request, obtained options to buy 11 residential properties located on the parcel.⁹

Figure 06. Historic Aerial View of Town Centre Development - 1963



(SOURCE: "Providing New Office and Business Facilities," *Quad-City Times*, July 26, 1963: 10.)

In this view we see the transformation from residential to commercial in progress – the first building in the complex, the Professional Arts Building, is seen on the north end of the site, facing Locust Street. Ultimately, the Town Centre project would result in the demolition or relocation of the residences still in place in this view – the block between 17th and 18th streets as well as the block out of view to the south (left) would be cleared for development.

The Town Centre project was only one of several contributing to near record levels in commercial building for the Quad-Cities in 1962. As noted in local news reports, the area "maintained its rating as one of the nation's top retail sales center." That status was credited as a driving force behind the city's 12-month permitting total valued at \$15,300,669. In addition to the Town Centre project (including the First National Bank and the Professional Arts Building), the YMCA, the new WOC Radio and TV station on Brady Street, the Northwestern

⁸ Bill Wundram, "Busy, Busy Brady Street," *Quad City Times*, June 06, 1965.

⁹ "Ask Rezone For Office On Brady," *Quad-City Times*, November 04, 1962: 03.

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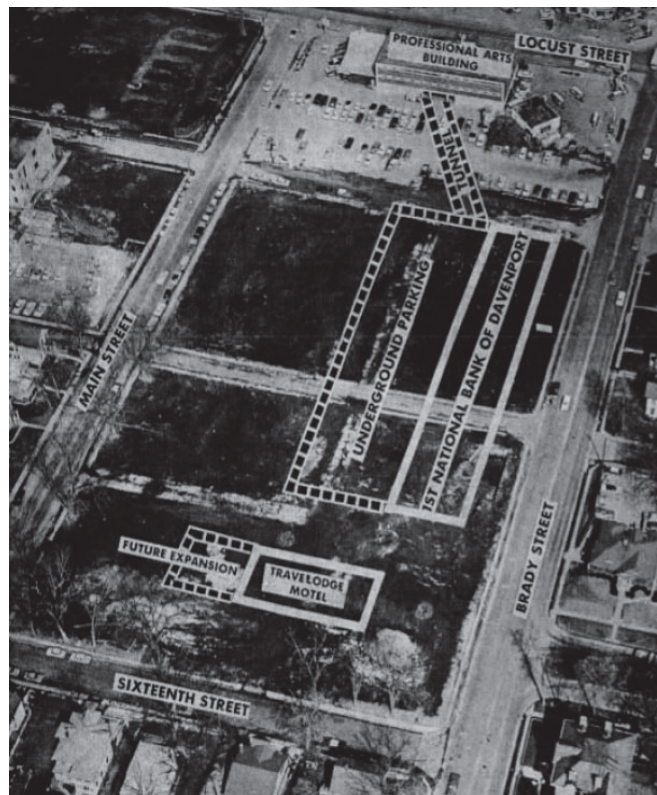
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Bell Telephone Co. in northwest Davenport, and the million-dollar Watch Tower Plaza Shopping Center at 11th Street at 27th Avenue contributed to the successful commercial construction year.¹⁰

Relocation and demolition of the existing residential properties located on the complex site south of the Professional Arts Building was well underway by the summer of 1963 (Figure 06). With the work to secure rezoning accomplished and much of the project site cleared, Town Centre, Ltd. undertook the process of designing, with the Professional Arts Building being the first building constructed. A building permit for construction of the \$1,146,000 three-story office building at 121 W. Locust Street was issued in June of 1962. In the fall of 1963, architects Stewart-Robison-Laffan provided a sketch of a 68-room Travelodge motel planned for the south end of the complex (Figure 13).¹¹

Figure 07. Historic Site Plan – 1963



(SOURCE: *Quad-City Times*, March 19, 1963.)

This early site plan for the Town Centre complex shows the initial plan for the development. In 1963 the Professional Arts Building was in place on the north (fronting Locust Street), the proposed location for the bank building was near the center of the development, and the Travelodge Motel (with room for expansion to the west) was to be located at the south end of the development. The notion of the Town Centre building post-dates this plan, but it was to be constructed mid-site, behind the bank and facing Main Street. The planned underground parking near the center of the complex, along with the tunnel connection, is also noted.

¹⁰ "Commercial Building. Construction: \$15 Million," *The Daily Times*, December 29, 1962: 55.

¹¹ "Town Centre, Village. Big Projects Show Confidence in Area," *The Daily Times*, October 25, 1963: 38 and "Bank and Store Site Clearing Is Speeded," *The Daily Times*, July 08, 1963: 13 and "Office Unit Build Permit Is Issued," *The Daily Times*, June 13, 1962: 33.

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Initial plans for the Town Centre development included a site for the bank's permanent building (Figure 07). In addition to the Professional Arts Building located at the north end of the complex, Town Centre – a business building to be located near the middle of the complex, facing Main Street – was to be completed by mid-1964 and the permanent First National Bank building, with its back to the Town Centre building and its 170-foot length facing Brady, was to be completed near the end of 1964. The Town Centre building and First National Bank would share surface parking for 150 cars and underground parking for 115 cars, with access to the parking made by a tunnel also connected to the Professional Arts Building. The Travelodge Motel was to be built at the north end of the complex at W. 16th Street.¹²

The transformation of the Main-Brady corridor between Locust and 16th streets was regularly reported with considerable interest in the ever-evolving plans and in the development's role as an economic force reflected in local news accounts. In the summer of 1963, the project was described to include the \$841,000 Professional Arts Building (on schedule for an opening that August), the Town Centre Building, and the First National Bank.¹³ Later than summer, the project plans were expanded to include construction of a motel and a retail store.¹⁴ With plans for the project expanding, by October it was reported that the Town Centre development, covering three city blocks, represented a \$4 million dollar investment. That iteration of the development plans included the completed Professional Arts Bldg., the Main-at-Locust Pharmacy, a proposed new Shell service station in the block north of Town Centre, a five-story, 68-room Travelodge Motel, a retail store building, and the First National Bank of Davenport.¹⁵

The common thread in all versions of the ever-evolving project was an emphasis on the amount and convenience of customer parking. One plan was presented that included surface parking for 150 cars and underground parking for an additional 115 cars complete with a tunnel connecting the parking to the Professional Arts Building and the First National Bank building.¹⁶

Early in 1964, advertisements for Town Centre, Ltd. appeared in the local newspapers promoting the opportunity for "urban renewal by private enterprise." The ads solicited private investors for its new Town Centre and Village Shopping Center, which was located on Kimberly and Harrison in Davenport.¹⁷

Despite the months of planning and its efforts to induce investors to the project, Town Centre, Ltd. failed to meet the financial requirements to complete the commercial development, leaving the First National Bank in a position to move ahead on their own. In 1965, the First National Bank purchased the site for its new bank at the south end of the three-block development from Town Centre, Ltd. The site on the north side of W. 16th Street (where the Travelodge Motel was to be located) had a 120-foot frontage on Brady Street and stretched the width of the block from Brady to Main Street. An announcement of the purchase noted that the new bank would offer a full range of banking services, including a drive-thru teller. Construction of the new bank was expected to begin in the spring of 1966.¹⁸

By 1965, with the Professional Arts Building completed, the First National Bank building under construction, and the daily traffic passing through the intersection of Brady and Locust streets hitting 40,000 vehicles, the transition of the area from residential to commercial was an accomplished (albeit evolving) fact. Where large,

¹² "Providing New Office and Business Facilities," *The Daily Times*, July 26, 1963: 10.

¹³ "Pattern of Progress – Providing New Office and Business Facilities," *The Daily Times*, July 26, 1963: 10.

¹⁴ Paul Mendy, "\$3 Million Project. Motel, Retail Unit Is Set," *The Daily Times*, August 16, 1963: 2.

¹⁵ "Town Centre, Village. Big Projects Show Confidence in Area," *The Daily Times*, October 25, 1963: 7.

¹⁶ "Town Centre, Village. Big Projects Show Confidence in Area," *The Daily Times*, October 25, 1963: 7.

¹⁷ Advertisement, *Quad-City Times*, February 23, 1964: 24.

¹⁸ Historic Aerial, 1965. NEED and "First National Bank Buys Building Site," *Quad-City Times*, August 13, 1965: 15.

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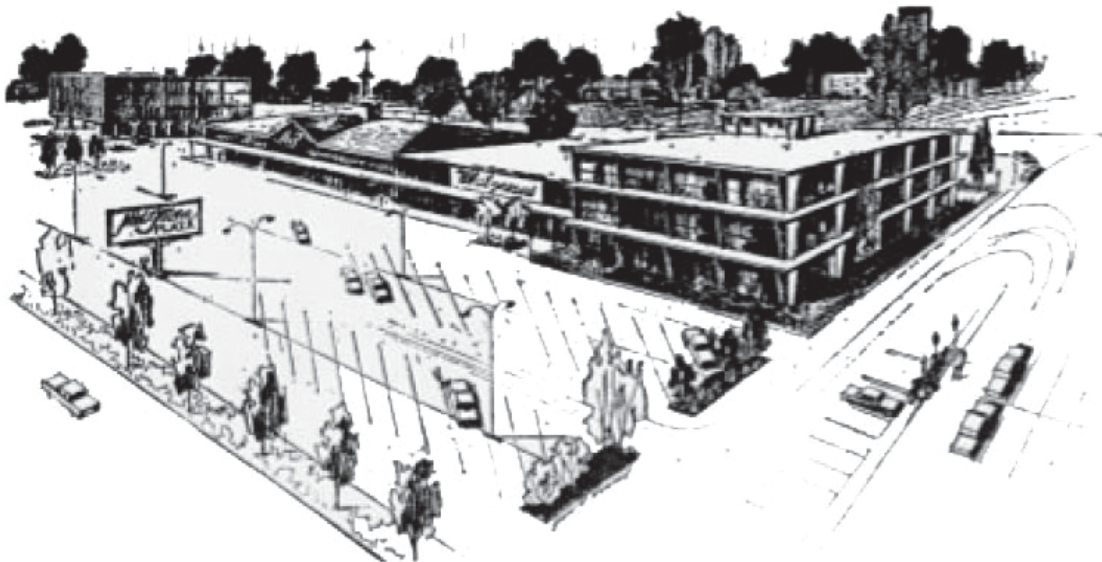
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middle-class residences once stood, “the Professional Arts building and a service station glare[d] at each other from opposite corners.” In 1965 the commercial area around that intersection was reportedly the most commercially lucrative in the Quad-Cities.¹⁹

Although the Town Centre project was not completed as intended, the development marked the mid-20th century shift from residential to commercial property types on the Main-Brady corridor at Locust Street. Despite the shortcomings of the developer, a foundation for later efforts to complete a commercial complex was laid. In the 1967, developers Phillips and Associates proposed the Mid-Town Plaza which would fill the uncompleted development space between the Professional Arts Building on Locust Street and the First National Bank building on 16th Street (Figure 08). The proposal included a \$1.2 million business center, a supermarket, drug store, and a “tri-level building with retail firms on the first two floors and professional offices on the third.” Like its predecessor, the developer addressed the importance of sufficient and convenient parking in their plans – parking for more than 300 cars was provided.²⁰

Figure 08. Artist’s Rendering of the Proposed Mid-Town Plaza - 1967



(SOURCE: “Commercial Business Center. A Striking New Neighbor,” *Quad-City Times*, September 15, 1967: 51.)

The First National Bank of Davenport

First National Bank of Davenport was established in August of 1963, opening in the newly constructed Professional Arts Building associated with the commercial complex under development. Situated on Locust Street between Brady and Main Streets, the location was in the “center of a burgeoning business area.” Although planned as a temporary location, the 2,400-square foot space in the Professional Arts Building was finished to suit the new bank with “interior décor in green and brown” and “modernistic furnishings.”²¹ That

¹⁹ Bill Wundram, “Busy, Busy Brady Street,” *Quad City Times*, June 06, 1965.

²⁰ “Commercial Business Center. A Striking New Neighbor,” *Quad-City Times*, September 15, 1967: 51.

²¹ “First National Bank Opens Saturday,” *The Daily Times*, August 02, 1963: 13.

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trend toward modernistic design was reflected in all plans for the commercial development, including the building that became the permanent bank home in 1967.

Although new to the community of Davenport, First National Bank was the 14th in the Brenton Bank Group, which was established in Dallas Center, Iowa in 1881. The new bank functioned independently with \$125 million in assets of the Brenton Bank Group providing significant security to the new Davenport bank. It wasn't long, however, and the First National Bank was thoroughly established in its own right.²²

With the failure of Town Centre, Ltd. to complete the development, First National Bank moved ahead on their own to construct their permanent home. In 1965, the First National Bank purchased the site for its new bank at the south end of the three-block development from Town Centre, Ltd. The site on the north side of W. 16th Street (where the Travelodge Motel was to be located) had a 120-foot frontage on Brady Street and stretched the width of the block from Brady to Main Street. An announcement of the purchase noted that the new bank would offer a full range of banking services, including a drive-thru teller. Construction of the new bank was expected to begin in the spring of 1966.²³

Figure 09. Historic Image – 1967



(SOURCE: *Quad-City Times*, September 15, 1967.)

²² "Bank Plans Open House," *Quad-City Times*, September 15, 1967: 3 and "The Brenton Banks: Prominent For Years," *Quad-City Times*, September 17, 1967.

²³ "First National Bank Buys Building Site," *Quad-City Times*, August 13, 1965: 15.

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An open house for the newly completed bank was held on Saturday and Sunday, September 16 and 17, 1967. Completed at a cost of more than \$1,000,000, the First National Bank boasted 40,000 square feet of space, 15,000 square feet of which remained available for lease at the time the bank opened. The grounds of the new bank building featured landscaping and fountains as well as parking space for 102 cars "flanking the building."²⁴ The bank itself, as well as the local newspapers independently, expended considerable ink in describing the new building:

"A contemporary adaptation of the classic style of architecture, the building was designed by Stewart, Robison and Laffan and Associates of Davenport and constructed at a cost of more than a million dollars. Completed, it resembles the artist's conception of the plans exactly. Cantilevered seven feet wider than its base on two sides, the structure has a feeling of rising openness. Pre-cast quartz mullions form the repeated verticals that create an illusion of Parthenon grandeur, enhanced by vistas of semi-arches along the cantilevered sides. Landscaping is extensive but controlled, employing linden, dwarf quince, and Van Eseltine crab trees, yew hedges, buckthorn, and low junipers. Flower displays near the entrance change with the seasons, and chrysanthemums have just replaced the bright blaze of summer petunias. This park-like atmosphere in commercial surroundings follows the latest trends in city planning, showing a concern for the full range of human sensibilities. Seven fountain jets with under water lights play continuously in an angled pool at the building's entrance, calling attention to the hallmark of a Brenton Bank, the black outlined map of Iowa on a crimson ground bearing the invitation to "Brenton Bank." Lights between the second and third floors and those under the cantilevered sides operate on an electric eye that turns them on at sundown and turns them off at sunrise. Three rows of lights on the north and south exposures illumine the building through the night. Parking space for 102 cars flanks the structure of glass, steel, and pre-cast quartz aggregate. Windows are solar gray glare-reducing glass that filters out fabric fading sun rays. The site, which measures a block from east to west and 120-feet from north to south, is a former residential area purchased by First National Bank in August, 1965. Ground was broken for the new building on June 6, 1966, and the bank moved into its new quarters on August 23, of this year. The building contains 46,500 square feet of space, with 15, 000 square feet still available for renting."²⁵

The building's interior was described thus:

"The interior of the Brenton Bank Building is open, airy, and functional. Appointments are bright and contemporary. Offices of IDS (Investors Diversified Services, Inc.) flank the Brady Street entrance corridor. Decorated by the wife and daughter of manager Ray Soenksen, they demonstrate the elegant possibilities of the new structure. Blue, green, turquoise, and gold are fused with a subtle selection of pattern and texture in walls and accessories. Dannatt Realty offices down the corridor to the right achieve special distinction with galleried paintings on soft, gold walls. Beyond through big glass doors is the bank lobby with its vaulted ceiling of total light augmented by translucent white cone lamps. Green-flecked terrazzo flooring gives way to blue-green tweedy carpet in lounge areas furnished with seats of taupe and cranberry."²⁶

"Paneling at the tellers' windows and throughout the building is warm-toned walnut. End walls of the bank lobby are a gold montage-style vinyl wallpaper, which picks up the gold of wide-woven gold draperies. Deep-tone exposed brick is the accent that balances the paneling. An open stairwell railed with slim bars of walnut-accent steel descends to the bank's lower lobby, which contains vault and conference rooms. The generous opening pours natural light into the lower area. Below the suspended stairs is a rectangular pool with fountain jets splashing over blue underwater lights. The lower lounge is carpeted in orange-rust with a vibrant blue sofa that echoes the blue lights and leather chairs in natural tones."²⁷

²⁴ "Bank Plans Open House," *Quad-City Times*, September 15, 1967: 3.

²⁵ Full page Advertisement for the Open House, September 15, 1967: 46.

²⁶ "A Beautiful New Building," *Quad-City Times*, September 15, 1967: 8.

²⁷ "Unusual Features In New Bank," *Quad-City Times*, September 15, 1967: 4.

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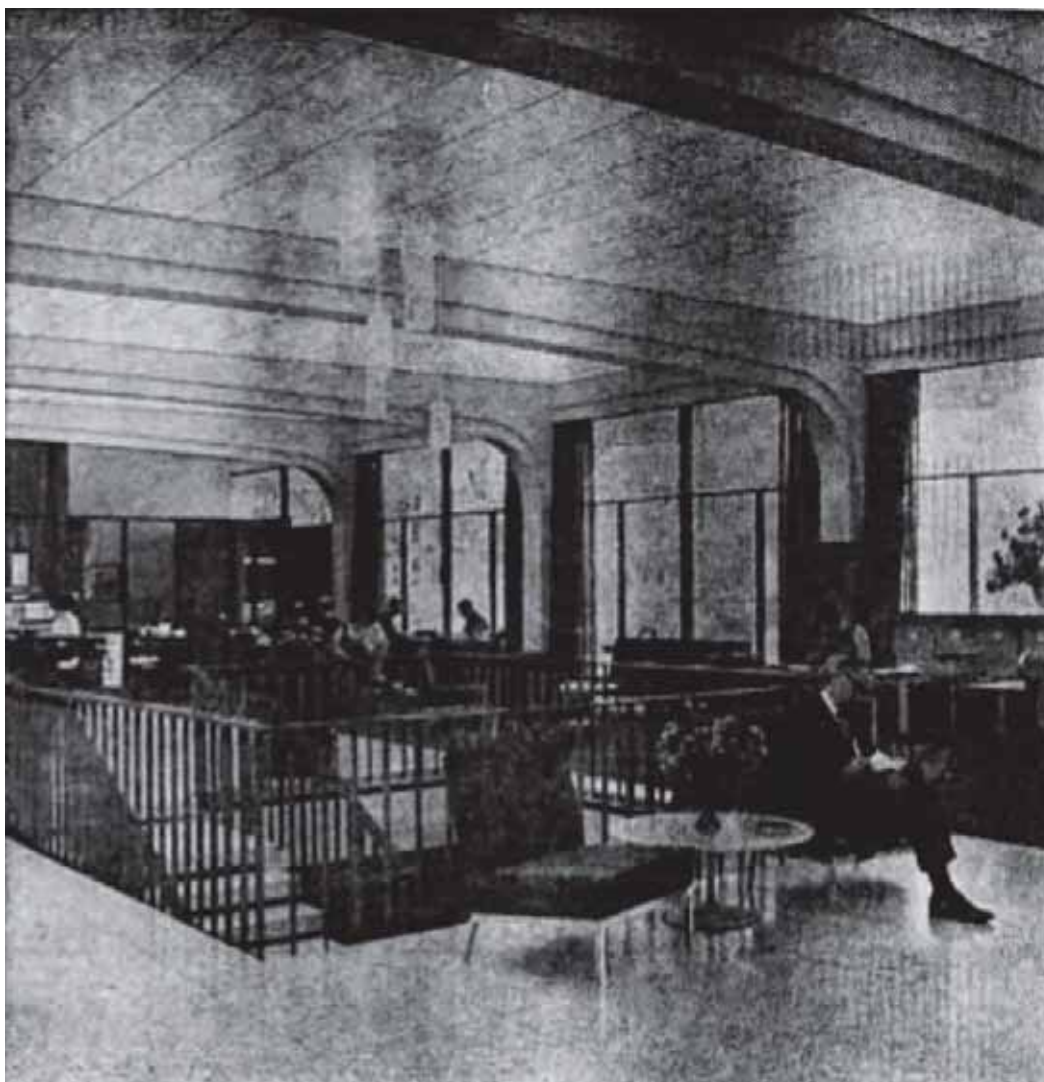
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The new bank building included spaces for professional office. Although much of the upper story space remained vacant at the time of its opening, the Ford Motor Credit Co. had offices on the west side of the building's lower level, with Norm Dean Realty Co. housed adjacent to the Main Street entrance, and Dannatt Realty in Suite 115. The third floor was built using a modular concept, which allowed the space to be arranged and re-arranged without altering permanent partition walls. The floor was marketed to doctors with suites located over looking Kirkwood Boulevard on the east.²⁸

Figure 10. Historic Image of the First Floor Banking Space, looking northwest - 1967



(SOURCE: *Quad-City Times*, September 15, 1967.)

²⁸ "Unusual Features In New Bank," *Quad-City Times*, September 15, 1967: 4.
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Figure 11. Historic Image of the First Floor Banking Space, looking northeast – 1967



(SOURCE: *Quad-City Times*, September 17, 1967.)

The mechanical systems were also touted for their advanced technology. The air conditioning system, noted as the only one of its type in the area, utilized two separate plants. A low-pressure air handling system served the first floor and lower level, and a high-pressure system carried air to the upper floors. A two-pipe system permitted both heating and cooling to operate at the same time, controllable by each tenant.²⁹

Various notices congratulated the bank on its new building and advertised an extensive list of contractors responsible for its construction.³⁰ They include:

Precast Concrete by Moline Consumers Co.
Painting & Decorating by W.F. Scott Decorating, Inc.
Glass by Baggerly Glass Co., Davenport
General Contractor, Waters Construction
Plumbing and Heating by Ragan Plumbing & Heating, Inc., Davenport
Structural Steel by Howard Steel Company, Davenport
Electrical and lighting fixtures by Davenport Electric Contract Company, Davenport

²⁹ "Unusual Features In New Bank," *Quad-City Times*, September 15, 1967: 4.

³⁰ Various Ads, *Quad-City Times*, September 15, 1967: 2 and 4.

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Upon its opening in 1967, the First National Bank provided a variety of services to its customers including checking and savings accounts, certificates of deposit, and installment, real estate, and commercial loans. Soon thereafter, the bank began offering payroll accounting services, preparation of payroll checks and records by computer for their business clients. An indication of the mid-20th century culture in which the building was constructed, the bank prided itself on its personal and casual style, its friendly employees, and the comfort allowed “housewives” to “rush in wearing slacks with no feeling of constraint, and they have no trouble finding a parking place.”³¹

Modernistic Architecture in Davenport

In the 2016 National Register nomination for the modernistic First Federal Savings & Loan Association building (1966) located in downtown Davenport, author Michael Allen elaborates on the impact of modernistic design on the city’s architectural landscape. While the case made for First Federal focuses on the impact of the modern on the transformation of the city’s downtown at a time when it was struggling to reassert its hold on regional commerce, Allen does a fine job of illustrating the larger significance of the Modern Movement in Davenport as it spread well beyond the downtown area specifically calling out the importance of the First National Bank of Davenport as a representative of New Formalism.³²

Beginning in the early years of its existence, Davenport’s architecture generally reflected the stylistic and technological trends that typified Midwestern architecture. The quality of Davenport’s architecture was a reflection of the presence of highly skilled, local architects who have become widely acknowledged as some of the state’s most significant. With its strongly German ethnic base, vernacular architecture often took on the influence of that population, but still the city’s building stock largely followed American mainstream trends with numerous, significant examples of architectural designs in properties of all types. The Italianate was prevalent in Davenport in both residential and commercial (e.g. Forrest Block; 1875; Frederick Clausen; extant) designs in the 1870s and 1880s; the Victorian era Queen Anne is widely expressed in residential buildings, particularly prevalent in the upper middle class neighborhoods like the Gold Coast, which is located northwest of the historic downtown; the late 19th century Romanesque is masterfully represented in the JHC Petersen’s Sons’ Store (1892; Frederick Clausen; extant), located in downtown as well as the Davenport High School (1905; Clausen & Burrows; extant) located on Main and 12th streets; various forms of the Classical Revival rose in the city, including the Davenport Hotel (1906; Seth Temple; extant) and the massive Masonic Temple (1922; Clausen & Kruse; extant). The impact of the 20th American movements, the Craftsman and Prairie School styles are also well represented, particularly in residential neighborhoods that were the focus of development in the first quarter of the 20th century.

Development in the downtown peaked in the 1920s with architectural designs reflecting the trends of that era. Significant among the large-scale buildings are nine-story Davenport Bank Building (1923; Childs & Smith; extant) and the American Commercial and Savings Bank Building (1927; Weary & Alford; extant), both being conservative representations of classically derived designs. The Kahl Building/Capitol Theater (1920; Arthur Ebeling and Rapp & Rapp; extant) brought in the modern gridded form of the Chicago School.³³

³¹ “Unusual Features In New Bank,” *Quad-City Times*, September 15, 1967: 4.

³² Michael Allen, “First Federal Savings and Loan Association Building,” National Register of Historic Places nomination, 2016.

³³ Allen: 8.13.

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By 1930, with national architectural trends were rooted in transmission of modern design trends coming from Europe, the Midwestern Prairie School and other sources, Davenport's architecture began breaking from historical precedents. The United State Post Office and Federal Building (1933; Seth J. Temple; extant) brought the mode of federal modernism associated with its Public Works Administration funding. Temple's design removed the decorative aspects of classicism, while still adhering to classical principles of symmetry, form and proportion. The RKO Orpheum Theater and Mississippi Hotel (1935-6; A.S. Graven; extant) introduced the city to its first major Art Deco building, which is more stylized in its interior spaces than its rather simplified exterior.³⁴

Davenport's first major commercial building to fully and conclusively express the tenets of the International Style was the administration building at the Alcoa (Aluminum Ore Company of America) plant located on a 47-acre site on the city's west side (extant). The New York firm of Harrison & Abramovitz designed the building. Known as the associate architects on the modernistic Headquarters Building of the United Nations Center in New York City (designed by Brazilian architect Oscar Niemeyer and built by Harrison and Abramovitz; 1952), the firm brought their modernistic sensibility to the Alcoa building, marking a shift in Davenport's historically rooted approach to architectural design.³⁵

Modernism entered the Quad Cities architectural scene in a big way with the design and construction of the John Deere headquarters (1964; extant). Built on a 1,400-acre site in East Moline, Illinois, the new complex was designed by Finnish architect Eero Saarinen whose dark-glass and steel office boxes were integrated into a landscape design conceived by Hideo Sasaki. By the time of its completion in 1964, modernistic architecture was making an impact across the state with significant designs completed by Eliel Saarinen, Frank Lloyd Wright, and Mies van der Rohe.³⁶

The greatest build-up of modern architecture in Davenport dovetailed with a transitional period within American modernist practice marked by a reaction against the formal minimalism and functionalist curtain wall design that the Alcoa building represented. New Formalism emerged in the 1960s as a rejection to the more restricted expressions of Modernism. Where Modernism was typified by formal minimalism and the functionalist curtain wall, New Formalism (1960-1975) focused on a careful arrangement of spatial hierarchy and an emphasis on the building structure and/or construction grid, while often setting a single volume on a raised base. New Formalistic designs are commonly highly symmetrical and incorporate a wider range of exterior finishes (e.g. brick, cast stone, etc.) than associated with earlier Modernism. In its move away from strict Modernism, New Formalism embraced many classical precedents while using modern technology in the adaptation of classical forms. New Formalism became widely embraced for the design of many public buildings and banking institutions; a trend that played out in Davenport with the design of the Davenport Public Library (1966) and the First National Bank of Davenport. As noted in the 2016 National Register nomination of the modernistic First Federal Savings & Loan Association (1966), two of Davenport's most significant modernist buildings (both being examples of New Formalism) are the Davenport Public Library by Edward Durell Stone and the First National Bank Building. As design representing New Formalism, those two buildings demonstrate the reinvention of modernism in the 1960s.³⁷

At the time construction of the First National Bank was to begin in 1966, major modernistic buildings in the city were nearing completion. The Davenport Public Library, designed by internationally known architect Edward

³⁴ Allen: 8.13.

³⁵ Ibid.

³⁶ Ibid., 8.14.

³⁷ Ibid., 8.15.

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Durrell Stone with Steward-Robison-Laffan acting as associate architects, was under construction to be completed in 1968; the First Federal Savings and Loan Association Building designed by William F. Cann of St. Louis, was opened in 1966; and an addition to the Davenport Bank and Trust Company, by Perkins & Will of Chicago, was being planned for completed set in 1971.³⁸ Investment in major buildings expressive of modernistic tenets solidified the legitimacy of the style and resulted in a collection of important buildings representative of that period in architectural design and the architects that brought it to Davenport.

Stewart-Robison-Laffan, Architects

The story of Stewart-Robison-Laffan, Architects is tied to one of Davenport's best-known architectural firms, Temple & Temple as well as to Temple's successor firm, Louis C. Kingscott & Associate. Like most firms, Stewart-Robison-Laffan's portfolio contains work of many property types reflecting a spectrum of architectural styles. Modernistic architecture, however, dominates those Davenport designs that have been attributed to the firm. Although most of their commission's are relatively small-scale, the firm served as associate architect on the 1965 Davenport Public Library, designed by internationally known, Modern architect Edward Durrell Stone and the influence of that association can be seen in their design of the First National Bank of Davenport.

Harold J. Stewart (1919-1996) was born in Boone, Iowa. After serving three years in the Army, Stewart attended Iowa State University, graduating in 1946. That summer he went to work in Davenport for Temple Architects, becoming a registered architect in both Iowa and Illinois.³⁹ Seth Temple established the firm of Temple, Burrows and McLane in Davenport in 1904. As noted by Wesley Shank, "Temple was one of the most respected Iowa architects of his time and the first American Institute of Architects Fellow from Iowa nationally recognized." Temple's firm, under various names (including Temple & Temple when his son Arthur joined the firm in 1940), is responsible for some of Davenport's most significant historical buildings built between 1904 and 1952.⁴⁰

Following the death of Arthur Temple in January 1952, Louis C. Kingscott & Associates, Inc., of Kalamazoo, Michigan purchased Temple & Temple. Although the firm's name was soon changed to reflect the new ownership, the Temple staff remained with Harold Stewart named chief resident architect.⁴¹ In 1957 Harold Stewart was elevated to the vice-presidency at Kingscott & Associates. His colleague, G. Douglas Robison was named a director at the same time.⁴²

G. Douglas Robison was a graduate of Iowa State University. After gaining experience at multiple firms in Illinois, Wisconsin, and Iowa Robison joined the Kingscott firm in 1953. He was registered as an architect in both Iowa and Illinois.⁴³ Robison was elected to the board of directors of the Iowa Chapter, American Institute of Architects for a one-year term.⁴⁴

³⁸ Ibid., 8.16.

³⁹ Obituary, *Quad-City Times*, 10/02/1996. http://qctimes.com/news/obit/article_20a70dee-ed49-56cc-a295d447a1d5ac_98.html. Last accessed 10/20/2017.

⁴⁰ Wesley I. Shank, *Iowa's Historic Architects. A Biographical Dictionary* (Iowa City, IA: University of Iowa Press, 1999), 161.

⁴¹ "Michigan Architects To Take Over Temple Company in Davenport," *Quad-City Times*, February 15, 1952: 16.

⁴² "Area Firm Promotes 2 Architects," *The Daily Times*, February 14, 1957: 17.

⁴³ "Area Firm Promotes 2 Architects," *The Daily Times*, February 14, 1957: 17.

⁴⁴ "Architects Honor 3 Area Men," *The Daily Times*, January 26, 1957: 11 and "Area Firm Promotes 2 Architects," *The Daily Times*, February 14, 1957: 17.

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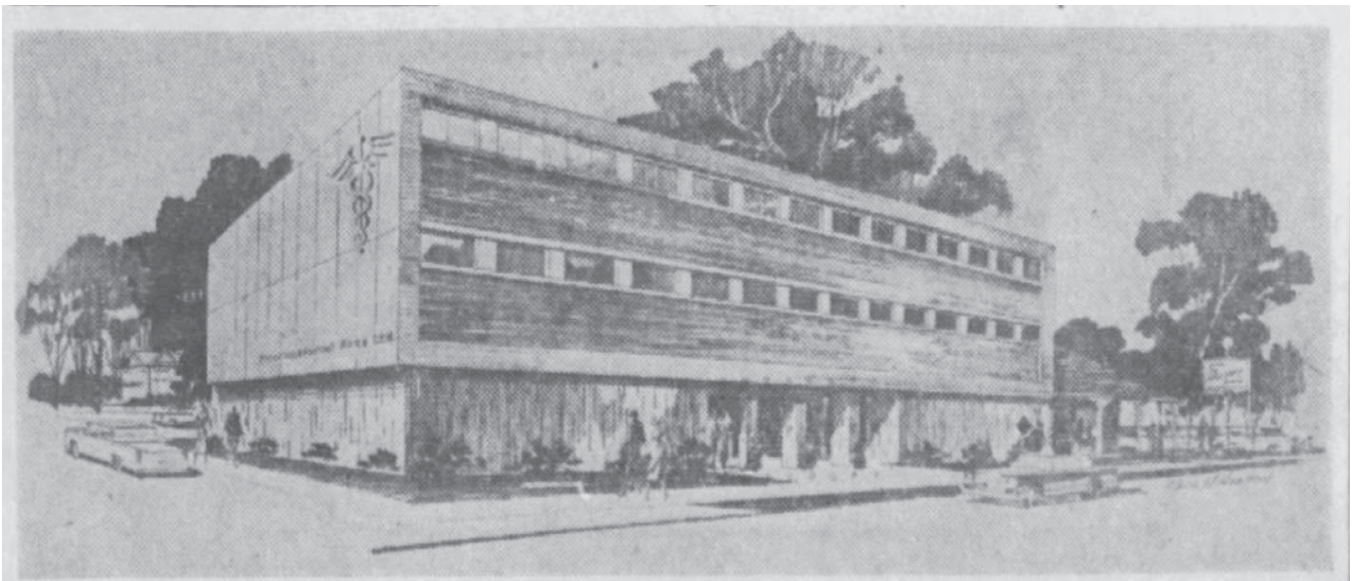
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William Laffan came to Davenport from South Bend, Indiana where he had worked as an architect. Laffan worked for Kingscott for six years.⁴⁵

In 1958 Harold Stewart and Douglas Robison, along with William Laffan, left Kingscott to establish their own firm, which bore the name of its founding principals. A fourth designer, L. Herbert Tyler, shared the firm's offices in the Priester Building at 601 Brady Street, but remained independent of the firm. Over a period from 1958 through 1980, Stewart-Robison-Laffan completed a wide range of projects, the majority of which reflected the prevailing influence of mid-century modern design.⁴⁶

In the early 1960s, the firm was closely involved in the Town Centre Village commercial development, with which the First National Bank of Davenport was associated in the early planning stages. The firm was responsible for the design of four modernistic buildings proposed for the development. The first, the Professional Arts Building, was completed in 1963. The building is non-extant.

Figure 12. Historic Image –Rendering of the Professional Arts Building – 1961



(SOURCE: *Quad-City Times*, 11/03/1961.)

⁴⁵ "Architects Form New Association," *The Daily Times*, November 05, 1951: 21.

⁴⁶ Ibid.

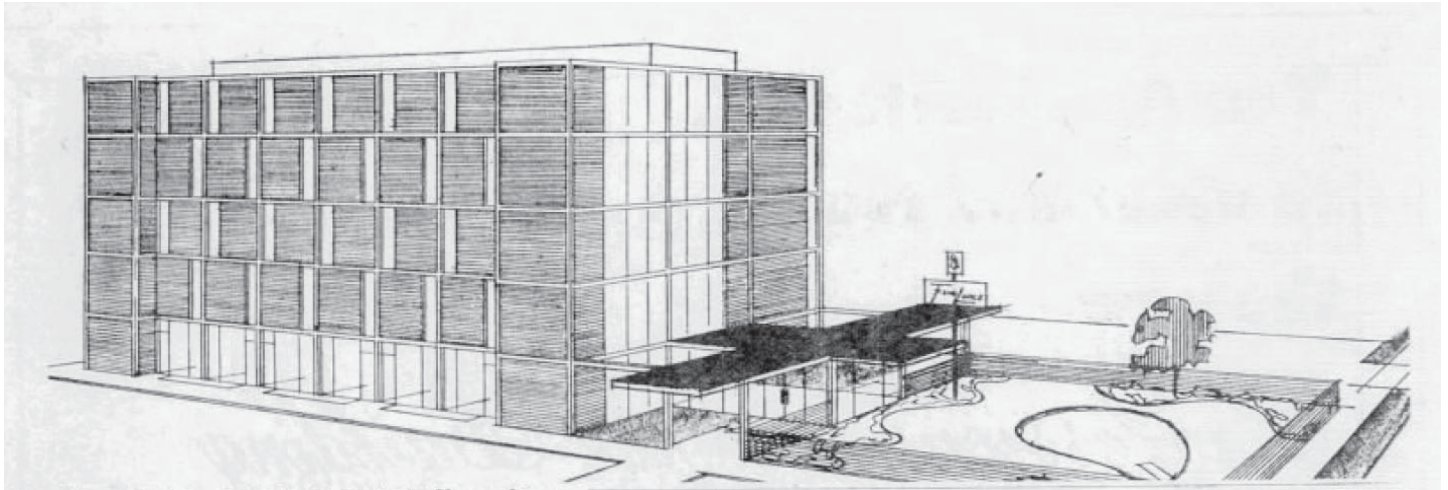
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Figure 13. Historic Image –Rendering of the Travelodge Motel (Not built) – 1961



(SOURCE: *Quad-City Times*, 10/25/1963.)

The firm provided this design sketch for the Travelodge Motel, which was proposed for the Town Centre Village development. Never constructed, the motel's site was purchased by the First National Bank in 1965 and the new bank building was constructed there.

Figure 14. Historic Image - Davenport YMCA – 1962



(SOURCE: AKAY Consulting postcard collection.)

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In 1962 the firm completed the Davenport YMCA. Located near the west end of the central business district, the building features numerous modern design elements including concrete construction, ribbon windows, simplified decorative elements, and monotone palette. The most notable design element may well be the repeating pseudo-corrugation motif seen in the awning and roof details.

In 1963-64, Steward-Robison-Laffan was the associate architect on the Davenport Public Library. Designed by Edward Stone Durrell and placed in service in 1965, the library is representative of the quality of modern design widely associated with the renowned architect. The concrete block structure features deeply overhanging eaves supported on the façade by a series of sleek, two-story columns. Two-story glazing fills the façade bays. The interior is voluminous with a floating central stair.

Image 09. Davenport Public Library - 2017



(Image courtesy of the Davenport Public Library.)

Image 09. Davenport Public Library Interior – 2017



(Image courtesy of the Davenport Public Library.)

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The firm was also known in the area for the design of schools; in December 1967, they were among three others competing for a role in the North Scott School District's 10-year building program, which was at the time in the development stages. The firm completed additions to Sudlow, J.B. Young and F.L. Smart Junior High Schools in Davenport in 1963 and to John Glenn Elementary in Donahue and the Eldridge High School in 1970.⁴⁷ Typically, the firm was competing against their former employer, Louis C. Kingscott & Associates. In 1967 Kingscott was noted as the architect for Iowa City schools for "the last 14 years" as well as the designer of Hoover School in Bettendorf.⁴⁸

In 1980 Stewart established his own firm, known as Stewart and Associates Architects, where he practiced until his death in 1996.⁴⁹ Where his colleagues went from that time, is undetermined.

⁴⁷ "North Scott Construction Lags," *Quad-City Times*, July 29, 1970: 17 and "Notice of Hearing Public Improvement," *The Daily Times*, June 19, 1963: 16.

⁴⁸ "North Scott Board Hears Architects' Presentations," *Quad-City Times*, December 20, 1967: 5.

⁴⁹ Obituary, *Quad-City Times*, 10/02/1996. http://qctimes.com/news/obit/article_20a70dee-ed49-56cc-a295d447a1d5ac_98.html. Last accessed 10/20/2017.

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Relevant Cultural Resource Documents

While the City of Davenport has been proactively working to identify and protect its historic resources by way of intensive level survey, National Register nominations, and Multiple Property Documentation, most of those efforts pre-date consideration of mid-20th century resources as “historic.” It is, however, the successful utilization of the State and Federal Historic Tax Credit programs that have done much to document modern resources and to develop a context for understanding their significance. This nomination for the First National Bank of Davenport relied specifically on the 2016 nomination prepared by Michael Allen for the First Federal Savings and Loan Association building in downtown, the construction of which dovetails with that of the First National Bank.

Potential for Historic Archaeology

The potential for historic archaeology was not assessed as part of the present National Register nomination. The presence of paving parking areas associated with this mid-century building suggests the likelihood that the ground disturbance resulting from the construction of those elements may have destroyed localized archaeological resources. However, the paving may have been laid over ground previously occupied by Victorian-era residences (as well as resources pre-dating the housing) with a minimum of earth movement. In that case, archaeological resources may merely have been encapsulated. In the future, any significant excavation and/or grading should take into consideration the possibility that archaeological and/or sub-grade historical resources may remain.

Research Methodology

In addition to the nomination noted previously, this nomination utilized the historical foundation provided in the 1983 MPD prepared by Martha H. Bowers to understand both the growth and development of the physical city and the evolution of its architecture. Resources of the Richardson-Sloane Archives at the Davenport Public Library are a generally strong collection of historical documents and images. Building upon the foundation of the MPD and the Allen nomination, this nomination utilized a significant number of newspaper accounts that detailed construction in Davenport, commercial development expanding along Brady and Main streets, and the chronological history of the development to which the First National Bank was initially associated.

First National Bank of Davenport

Scott County, Iowa

Name of Property

County and State

9. Major Bibliographical References

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The Daily Times. "Architects Form New Association." November 05, 1958.

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The Daily Times. "Building Work Hits \$3 Million." July 02, 1962.

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First National Bank of Davenport

Scott County, Iowa

Name of Property

County and State

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The Daily Times. "Pattern of Progress." July 26, 1963.

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Quad-City Times. "First National Bank Adds Two Directors to Board." January 25, 1964.

Quad-City Times. Advertisement: Town Centre, Ltd. February 23, 1964.

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Quad-City Times. "Business Complex Development Outlined." March 19, 1965.

Quad-City Times. "Brady St. Busy, Busy." June 06, 1965.

Quad-City Times. "First National Bank Buys Building Site." August 13, 1965.

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Quad-City Times. "Announce Plans For \$1.2 Million Business Center." June 06, 1967.

Quad-City Times. "Starting From Scratch." September 15, 1967.

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First National Bank of Davenport

Scott County, Iowa

Name of Property

County and State

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Quad-City Times. Obituary: Harold Stewart. October 02, 1996.

Special Collections

Richardson-Sloane Special Collections Center. Davenport Public Library.
City directories, images, topical resources.

Online Resources

University of Iowa Digital Library.
www.digital.lib.uiowa.edu. Last accessed 01/11/2018.

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 # _____

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): _____

First National Bank of Davenport

Scott County, Iowa

Name of Property

County and State

10. Geographical Data

Acreage of Property 1.25-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 41.536443 -90.574746

Latitude

Longitude

3

Latitude

Longitude

2

Latitude

Longitude

4

Latitude

Longitude

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

Allen's Addition S 160" of Blk (Exc. Pt. to City)

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the building and the property to which the building is historically associated.

11. Form Prepared By

name/title Alexa McDowell, Architectural Historian date 01/01/2018

organization AKAY Consulting telephone 515-491-5432

street & number 4252 Oakland Avenue email akaymcd@hotmail.com

city or town Minneapolis state MN zip code 55407

Additional Documentation

Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**

First National Bank of Davenport

Scott County, Iowa

Name of Property

County and State

- **Site Plan**



- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

First National Bank of Davenport

Name of Property

Scott County, Iowa

County and State

Photographs:

Submit clear and descriptive photographs. 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 doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	First National Bank of Davenport		
City or Vicinity:	Davenport		
County:	Scott	State:	IA
Photographer:	Alexa McDowell		
Date Photographed:	10/02/2017		

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

Photo 1 of 20: Site view - looking NE across Brady Street
Photo 2 of 20: Site view - looking SW across Main Street
Photo 3 of 20: Site view - looking SE across Brady Street
Photo 4 of 20: Exterior – view of façade (west) and south elevations, looking NE
Photo 5 of 20: Exterior – view of rear (east) and north elevations, looking SW
Photo 6 of 20: Exterior Detail – primary (west) entrance and storefront level
Photo 7 of 20: Exterior Detail – north storefront level, looking west
Photo 8 of 20: Exterior Detail – stylistic details – cantilevered upper story and fenestration
Photo 9 of 20: Exterior Detail – upper story fenestration
Photo 10 of 20: Interior, First floor – looking SE
Photo 12 of 20: Interior, First floor – looking west
Photo 12 of 20: Interior, First floor – looking NW
Photo 13 of 20: Interior, First floor – typical offices
Photo 14 of 20: Interior, First floor, east lobby – looking west
Photo 15 of 20: Interior, Second Floor – looking west along central corridor
Photo 16 of 20: Interior, Second Floor – typical upper story corridor rhythm of door and glazing
Photo 17 of 20: Interior, Second Floor – typical upper story office
Photo 18 of 20: Interior, Third Floor – typical upper story, corner office
Photo 19 of 20: Interior, Basement – view looking south, looking west
Photo 20 of 20: Interior, Basement – view of the main staircase, looking SW

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.











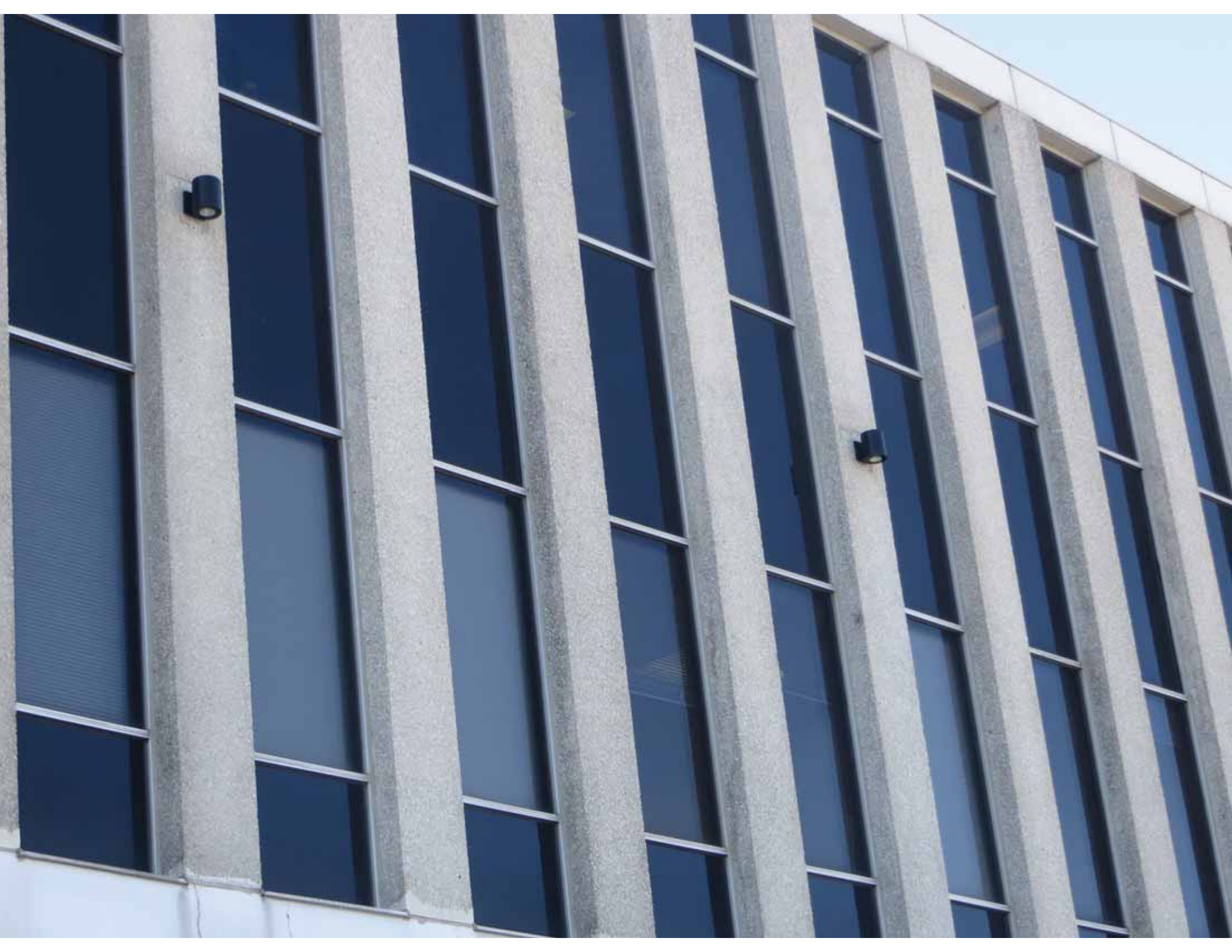


DAVENPORT COMMUNITY
SCHOOL DISTRICT
ACHIEVEMENT SERVICE CENTER











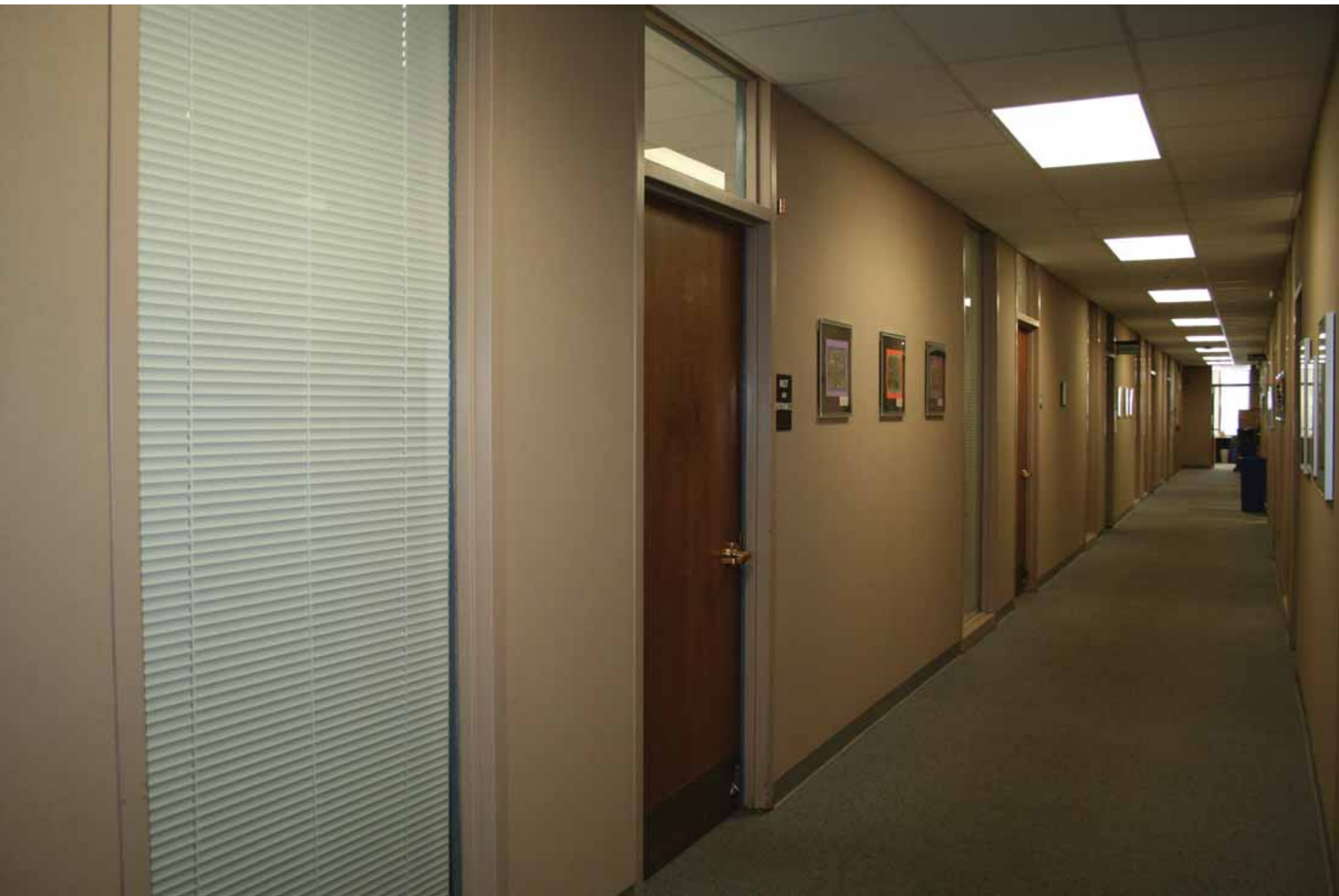




















April 10, 2018

Ryan Rusnak
Commissioner, Davenport Historic Preservation Commission
rrusnak@ci.davenport.ia.us
Via Email

RE: **First National Bank of Davenport**

<https://drive.google.com/drive/folders/1SxO8S-gZpHPwd3wDFd9qQYWSHd2FsSap?usp=sharing>

Dear Mr. Rusnak:

The State Nominations Review Committee (SNRC) plans to consider the property referenced above for nomination to the National Register of Historic Places during their June 8, 2018, 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 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 and National Register Coordinator
State Historical Society of Iowa

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: _____

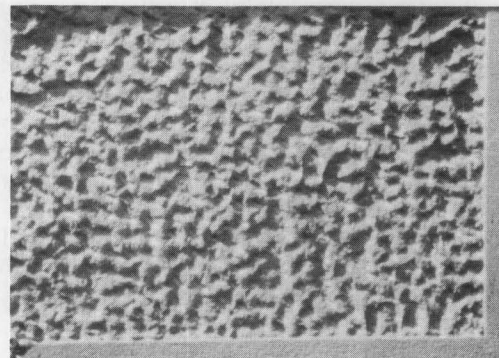
Professional Evaluation

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.



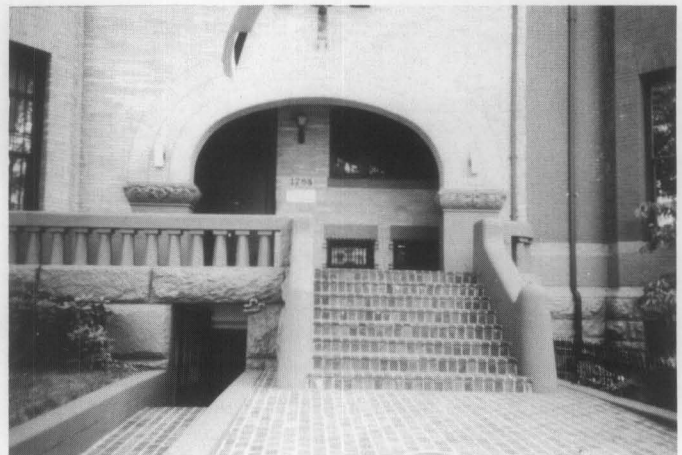
Overall Visual Character: Openings

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.



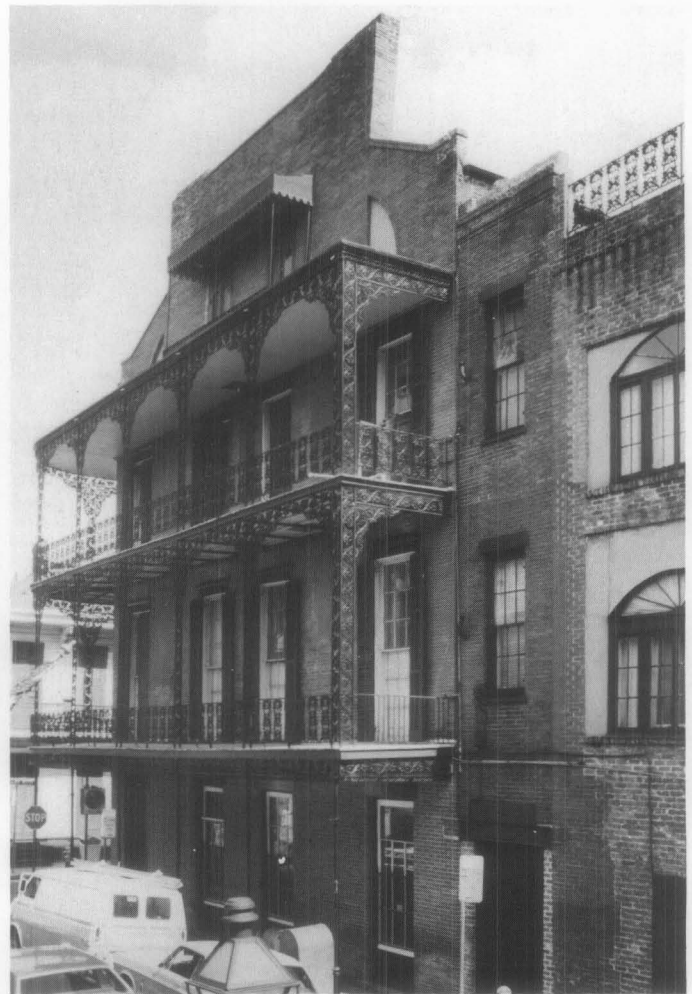
Overall Visual Character: Roof and Related Features

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

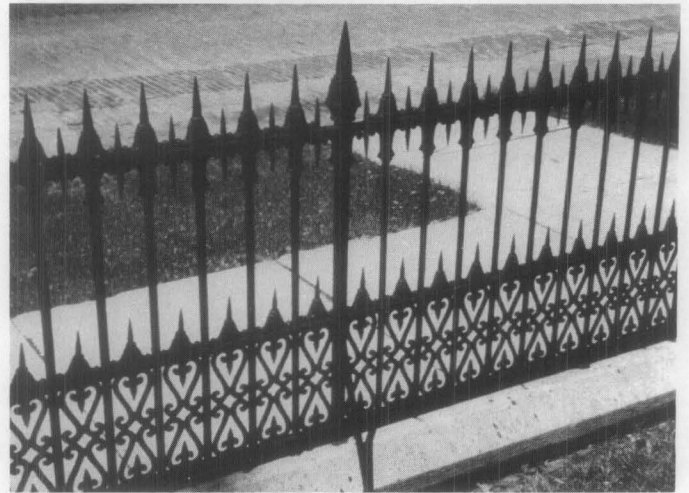
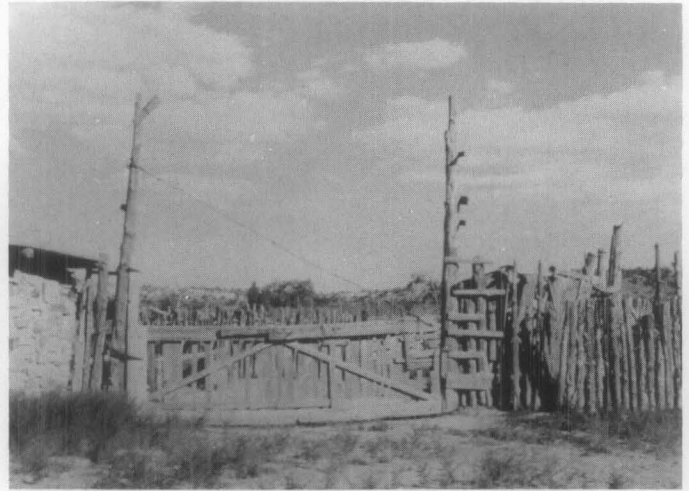
If one were to analyze the overall shape or form of this building, it would be seen that it is a gable-roofed house with dormers and a wrap-around porch. It is similar to many other houses of the period. It is the wooden trim on the eaves and around the porch that gives this building its own identity 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



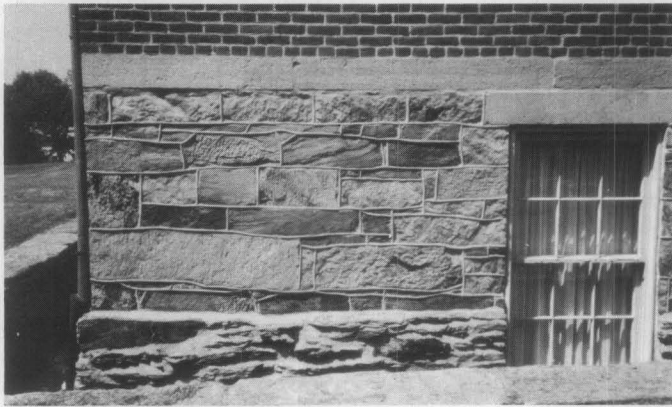
Overall Visual Character: Setting

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

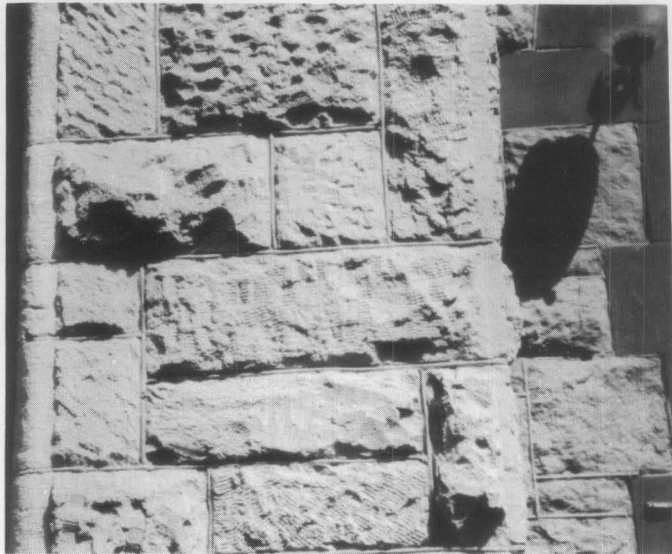
Even architecturally modest buildings frequently will have a setting that contributes to their overall character. In this very urban district, set-backs are the exception, so that the small front yard is something of a luxury, and it is important to the overall character because of its design and materials, 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

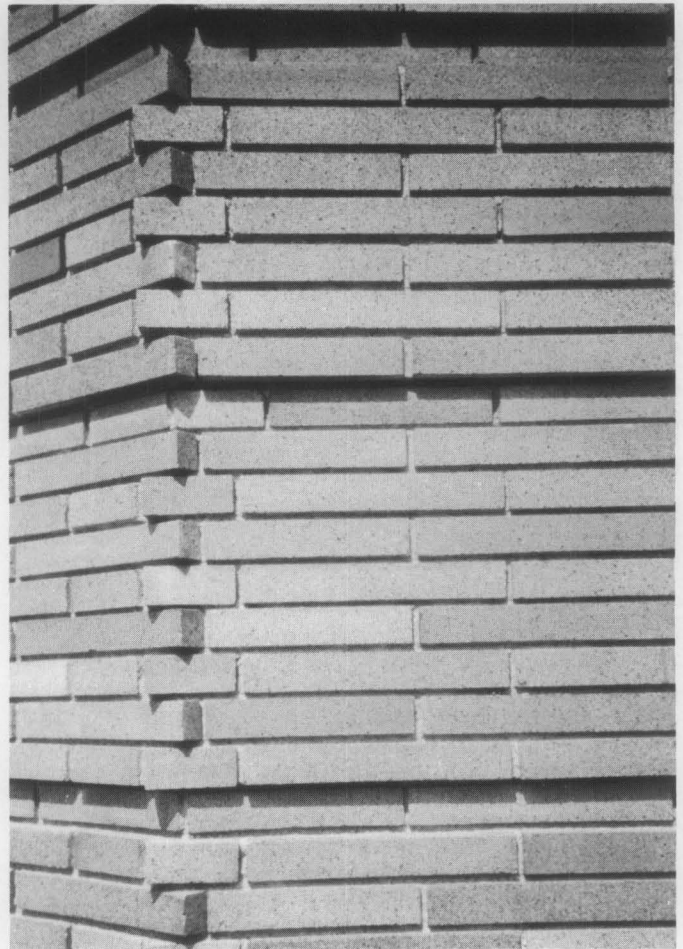
At arm's length, the visual character is most often determined by the surface qualities of the materials and craftsmanship; and while these aspects are often inextricably related, the original choice of materials often plays the dominant role in establishing the close-range character because of the color, 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



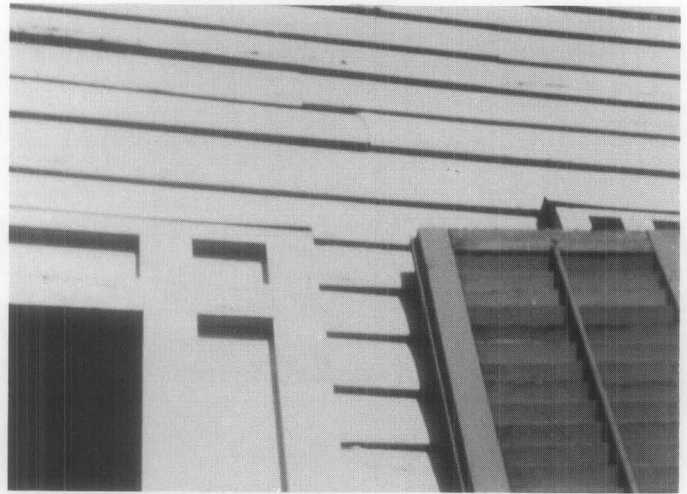
Arm's Length Visual Character: Craft Details

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.

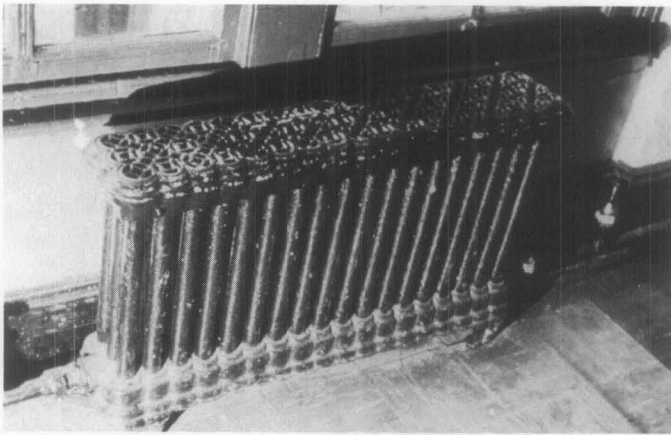
These related spaces are very important in defining the interior character of this building. Almost any change to these spaces, such as installing doors between the vestibule and the hallway, or enclosing the stair would seriously impact their character and the way that character is perceived. Top photo 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:

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:

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:

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:

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:

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:

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:

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:

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:

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:

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:

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:

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:

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:

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.

This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended. Comments on the usefulness of this information are welcomed and can be sent to Mr. Nelson, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, P.O. Box 37127, Washington, D.C. 20013-7127. This publication is not copyrighted and can be reproduced without penalty. Normal procedures for credit to the author and the National Park Service are appreciated.