WJE

Caldwell-Designed Structures at Eagle Point Park

Historic Structures Report

2601 Shiras Avenue
Dubuque, Iowa 52001

FINAL REPORT
April 16, 2025
WJE No. 2024.0714.0

PREPARED FOR:
City of Dubuque
2200 Bunker Hill Road
Dubuque, Iowa 52001

PREPARED BY:
Wiss, Janney, Elstner Associates, Inc.
330 Pfingsten Road
Northbrook, Illinois 60062
847.272.7400 tel

WJE

Caldwell-Designed Structures at Eagle Point Park

Historic Structures Report

2601 Shiras Avenue
Dubuque, Iowa 52001

Mike Ford
Senior Associate

Isabelle Hanley
Associate II

Deborah Slaton
Principal

FINAL REPORT
April 16, 2025
WJE No. 2024.0714.0

PREPARED FOR:
City of Dubuque
2200 Bunker Hill Road
Dubuque, Iowa 52001

PREPARED BY:
Wiss, Janney, Elstner Associates, Inc.
330 Pfingsten Road
Northbrook, Illinois 60062
847.272.7400 tel

CONTENTS

EXECUTIVE SUMMARY

At the request of the City of Dubuque, Wiss, Janney, Elstner Associates, Inc. (WJE), with our consultants, Julia Bachrach Consulting, LLC, Jeffrey Morton Associates, and Robert Grese, FASLA, has developed this Historic Structures Report (HSR) for the three structures designed by Alfred Caldwell—the Indian Room, Veranda Rooms, and Bridge Complex. The HSR was performed to compile the history and historical context of Eagle Point Park, document the structures in their current condition, evaluate their significance and integrity, and identify appropriate treatments for the three Caldwell-designed structures.

The buildings are listed in the National Register of Historic Places as part of the Eagle Point Park Historic District with significance under Criteria A and C. The buildings are significant under Criterion A as part of a broad pattern of development constituted by the CWA and its successor, the WPA, in the 1930s. The buildings are also significant under Criterion C as distinctive examples of Prairie style design implemented by Alfred Caldwell in his role as Park Superintendent and as a part of his "City in a Garden" design concept.

According to the nomination, the park has a period of significance that spans from 1908 to 1966. However, the Indian Room, Veranda Rooms, and Bridge Complex, designed and constructed between 1934 and 1937, are significant as they relate to the historic contexts associated with construction and improvements that were implemented using the principles of Prairie style architecture and were influenced by Alfred Caldwell and the active and continued use and development of the park under Caldwell's successor as Park Superintendent, Wendelin Rettenberger. The Iowa State Historic Preservation Office has stated that the district is significant at a state level and may potentially be significant at a national level.

The Indian Room is a T-shaped building that consists of a two-story-height community room and a one-story restroom wing. The Veranda Room is a one-story structure with rectangular plan that features dormers and an outdoor fireplace. The Bridge Complex consists of two pavilions, each constructed on a raised concrete and stone water reservoirs. A bridge spans between the two pavilions. The three buildings are connected by and share a series of interconnected walks, terraces, and promenades. The three buildings are characterized by the use of local and naturally occurring construction materials such as stone and wood, accentuation of horizontal lines in the building design and construction, high-quality craftsmanship and unique detailing, seamless flow between interior and exterior spaces, large expanses of windows, and open interior floor plans.

In general, the buildings are in good condition and retain a high degree of integrity. The most recent alterations were performed to improve facilities at the restroom wing of the Indian Room and to restore a cover patio that had been enclosed at the Bridge Complex. Considering the condition of the structures and intent to maintain them as park facilities, the report has recommended an overarching Preservation treatment approach.

Significant distress was located at the Veranda Rooms and at the east room of the Bridge Complex. At both locations, there was potential evidence of distress at the wood framing that requires further investigation and treatment. In addition to repairs, the report recommends an update to the National Register nomination and outlines an approach for improving site accessibility under the overarching Preservation treatment approach.

INTRODUCTION

At the request of the City of Dubuque, Wiss, Janney, Elstner Associates, Inc. (WJE), with our consultants, Julia Bachrach Consulting, LLC, Jeffrey Morton Associates, and Robert Grese, FASLA, has developed this Historic Structures Report (HSR) for the three structures designed by Alfred Caldwell—the Indian Room, Veranda Rooms, and Bridge Complex—and associated site features at Eagle Point Park. Figure 1 is a map of Dubuque, Iowa, and the surrounding area, showing the location of Eagle Point Park. Figure 2 is an annotated aerial map of the park showing the location of the three buildings and indicating the boundary of the site.

The three structures are located within Eagle Point Park, a picturesque 175-acre park located along the west bank of the Mississippi River. The park sits on the bluffs and overlooks Lock and Dam No. 11, with views of the Wisconsin and Illinois landscape beyond. The site is accessed from the Southern Gate Road, one of the primary roads in the park that meanders, through a series of switchbacks, up the forested bluffs and to an asphalt-paved surface lot. The three buildings are located immediately south of the surface lot and approximately 500 feet south of the Caldwell-designed water feature. The site is divided into two sections, east and west, by the Southern Gate Road that bisects the site and extends under the bridge of the Bridge Complex. At the west half of the site is the Indian Room to the north, the Veranda Rooms to the west, and the west pavilion of the Bridge Complex to the east. At the east half of the site is the east pavilion of the Bridge Complex. In addition to these primary structures, there are a variety of built site features that are integrated with the buildings. At the west section of the site, site features include a stone promenade that extends north–south and connects the three buildings. The promenade features stepped terraces, planters, and stone-paved steps and walks. A landscaped outdoor room, defined by stone walls, is an extension of the interior space at the Indian Room. Site features at the east section of the site include a stone retaining wall that supports terraces at the north and south ends of the east pavilion of the Bridge Complex. There is also a covered stone terrace and a barrel-vaulted archway that extends under the east pavilion.

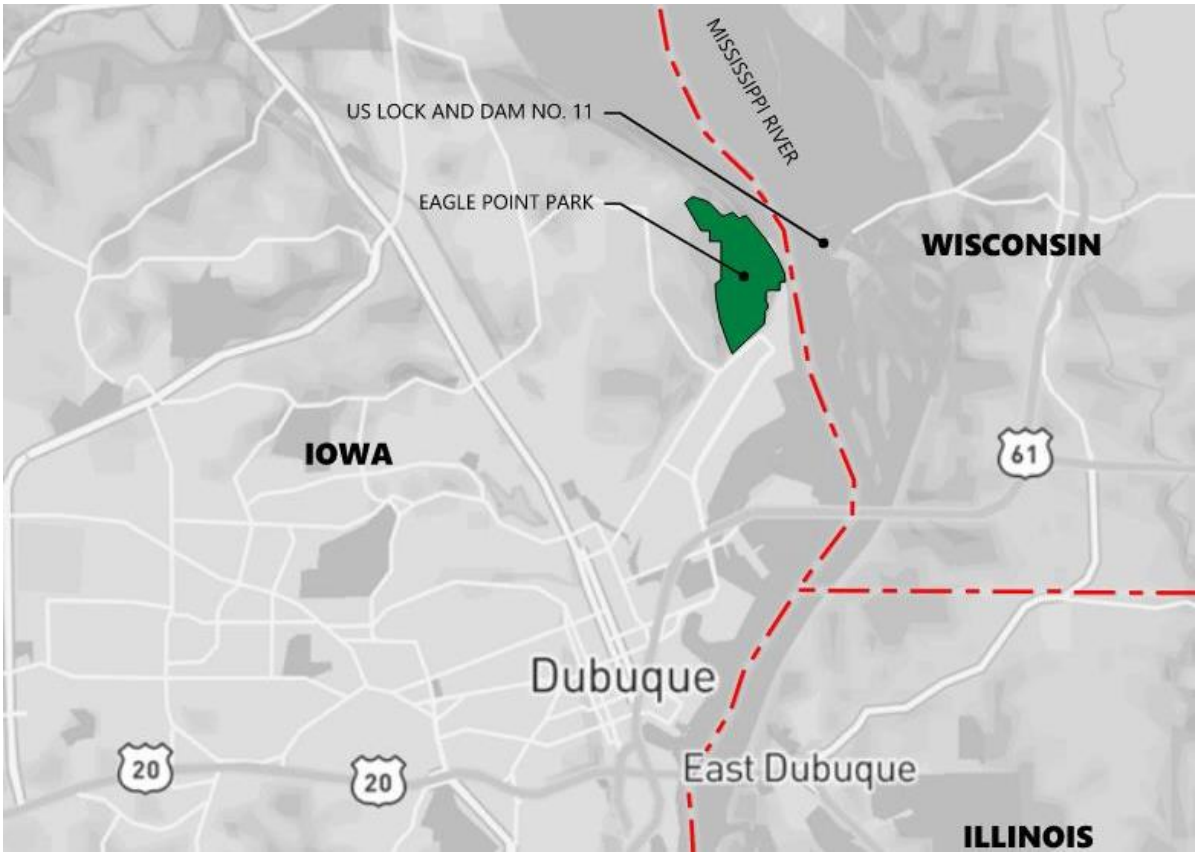


Figure 1. Regional map of the Dubuque area. (Source: Google Maps annotated by WJE)

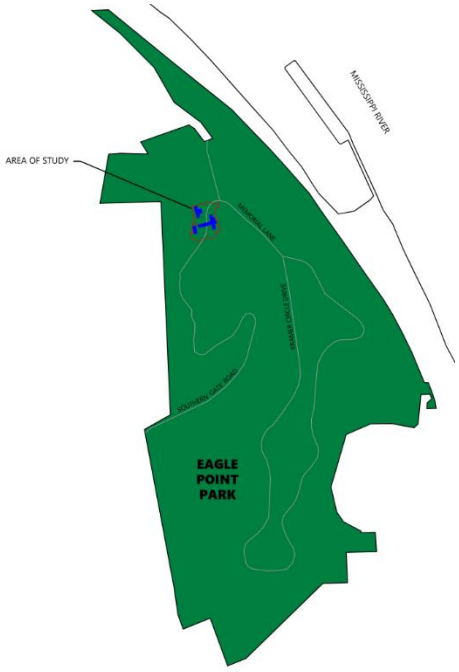


Figure 2. Eagle Point Park map. (Source: WJE)

Project Methodology

The goal of the HSR is to develop planning information for use in the repair, maintenance, and preservation of these historically significant structures. First developed by the National Park Service in the 1930s, HSRs are documents prepared for a building, structure, or group of buildings and structures of recognized significance to record and analyze the property's initial construction and subsequent alterations through historical, physical, and pictorial evidence; document the performance and condition of the structure's materials and overall physical stability; evaluate significance and integrity; identify an appropriate course of treatment; and, following implementation of the recommended work, document alterations made through that treatment. The HSR addresses key issues specific to the three structures at Eagle Point Park, including the history and construction chronology of the structures (as documented in available archival documentation); the existing physical condition of the exterior envelopes, structural systems, and interior spaces and features; and the historic significance and integrity of the structures; and provides treatment recommendations in accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties. The project methodology used for this study is described below.

Building Data

Current Building Names:

Buildings: Indian Room, Veranda Rooms, Bridge Complex

Historic Building Names: Refer to Figure 3

Indian Room: referred to in drawing and correspondence as the Stone Shelter, Stone Shelter House, and Shelter House until 1937.

Veranda Rooms: referred to as the Toolhouse, Toolhouse/Pumphouse, and Pump House and Tool Room in drawings and communications until the mid-to-late 1940s.

Bridge Complex: referred to as The City in a Garden Bridge Promenade-Lookout Tower; the Reservoir-Footbridge-Concession Stand; the Building Group; and the Reservoir/Bridge/Concession Stand Building in various Caldwell drawings and plans and communications during construction.

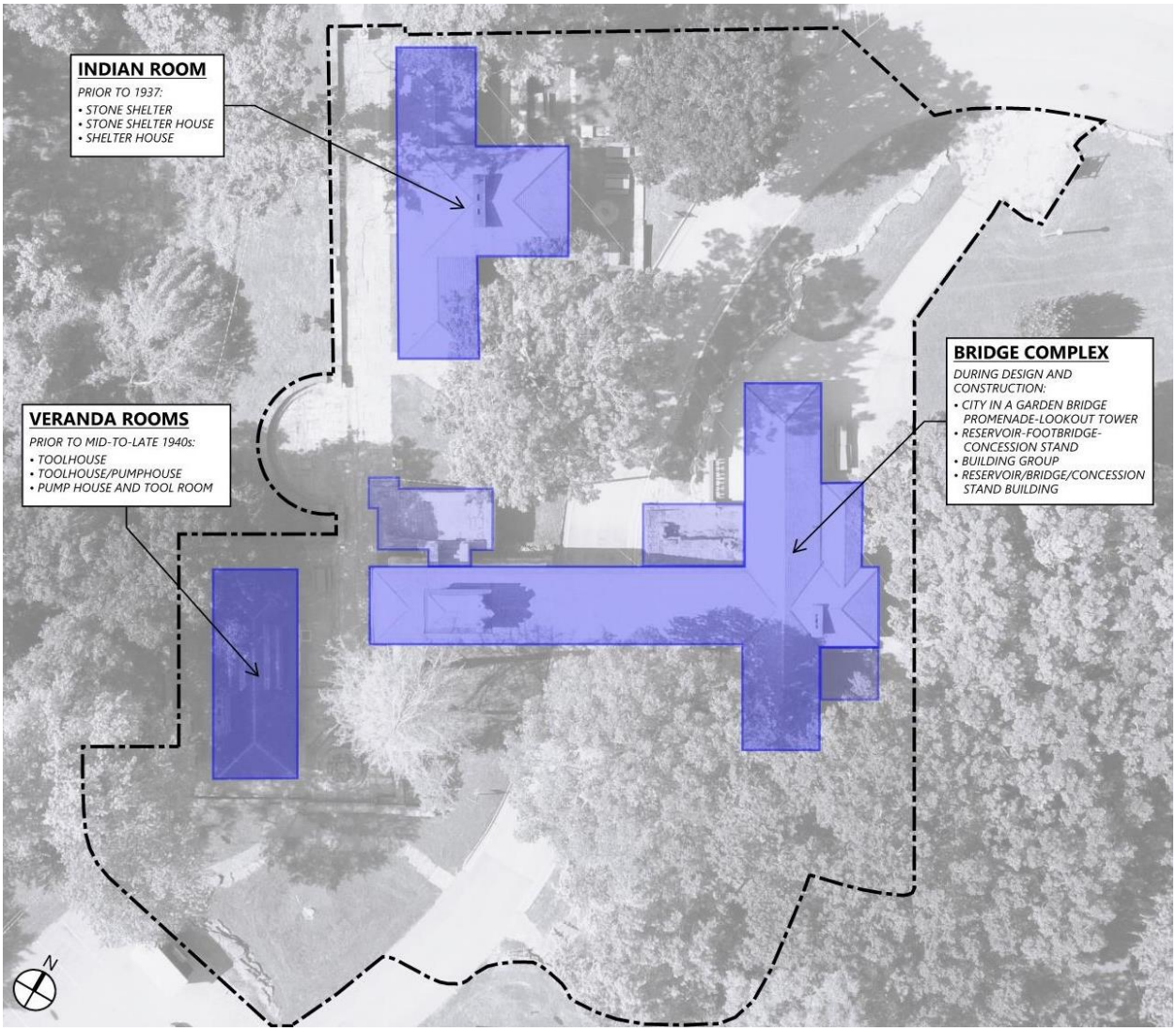


Figure 3. Annotated map showing current building names with historic names below. (Source: WJE, 2024)

Location: Eagle Point Park, Dubuque, Iowa

UTM Coordinates: Zone 15T, 692828 mE / 4712480 mN

Historical Designations:

The Indian Room, Veranda Rooms, and Bridge Complex are referenced in the Eagle Point Park Historic District National Register nomination, signed by the Keeper of the National Register of Historic Places on November 27, 2017 (Appendix A). The designation identifies thirty contributing resources and four non-contributing resources within Eagle Point Park. The Indian Room, Veranda Rooms, and Bridge Complex are listed as contributing buildings. According to the nomination, the park is significant at a local level under Criterion A and Criterion C and has a period of significance that spans from 1908 to 1966. The nomination outlines three historical contexts under which the park has significance. The first context spans the period from 1908 to 1933 and includes the park's

early history and development as well as ties to the City Beautiful Movement. The second context spans the period from 1934 to1952 and is related to new construction and improvements that implemented the principles of Prairie style architecture and were influenced by Alfred Caldwell and his legacy as Park Superintendent. The context identifies Alfred Caldwell's plan for a "City in a Garden" within Eagle Point Park, of which the Indian Room, Veranda Rooms, and Bridge Complex were constructed. The third context spans the period from 1953 to 1966 and is associated with the active and continued use and development of the park during the midcentury.

The National Register nomination indicates that Eagle Point Park is significant at the Local level; however, an *Eligibility Review* document, dated October 13, 2023, and signed by the Iowa State Historic Preservation Office (SHPO), states that there is sufficient documentation for Eagle Point Park to have State Level significance. The review also recommends that an amendment to the National Register nomination be prepared to reflect the change in significance level. As established by the National Register nomination, with concurrence by the Iowa SHPO, the Indian Room, Veranda Rooms, and Bridge Complex have primary significance as Prairie style buildings constructed under the direction and legacy of Alfred Caldwell and utilizing funding and resources made available through the Civil Works Administration (CWA) and later the Works Progress Administration (WPA). The structures are also significant for their continued use and architectural influence on future development in the park.

Period of Significance: The Eagle Point Park Historic District has a Period of Significance of 1908–1966. The nomination identified historical contexts for the park that comprise sub-periods within the overarching period of significance. Two of the periods defined by these sub-periods are applicable to the Caldwell-designed structures; *Influence of the Prairie School* and *Post World War II Optimism*. Together, these sub-periods define a period of significance specific to the Caldwell-designed structures that extends from 1934 to 1966.

Historic Use: Park land, pumphouse, picnic shelter, restroom, shelter, recreation, community gathering space

Current Use: Park, recreation, restroom, and community gathering space

Proposed Treatment: Park, recreation, and community gathering space

Research and Document Review

Archival research was performed to gather information about the factors and influences that contributed to the original design and development of the buildings, as well as to document original construction and later modifications and repairs. Julia Bachrach of Julia Bachrach Consulting and Robert Grese, Professor Emeritus at the University of Michigan, performed the archival research.

The researchers were able to utilize a substantial collection of materials that contain first-person accounts by Alfred Caldwell. These sources include an oral history of Alfred Caldwell conducted by the Art Institute of Chicago in 1987; Caldwell's memoir, written in the third person and published in *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect* (1997); and a biographical essay about Caldwell written by the book's author, Dennis Domer, a former student of Caldwell which was also included in the

1997 publication. Additionally, architectural historian Richard Guy Wilson was in correspondence with Caldwell in the 1970s and wrote about his work at Eagle Point Park in an article and two books.

While oral histories are extremely useful, they can also be problematic. Caldwell's various accounts about his life in Dubuque and work at Eagle Point Park include contradictions and discrepancies, and he may have provided conjectural information about the completion of the park after his dismissal. To verify information that he provided, clear up contradictions, and fill in information gaps, the researchers relied on a variety of other primary source materials.

The staff of the Dubuque Park Division provided the research team with complete access to the files in their offices at the City of Dubuque Park Division maintenance facility, located adjacent to the Mathias Ham House. Julia Bachrach conducted a site visit from August 6 through August 9, 2024. She reviewed drawings, correspondence, previous maintenance reports, and construction contracts in the Park Division files. She was also given the opportunity to sort through archival documents that had been stored in boxes in the attic for years. Through this effort, she found many important resources including park board minutes from the 1930s and 1940s, as well as some archival photographs. Historic newspaper research was also conducted. Articles and photographs were digitally accessed from the archives of the *Dubuque Telegraph Time Herald and Journal*.

The Park Division also has some original furnishings that are kept in storage at the maintenance facility, including the original wood table from the interior of the Indian Room and Alfred Caldwell's drafting table. The project team was able to view and document these artifacts.

In addition to reviewing paper drawings and plans in the Park Division offices, the project team was provided with dozens of scanned original plans and drawings. Many of these were made available by the Dubuque Museum of Art.

Ms. Bachrach returned for a second site visit with Mr. Grese on October 24 and 25, 2024. During this visit, they visited Loras College in Dubuque and reviewed records and historic photographs at the Center for Dubuque History.

Condition Assessment and Documentation

Concurrent with the historical research, a condition survey of the buildings was performed. Mike Ford and Isabelle Hanley of WJE were on site August 6 through August 8, 2024, to evaluate the site and structures. During the site visit, WJE conducted a project kick-off meeting, met with key stakeholders involved in the project, and documented and evaluated built resources on the site. Observations were documented with digital photographs, field notes, and annotations on sketch drawings prepared by the project team. The HSR focuses on the documentation of the Indian Room, Veranda Rooms, and Bridge Complex. The condition assessment included the evaluation of visible components of the exterior masonry, wood framing, stucco walls, windows, doors, and roofing of the three buildings. Adjacent exterior spaces integral to the buildings were also evaluated and included stairs, terraces, landscaped open rooms, and retaining walls. Visible interior conditions of the flooring, walls, roofing, fireplaces, interior furnishings if present, and finishes were also documented at these buildings. In addition, built site features of the site immediately adjacent to the buildings were also documented. These features included a stone promenade, stepped terraces, raised planters, and site walkways and steps. Archival documentation and physical evidence gathered during the field assessment were used to develop a chronology of design and construction.

Evaluation of Significance and Integrity

An evaluation of the significance and integrity was prepared, taking into consideration guidance provided by *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*.[1] This evaluation of history and significance provided the basis for the development of recommended treatment alternatives.

Guidelines for Rehabilitation

Based on the evaluation of historical and architectural significance of the structures, guidelines were prepared to assist in the development of rehabilitation treatments.

Treatment Recommendations

The Secretary of the Interior's Standards for the Treatment of Historic Properties guided the development of treatment recommendations for the exterior and interior features of the buildings. Given the significance, anticipated use, and condition of the historic resources, the appropriate overarching treatment approach for the Indian Room, Veranda Rooms, and Bridge Complex at Eagle Point Park is **preservation**. The buildings retain their integrity and continue to convey their historic character. It is anticipated that the buildings will continue to be managed as resources used for public gatherings and for public use.

Opinion of Probable Costs

The opinion of probable costs is included in an appendix to the report. The cost estimate was developed by Gronen, a construction company based in Dubuque, Iowa with experience working on the Caldwell-designed structures at Eagle Point Park. The opinion of probable costs is based on itemized repairs, outlined by WJE, to address the treatments and repairs recommended in the report. The HSR outlines an approach for repairs; however, additional investigations and assessment are required to develop documents for repair.

Gronen produced the rough magnitude of costs based on current labor and material costs which can fluctuate over time due to inflation, tariffs, availability of material, and other factors. The opinion of probable costs is based on the experience of WJE and Gronen in performing these repairs on similar projects.

Measured Drawings

Measured drawings are included as an appendix to the report. The drawings were developed based on field conditions measured on site and include plans and elevations. AutoCAD files of the measured drawings are also provided for documentation purposes and for use in the development of future repairs.

Preparation of Historic Structures Report

Following completion of research, site work, and analysis, this narrative report was prepared to summarize the results of the research and assessment and present recommendations for treatment. The HSR was

[1] *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, National Register of Historic Places, 1990, revised 1995).

compiled following the guidelines of *NPS Preservation Brief 43: The Preparation and Use of Historic Structure Reports*, with modifications to organizational structure for purposes of this project.[2]

Funding Assistance

This publication was made possible through the funding and support of the City of Dubuque, specifically the Planning Services Department and the Leisure Services Department, who have overseen the effort and provided access to the site and archives.

The Jeffris Family Foundation provided funding for the study through the Jeffris Heartland Fund, a matching grant program intended to assist non-profit organizations and government agencies in the development of Historic Structure Reports.

[2] Deborah Slaton, *Preservation Brief 43: The Preparation and Use of Historic Structure Reports* (Washington, D.C.: National Park Service, Technical Preservation Services, 2005).

DEVELOPMENTAL HISTORY

Creation of Eagle Point Park

Efforts to create Eagle Point Park in Dubuque, Iowa, began in the early twentieth century as part of the City Beautiful Movement which ". . . saw middle- and upper-class Americans attempt to refashion their cities into beautiful, functional, entities."[3] Spurred in part by the 1893 World's Columbian Exposition in Chicago, City Beautiful initiatives aspired to provide social harmony and order through the creation of beautiful and highly functional public spaces. Across the country, clubs and organizations formed to improve their towns and cities through clean-up campaigns, gardening efforts, the adoption of tree planting ordinances, and the creation of parks and park boards.

Dubuque had only a few public squares and private parks by the early 1900s when civic leaders began advocating for the development of a public park along the city's riverfront. In 1907, a joint committee of the Dubuque Commercial Club, the Civic Division of the Women's Club, and the Trades and Labor Congress invited Charles M. Robinson to Dubuque. Charles Mulford Robinson (1869–1917) was the author of a book entitled *The Improvement of Towns and Cities: Or the Practical Basis of Civic Aesthetics*. Then living in Boston, Robinson was becoming an important figure in the burgeoning field of urban planning. Local groups commissioned him to visit Dubuque and prepare a beautification report for the city.[4] In addition to asking for general suggestions to make Dubuque more beautiful, the three sponsoring groups suggested that Robinson should focus on "the removal of eyesores," and "give special attention to the proposed riverfront park," which civic leaders hoped might "become a reality" as a result of his visit.[5]

Robinson soon completed *A Report for the Improvement of Dubuque, Iowa*. In it, he recommended "the creation of a park commission and development of large parks throughout the community."[6] He was impressed with the community's natural beauty, and his report referenced a few possible locations for park development. These included Eagle Point, which he described as ". . . an extraordinarily noble site, the great wall of rock rising sheer from almost the river's edge and affording superb views up and down the stream."[7]

In 1908, a citizen's committee formed with the goal of creating Eagle Point Park. The civic groups soon helped make possible the initial purchase of approximately 100 acres of land to create the park. (Additional land purchases would eventually increase the park to its present size of 175 acres.) The following year, civic leaders asked Robinson to lay out the park. He and landscape architect and civil engineer Charles Nassau Lowrie (1889–1939) produced an original plan for the park. The duo created ". . .

---

[3] William H. Wilson, *The City Beautiful Movement* (Baltimore, Maryland: The Johns Hopkins University Press, 1989), 1.

[4] "Will Make City Beauty's Home—Charles M. Robinson Will Tell Dubuquers Hot to Proceed," *Dubuque Telegraph Herald*, August 26, 1907, 2.

[5] "Will Beautify City of Dubuque—Charles Robinson of New York to Give Suggestions Here—Clubs Bring Him to City." *Dubuque Telegraph Herald,* September 4, 1907, 8.

[6] Julie Schlarman, "Eagle Point Park Historic District," National Register of Historic Places Registration Form, United States Department of the Interior, National Park Service, 2017, Section 8, 48.

[7] Charles Mulford Robinson, *A Report for the Improvement of the City of Dubuque, Iowa,* 1907, 16.

a design for Eagle Point Park which took advantage of the site's natural qualities with few exceptions."[8] In 1910, Dubuque's City Council adopted an ordinance formally establishing a Park Commission.[9] Various park improvements were soon underway. By the 1920s, Eagle Point Park had paths, roads, an entry staircase, tennis courts, a shelter with a small, enclosed space known as the Riverfront Pavilion, and a Mediterranean Revival style open shelter named the Shiras Memorial (Figure 4).

During the park's early history, the City had agreed to transfer a half-acre of land at the edge of Eagle Point Park to the Eagle Point Lime Works in exchange for the construction of a stairway leading from Rhomberg Avenue to the park.[10] The firm's quarry sat below the bluffs, directly abutting the park. In the early 1920s, representatives of Eagle Point Lime Works asked for permission to create a new quarry on approximately one acre of land within the boundaries of the park.[11]

The Dubuque Park Board allowed Eagle Point Lime Works to buy the land for the quarry for an agreed-upon price and to make payments in stone that would be used for park improvements (Figure 5). Although the company went into receivership in 1924, subsequent owners continued to fulfill the terms of the agreement. By 1926, the Dubuque Stone Products Company had formed and acquired the quarry. This firm would continue quarrying rock at the base of the Eagle Point bluffs for several decades.[12] Although some park improvements exceeded the amount of stone that was transferred annually, the Park Board was able to purchase additional limestone at extremely low rates.

Figure 4. Mississippi River, looking north from Eagle Point Park Dubuque, postcard, circa 1920. (Source: Center for Dubuque History, FLB 4913)

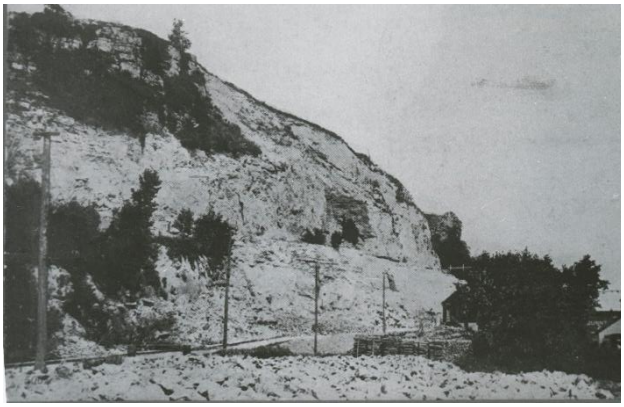


Figure 5. Rock quarry at Eagle Point, Eagle Point Park in the distance, Dubuque, Iowa, postcard, circa 1920. (Source: Center for Dubuque History, FLB 4858)

[8] Julie Schlarman, "Eagle Point Park Historic District," National Register of Historic Places Registration Form, United States Department of the Interior, National Park Service, 2017, Section 8, 52.

[9] "An Ordinance Providing for the Election of Park Commissioners and Defining Their Duties and Powers," Dubuque City Council, February 3, 1910, 1910 February Council Proceedings (cityofdubuque.org).

[10] "Eagle Point Park," Encyclopedia Dubuque, https://www.encyclopediadubuque.org/index.php/EAGLE_POINT_PARK.

[11] Letter from Eagle Point Lime Works to Dubuque Park Board, April 25, 1923.

[12] "Trappist Caskets: The Community of Eagle Point," *Julien's Journal,* February 26, 2021, https://dev.juliensjournal.com/sponsored/shades-of-dubuque/trappist-caskets-the-community-of-eagle-point/.

New Deal Spurs Park Improvements

As was the case throughout the nation, the Great Depression made life extremely challenging for residents of Dubuque and surrounding rural areas. By the early 1930s, thousands of Dubuque workers had lost their jobs as factories and stores closed and banks failed. As nearby farms were decimated by drought, farmers and laborers moved to Dubuque in search of work. Opportunities were scarce until President Franklin D. Roosevelt was inaugurated in March of 1933 and quickly adopted New Deal policies and programs to stabilize the economy and put Americans back to work.

One of Roosevelt's first initiatives, the Civil Works Administration (CWA), which was organized under the Federal Emergency Relief Administration (FERA), began in early November of 1933. Within only a few short weeks, this program had begun to employ 1,200 Dubuque men, who earned up to $15 per week working as laborers on public improvement projects.[13] Only eighty of the workers in this first group of CWA workers were assigned to projects in Dubuque parks. However, Dubuque's Park Board was soon inspired when Harry Hopkins, the head of Roosevelt's FERA program, suggested that communities throughout the nation should utilize federal funds "through the CWA for park development wherever possible."[14]

By late December, 1933, Dubuque Park Board members had begun the process of applying for federal relief funds for improvements to Eagle Point Park as well as other projects in the park system.[15] Charles T. Landon (1892–1964), Secretary of the Park Board, who served on the Dubuque County Emergency Relief Committee and as a local representative of the CWA, took an active role in the effort.[16] Landon was informed that the Park Board would need ". . . an experienced landscape architect so they could qualify for Civil Works Administration (later Works Progress Administration) funds and put local citizens back to work."[17]

To help find a suitable candidate for the position, Landon reached out to a colleague in Chicago, Virgil K. ("V. K.") Brown. At that time, a movement was underway in Chicago to merge the city's twenty-two independent park commissions into a single agency, the Chicago Park District. A nationally respected parks professional who then served as Superintendent of Playgrounds for the South Park Commission, Brown would soon be appointed to head the new Chicago Park District's recreation department.[18] When Landon asked him if he knew of a possible candidate for the Dubuque position, Brown recommended Alfred Caldwell, a talented landscape architect who was then working on CWA-funded projects in the South Park System. Brown mentioned the Dubuque position to George T. Donoghue, General

---

[13] "One Thousand Men at Work Here for CWA," *Dubuque Telegraph Herald and Times Journal*, November 27, 1933, 10.

[14] "Park Board Prepares Development Plan," *Dubuque Telegraph Herald and Times Journal*, March 11, 1934, 13.

[15] Alfred Caldwell, "Atlantis and Return," *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* Dennis Domer, ed. (Baltimore, Maryland: The John's Hopkins University Press, 1997), 122.

[16] "Dubuque Men to Work Under CWA Program," *Dubuque Telegraph Herald and Times Journal*, November 20, 1933, 13; and "Predict New Buying Wave in Coming Year: Federal Program is Big Factor in National Recovery," *Dubuque Telegraph Herald and Times Journal*, December 17, 1933, 23.

[17] Richard Guy Wilson, "Themes of Continuity," in *Modern Architecture* (Ames, Iowa: Iowa State University, 1991), 203.

[18] "Plan Program to Help Boys,' Girls' Tennis," *Chicago Tribune,* May 13, 1934, 33.

Superintendent of the South Park Commission. Donoghue called Caldwell into his office, told him about the position, and suggested that he apply for it.[19]

Alfred Caldwell's Early Background

Born in St. Louis, Alfred Caldwell (1903–1998) moved to Chicago with his family during his early childhood. He was the third of six children, and his parents often struggled to make ends meet. But his family's financial woes didn't dampen young Alfred's imagination or his sense of intellectual curiosity: "Caldwell was a thinker and a philosopher early on." [20] He loved poetry, literature, nature, and art and he possessed natural artistic talent. A product of the Chicago Public Schools, he attended Lakeview High School, where he studied under several influential teachers including Dr. Herman Silas Pepoon, an accomplished botanist and naturalist, and the author of *An Annotated Flora of the Chicago Area,* a classic book on native Midwestern plants.

Another important figure in Caldwell's early life was Charles A. Tirrell. A landscape architect and engineer, Tirell was married to one of Caldwell's cousins. Tirrell had a degree from the Massachusetts Agricultural College (which later became the University of Massachusetts, Amherst) and encouraged Caldwell to attend a university where he could study landscape architecture. Having worked at various jobs since he was quite young, Caldwell scraped together enough money for the tuition and enrolled in the landscape architecture department of the University of Illinois at Champaign-Urbana.[21]

Charles Tirrell frequently served as a consultant to Jens Jensen (1860–1951), a Danish immigrant who had begun working as a laborer for Chicago's West Park System and had risen to become the general superintendent and chief landscape designer of the West Park Commission. Jensen eventually became recognized as one of the nation's most prominent landscape architects and conservationists. Today, he is often recognized as "Dean" of Prairie style landscape design.[22]

Tirrell often talked to Caldwell about Jensen and his philosophies and projects. The young, aspiring landscape architect was always eager to hear these stories. Caldwell later described Tirrell as "a very capable man" who fully understood Jensen and his vision. Tirrell had direct knowledge of Jensen's work because he was frequently hired to do "the engineering and the surveying" for Jensen's private commissions.[23] Around 1920, just before Caldwell was ready to head off to college, Tirrell offered to take him for a ride along the North Shore to meet Jensen in his private studio in Highland Park.[24] Caldwell was thrilled with this opportunity. Years later he remembered how he felt when he first arrived at Jensen's

[19] Letter from George T. Donoghue to Charles T. Landon, January 26, 1934, Dubuque Park Division files.

[20] Domer, ed., *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* 3.

[21] Julia Sniderman Bachrach, "National Historic Landmark Nomination Form for the Lincoln Park Lily Pool" United States Department of the Interior, National Park Service, December 2004, 13.

[22] "Jens Jensen: 'Apostle of the Dunes,'" Indiana Dunes National Park, National Park Service, https://www.nps.gov/people/jens-jensen.htm

[23] Interview of Alfred Caldwell conducted by Robert Grese and Julia Sniderman, January 31, 1987, 3.

[24] Alfred Caldwell, "Oral History of Alfred Caldwell," Chicago Architects Oral History Project, interview by Betty Blum, Art Institute of Chicago, 1987, 4.

office in a rustic building on the edge of a ravine. He recalled being "tremendously" impressed and "practically intimidated" by Jensen.[25]

Caldwell became disillusioned almost as soon as he began his studies at the University of Illinois. His finances were so tight that he had to drop some classes, and he was extremely bored with the classes that he had not dropped. Caldwell was especially put off by the academic Beaux Arts approach that the department took in teaching landscape architecture.[26] When he told one of his professors that he admired Jens Jensen's naturalistic style, she told him ". . . you will not get very far in our department if you believe in Mr. Jensen."[27]

After only two semesters, Caldwell quit school and soon eloped with his sweetheart, Virginia Pullen (nicknamed Geda), a fourth cousin who had grown up in Cleveland.[28] The young couple settled in Chicago. Caldwell needed a job and thought that he would like to start his own landscape firm. Since he had no money to launch a business, he sought help from an acquaintance, George Donoghue.

A professional civil engineer, George Terry Donoghue (1884–1962) had previously served as the chief engineer for Chicago's Lincoln Park Commission. At the time Caldwell approached him with a business proposition, Donoghue had an engineering office downtown in Chicago's Wrigley Building, where he was also involved in speculative real estate projects. Donoghue agreed to set Caldwell up in business and even provided him with some space in his office. For the next year or two, the young landscape designer worked on many small projects. Although he made enough money to purchase his first car, Caldwell soon became dissatisfied again.[29]

After suggesting that Caldwell should work for Jens Jensen, Charlie Tirrell arranged for an interview. By this time, Jensen was respected throughout the region for having "created a distinctly Midwestern style of parks, gardens, and estates."[30] And, although his private practice had slowed during and just after World War I, by the mid-1920s the economy was booming, and Jensen was quite busy again.

Caldwell's meeting with Jensen was not a typical job interview. The tall, red-haired, blue-eyed Scandinavian spoke passionately "about the need to save the wetlands, the Everglades, and the prairies."[31] He used the word ecology, a term that Caldwell had never heard before.[32] Eventually, Jensen's secretary brought in lunch for both men. Caldwell was mesmerized and barely spoke during the entire meeting. Finally, Jensen told him to return to the studio the following day to begin working.[33] The younger man was

[25]Caldwell, "Oral History of Alfred Caldwell," 5.

[26] Caldwell, "Oral History of Alfred Caldwell," 19.

[27] Caldwell, "Oral History of Alfred Caldwell," 19.

[28] Bachrach, "National Historic Landmark Nomination Form for the Lincoln Park Lily Pool," 14.

[29] Bachrach, "National Historic Landmark Nomination Form for the Lincoln Park Lily Pool,", 14.

[30] Julia S. Bachrach and Jo Ann Nathan, *Jens Jensen: A Force of Nature: The Life and Work of Jens Jensen, A Collection of Essays* (Chicago: Chicago Department of Cultural Affairs, 2002), 8.

[31] Domer, ed. *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* 6–7.

[32] Caldwell, "Oral History of Alfred Caldwell," 26.

[33] Caldwell, "Oral History of Alfred Caldwell," 27.

enthralled because he felt he had finally found a mentor who could provide him with the kind of vision, education, and guidance he had "long been seeking."[34]

Influences of Jensen and Wright

Alfred Caldwell worked for Jensen for about five-and-one-half years, from 1925 to 1931. He served as a foreman on some the renowned landscape architect's most prominent projects including the Harley Clarke estate in Evanston, Illinois; the Florsheim estate in Highland Park, Illinois; and the Edsel and Eleanor Ford Estate in Grosse Pointe Shores, Michigan.

Jensen's foremen (sometimes called superintendents) played an important role in his office. "Recognizing the difficulty of representing many of his [Jensen's] design ideas in two-dimensional drawings, he [Jensen] came to regard plans as little more than a general framework for what would actually be developed."[35] This meant that the foreman on a project had to "interpret and implement his [Jensen's] ideas in the field."[36]

Caldwell later reflected on how much he learned while working for Jensen. He said that the small jobs he had previously produced were "a bit like a peanut barrel business and here I was involved in big things, big operations."[37] Since tractors were not available at that time, much of the landscape construction had to be done with teams of horses and men.[38] Caldwell's responsibilities included excavating lakes and reflecting ponds, quarrying and laying stone, and digging up and transplanting native shrubs and trees from the countryside, if they could not be obtained from nurseries. Jensen and Caldwell had great admiration for one another, and the two formed a close bond (Figure 6 and Figure 7).

Over the years, Tirrell and Caldwell had many conversations about the work of Louis Sullivan, Frank Lloyd Wright, and other progressive architects who are now considered members of the Prairie School. Jensen often created landscapes for buildings designed by these architects. However, as Caldwell later explained, "Jensen never talked much about architecture. What was important was his attitude towards things in general."[39] Architectural historian Richard Guy Wilson summarizes the shared principles: "Jensen and the Prairie School architects held to the principals of broad simple organizing patterns and complex details, creating spatial experiences related to the landscape, utilization of common materials in an unpretentious manner, and freedom from east coast and foreign stylisms."[40]

[34] Bachrach, "National Historic Landmark Nomination Form for the Lincoln Park Lily Pool."

[35] Robert E. Grese, *Jens Jensen: Maker of Natural Parks and Gardens* (Baltimore, MD: The John's Hopkins University Press, 1992), 190.

[36] Grese, *Jens Jensen: Maker of Natural Parks and Gardens*.

[37] Caldwell, "Oral History of Alfred Caldwell," 37.

[38] Caldwell, "Oral History of Alfred Caldwell," 38.

[39] Richard Guy Wilson, "Alfred Caldwell Illuminates Nature's Way," *Landscape Architecture* 67, (September 1977), 408.

[40] Wilson, "Alfred Caldwell Illuminates Nature's Way," 408.

Figure 6. Jens Jensen and Alfred Caldwell, ca. 1945.

Figure 7. Columbus Park council ring, ca. 1925. Council rings are considered a signature element of Jensen's landscapes. Caldwell's inclusion of the stone benches in his designs reflects Jensen's influence. (Source: University of Massachusetts, Amherst)

A great admirer of Wright's work, Caldwell wanted to meet the famous architect. Sometime in the mid- to late- 1920s, while quarrying stone near Spring Green, Wisconsin for Jensen's Edsel and Eleanor Ford project, "Caldwell stopped at Taliesin to meet Frank Lloyd Wright, who had already become a hero to him."[41] The two had a warm rapport, and other visits soon followed. Before long, Wright would have an enormous impact on Caldwell and his work.

Due to the financial hardships of the Depression, by 1931, Jensen could no longer provide opportunities for his foremen. Life quickly became difficult for Caldwell, who by then had a wife and baby daughter to support. After completing a few small private landscape projects, Caldwell found himself without any prospects. Wright had just founded the Fellowship, an apprenticeship program in which architectural students came to live with him and his wife Olgivanna at Taliesin. Wright asked Caldwell to join him, suggesting that the two would be "farmer-architects."[42] Geda did not want to go to Taliesin, so she and the baby went to stay with her parents. Caldwell spent about three weeks at Taliesin and though this gave him a substantial amount of time with Wright, he was bored, lonely, and even hungry, because Wright's budget was tight and food was scant.

When asked years later what he learned while living at Taliesin, Caldwell replied: "I learned enormously but not specific things. The feeling of architecture that floats in space. I shall have that all my life, that dream."[43]

After he returned home, Caldwell found small jobs here and there. Finally, after George Donoghue secured CWA funding in late 1933, he came to Caldwell's rescue once again by hiring him to help design and

[41] City of Chicago, Department of Planning and Development, "Alfred Caldwell Lily Pool: Preliminary Landmark Report," May 2, 2002, 5.

[42] Caldwell, "Oral History of Alfred Caldwell," 52.

[43] Caldwell, "Oral History of Alfred Caldwell," 54.

implement landscape projects for the South Park Commission. Caldwell's major assignment was to help design and plant a Japanese Garden on the Wooded Island in Jackson Park.[44] Caldwell's position was only temporary. So, when V. K. Brown told Donoghue that the Dubuque Park Board was looking for a new superintendent to oversee CWA projects, Donoghue not only suggested that Caldwell apply, but he also offered to write a letter of recommendation.

Dubuque Superintendent of Parks Position

On January 4, 1934, the Dubuque Park Board met and agreed to authorize the agency's formal application to CWA Project No. 3, which involved hiring a new superintendent to plan and oversee improvements to Eagle Point Park. Several weeks later, the Park Board held a Special Meeting approving the transfer of $2,270 and allowing the use of Park Commission tools, materials, equipment and services for the project.[45]

On January 24, 1934, Caldwell began corresponding with Charles Landon in hopes of being selected as Dubuque's new park superintendent. In his first letter, Caldwell explained that he had worked in association with George Donoghue from 1923–1925, and following that, had spent a five-year period with Jensen, directing and constructing $200,000 of landscape work.[46] He wrote:

> Specifically, I can qualify as follows: I have a thorough knowledge of landscape and forestry. In addition, I have designed and built roads, bridges, and several swimming pools, one house, (and several recreation buildings, designed). I have a technical working knowledge of reinforced concrete construction. I can qualify as a quarryman and a stone mason. Aside from training, I have botanized over most of the Middle West. I am a student of ecology.[47]

Caldwell also explained why he thought the Dubuque position would be a good match for him:

> Partly out of the Jensen stimulus, I resolved, several years ago to secure a superintendent's position in some smaller park system. . . In a small park, even with a little money to spend, much might be done. It is out of the nature of things that the cheapest and nearest to hand, properly understood, is the best and most beautiful. All ugliness is expensive—certainly expensive to build.[48]

With this initial letter to Landon, Caldwell attached two letters of recommendation—the one from Donoghue, and a shorter note that Jensen had written for him earlier, to use whenever he sought opportunities. Jensen's note said: "Caldwell is an artist—a poet. He is going to try new pastures—I wish him well joy and happiness. Alfred Caldwell is sincere and honest and well qualified."[49]

Donoghue's letter was much more detailed. He explained that he had known Caldwell for about ten years. He noted that he and Caldwell had been associated in a landscape business together, and that he knew

---

[44] James O'Donell Bennett, "Lovely Temple of 1893 Fair is Being Restored," *Chicago Tribune*, February 18, 1934, 7.

[45] "Minutes of Special Meeting of the Park Board," January 26, 1934, Dubuque Park Division files.

[46] Letter from Alfred Caldwell to Charles T. Landon dated January 24, 1934, Dubuque Park Division files.

[47] Letter from Alfred Caldwell to Charles T. Landon dated January 24, 1934.

[48] Letter from Alfred Caldwell to Charles T. Landon dated January 24, 1934.

[49] Letter from Jens Jensen titled (Copy), Dubuque Park Division files.

". . . of no young man of similar age who is quite as qualified for a position of this kind."[50] He went on to say that Jensen had told him ". . . at a luncheon one day that Caldwell was a genius."[51]

Landon replied to Caldwell, with a letter that asked if he was married, requested information about his academic background, and inquired whether he could come to Dubuque in the near future, "to look over our property."[52] Caldwell wrote back explaining that he was married and had two children, and that although he had attended the University of Illinois only from 1921 to 1922, he believed ". . . then— and much more now— that the training necessary for a landscape gardener is not to be gotten out of school curriculum" but through "the most ancient of all school methods: apprenticeship."[53] He provided some additional details on his work history and responded that he could come to Dubuque on a Saturday or Sunday morning, or even a weekday, if necessary.

An initial CWA budget of approximately $160,000 had to cover all of the Eagle Point Project's first year of costs, including the new superintendent's salary.[54] While the board expected that it would eventually receive additional funds for a more ambitious project, with the initial budget it planned to build a Stone Shelter with bathrooms. This structure (later renamed the Indian Room) was intended for year-round use. Caldwell believed that it would be enjoyed by picknickers in the summer, and people strolling in the park during the spring and fall. He suggested that with a big fireplace, it would serve as ". . . a haven in winter to warm the adventurous, out for a walk in the snow."[55] Around February 1, 1934, the board had Casimir "Casey" Krajewski, a local architect, select a site in the park and prepare an initial sketch of the shelter.[56]

The Park Board arranged for Caldwell to come to Dubuque on Sunday, February 11, 1934. He took the Illinois Central Railroad train from Chicago and arrived early in the morning. Dubuque Park Board President Glenn Brown, Landon, and one other member of the board drove Caldwell to Eagle Point Park. Landon later noted that during this site visit they "gave Mr. Caldwell the sketch, and he suggested some little change in the site."[57]

On February 16, 1934, less than a week after Caldwell had come to Dubuque, Landon sent him a follow-up letter. In it, he noted that and his cohorts "appreciated" and "enjoyed," Caldwell's visit, and he explained that the Park Board had been trying find a way to pay a superintendent's annual salary of more than $1,800, but due to the district's budgetary problems, he didn't think this would be possible.[58] When Caldwell read this letter, he was unsure whether it had been intended as a formal job offer. In his reply, Caldwell wrote that he had "felt all along that the salary matter should not be the main consideration,"

[50] Letter from George T. Donoghue to Charles T. Landon dated January 26, 1934.

[51] Letter from George T. Donoghue to Charles T. Landon dated January 26, 1934.

[52] Letter from Charles T. Landon to Alfred Caldwell dated January 31, 1934.

[53] Letter from Alfred Caldwell to Charles T. Landon dated February 2, 1934.

[54] Wilson, "Alfred Caldwell Illuminates Nature's Way," 409.

[55] Caldwell, "Atlantis and Return," *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* Dennis Domer, ed.,122.

[56] Memorandum from Glenn Brown to Charles T. Landon, May 5, 1934, Dubuque Park Division files.

[57] Memorandum from Glenn Brown to Charles T. Landon, May 5, 1934.

[58] Letter from Charles T. Landon to Alfred Caldwell dated February 16, 1934, Dubuque Park Division files.

and stated that if Landon's previous letter had been an official offer, that he would accept the position.[59] Caldwell also noted that he believed that it was imperative for him to return to Dubuque as soon as possible.[60]

In his reply letter of February 22, 1934, Landon stated:

> We feel that we should start this building at once, but in talking the matter over with Mr. Brown this morning, he feels, and I agree with him, that you should have complete say so, as to the type of building to be put up. Therefore, we intend to start on this job next Monday morning, and we are wondering if you would be willing to come to Dubuque again next Sunday.[61]

The board had informed the existing superintendent, Herbert Peters, that he would be demoted to serve as Caldwell's foreman.[62] Landon's follow up letter suggested that Caldwell should return to Dubuque quickly, so that he could ". . . explain to Peters exactly the type of rock to get out of our quarry, so that this work can be completed next week, so that when you come the foundation will be in and ready for the stone work from the ground up."[63]

Caldwell felt strongly about taking full control of the design and construction of the Stone Shelter. He managed to return to Dubuque on February 25, 1934, only three days after Landon had written the third letter to him. The Park Board wanted him to stake out the building so that laborers could begin excavating the foundation.[64] When Caldwell explained that he did want to follow Krajewski's sketch, the Park Board members insisted there wasn't enough time for new drawings to be prepared. In a 1987 interview, Caldwell recalled that when he was dropped off at his hotel, he told the members of the Park Board, "I'll do the plan tonight."[65] He said:

> I went up the street and found a store where I could buy a small drawing board, paper, a t-square, a triangle, and a pencil or two. I took it back and started to work. I laid it down about six o'clock the following morning. I worked continuously, all through the night until six o'clock and then the telephone rang at nine o'clock in the morning and they said, "We're in the lobby." I said, "One moment." I took it off the board and took it down to them. It was finished.[66]

---

[59] Letter from Alfred Caldwell to Charles T. Landon dated February 20, 1934, Dubuque Park Division files.

[60] Letter from Alfred Caldwell to Charles T. Landon dated February 20, 1934.

[61] Letter from Charles T. Landon to Alfred Caldwell dated February 22, 1934, Dubuque Park Division files.

[62] Although Caldwell was told that Peters understood the situation and was fully accepting of it, Peters did not work under Caldwell for long. According to Glenn Brown's memo of May 5, 1934, Peters claimed that while he was bending reinforcing rods on March 12, 1934, he aggravated his stomach ulcers, which caused him to file for disability compensation.

[63] Letter from Charles T. Landon to Alfred Caldwell dated February 22, 1934.

[64] Memorandum from Glenn Brown to Charles T. Landon, May 5, 1934.

[65] Caldwell, "Oral History of Alfred Caldwell," 60.

[66] Caldwell, "Oral History of Alfred Caldwell," 60.

During the last fifteen or twenty years of his life, Caldwell often reflected on the early years of his career and told the story about staying up all night in his room in Hotel Julien and designing the Stone Shelter. Sometimes he indicated that he created a single drawing that night, and other times he suggested that he produced a full set of drawings.[67] Although the initial drawing or drawings have never been found, a Memorandum from Glenn Brown to Charles Landon recently discovered in the files of the Dubuque Park District refers to a foundation sketch that Caldwell prepared during his second visit. Brown wrote that Caldwell had "worked out" this sketch so that he could "set the stakes with a view of starting the work right away."[68] The memo also states that because Caldwell created the sketch and laid out the stakes, some of the construction began even before Caldwell returned to Dubuque to begin working as Park Superintendent.[69]

Caldwell Creates Park Plans and Begins Stone Shelter Construction

The Dubuque Park Board formally appointed Alfred Caldwell as Park Superintendent on March 8, 1934. A few days later, the *Dubuque Telegraph Times Herald* reported, "Mr. Caldwell has started a study of the Dubuque Park System preliminary to the outlining of a plan of landscaping and developing."[70] The article noted that Caldwell would eliminate "haphazard methods in park development" and provide a vision to enhance the natural beauty of Dubuque's parks.[71]

In the first few weeks in his new position, Caldwell's immediate priority was to complete plans for the Stone Shelter while its foundation was being constructed. After he spent long days with workmen pouring concrete, Caldwell would come home, have dinner with his family, and then clear off the dining room table to spend long hours in the evening preparing drawings.[72]

Caldwell was deeply inspired by the site's natural landscape, especially its abundant supply of native stone. Because of its geological history, Caldwell believed that ". . . horizontal stratification, so apparent in the limestone cliff or the stone quarry" represented the "truth" or "principle of the stone."[73]

In a memoir entitled *Atlantis and Return*, Caldwell suggested that he had "planned the walls of the park building as in-and-out cadences of horizontal bands."[74] He went on to explain:

> The sun would strike the projected courses of stones, and they would cast their shadows on the walls. The wall would have over its surface these fluctuating bands of sunlight and shadow,

---

[67] Dennis Domer, who collaborated with Caldwell to publish *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect*, suggests (page 15) that in the course of the evening Caldwell prepared "two sections, an elevation, details, and perspective."

[68] Memorandum from Glenn Brown to Charles T. Landon, May 5, 1934.

[69] Memorandum from Glenn Brown to Charles T. Landon, May 5, 1934.

[70] "Park Board Prepares Development Plan," *Dubuque Telegraph Herald and Times Journal*, March 11, 1934, 13.

[71] Park Board Prepares Development Plan," *Dubuque Telegraph Herald and Times Journal*, March 11, 1934, 13.

[72] Caldwell, "Atlantis and Return," *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* Dennis Domer, ed., 126.

[73] Caldwell, "Atlantis and Return," 126.

[74] Caldwell, "Atlantis and Return," 126.

> moving in expressive rhythms, musical in character. At the same moment this would be a method of building stone masonry so simple, so natural, and so easy in execution that on extensive work such as this it would save many thousands of hours of labor.[75]

Caldwell had envisioned the Stone Shelter as part of an ambitious plan that he called the "City in a Garden."[76] The project would include several stone buildings, stone ledges and terraces, a large public garden with a naturalistic reflecting pool and waterfall, stepping-stone paths and walkways, and a series of circular stone benches, called council rings. The landscape and interrelated buildings would be expressive of the Prairie style (Figure 8). In his memoir, Caldwell wrote that he ". . . planned it to be a miracle of nature, as if in some unaccountable way just this space of the beautiful earth had been left unspoiled."[77]

In addition to beauty, durability, and affordability, the Eagle Point Park project provided excellent work-training opportunities for laborers. Caldwell later noted, "All of the work was original; it had never been done before, and the workmen had to be trained to do it."[78] He personally taught the men how to grade the site, cut and lay the stone, and even to build the wooden tables and benches he had designed for the building.

In the summer of 1934, as the Stone Shelter's exterior walls and roof reached completion, the *Dubuque Telegraph Herald* began providing extensive coverage about the project. Headlined "'Poems in Stone' Are Being Written at Eagle Point Park; Use Nature's Gifts," an August 12, 1934 article reported that under the direction of Alfred Caldwell, the new Park Superintendent, an "intelligently planned 'nature helping' program" had been launched in the park system.[79] Noting that Caldwell's approach ". . . does not attempt in any sense to improve upon nature, but has as its purpose the use of nature's gifts," the story was illustrated with an overall view and close-up photograph of the Stone Shelter.[80] It explained that when completed, the two-story building would provide bathroom facilities, shower and dressing rooms for tennis players, and community rooms where groups could gather in both summer and winter (Figure 9 and Figure 10).[81]

By early December, Caldwell and his men were at work building a large fireplace for the Stone Shelter's community room. With an enormous hearth opening, the fireplace was meant to emulate "the pioneer fireplaces which provided all the heat for the early American dwelling."[82] Caldwell's design for the large

---

[75] Caldwell, "Atlantis and Return," 126.

[76] "Start Another Unit in Park Program," *Dubuque Telegraph Herald and Times Journal,* November 25, 1934, 7.

[77] Caldwell, "Atlantis and Return," 130.

[78] Caldwell, "Atlantis and Return," 134.

[79] "'Poems in Stone' Are Being Written at Eagle Point Park; Use Nature's Gifts," *Dubuque Telegraph Herald and Times Journal,* August 12, 1934, 3.

[80] "'Poems in Stone' Are Being Written at Eagle Point Park; Use Nature's Gifts," *Dubuque Telegraph Herald and Times Journal,* August 12, 1934, 3.

[81] "'Poems in Stone' Are Being Written at Eagle Point Park; Use Nature's Gifts," *Dubuque Telegraph Herald and Times Journal,* August 12, 1934, 3.

[82] "Start Work on Fireplace in Park Building," *Dubuque Telegraph Herald and Times Journal,* December 2, 1934, 13.

fireplace featured a prominent lintel of native stone that would be lightly carved with subtle geometric lines.[83] A smaller fireplace would be built on the balcony level (Figure 11 and Figure 12).

By this time, Caldwell had begun preparing plans for two other buildings that were part of his overall vision for the park—a Reservoir/Bridge/Concession Stand Building (often called the Bridge Complex) and a Pump House/Tool Room (now known as the Veranda Rooms) (Figure 9 and Figure 10). Both structures would be built of the same native stone as the Stone Shelter.

The larger structure (Bridge Complex) was originally intended to serve as reservoir to provide water service, which had long been lacking in Eagle Point Park. [84] This building was designed with a lookout tower that would provide a commanding view of the entire park. The structural design also featured a "roofed bridge that would extend across a roadway through the park."[85] Nearby, a more modest structure would serve as the pump house and provide space for the storage of tools and equipment.

[83] "Start Work on Fireplace in Park Building," *Dubuque Telegraph Herald and Times Journal,* December 2, 1934, 13.

[84] "Start Another Unit in Park Program," *Dubuque Telegraph Herald and Times Journal,* November 25, 1934, 7.

[85] "Start Another Unit in Park Program," *Dubuque Telegraph Herald and Times Journal,* November 25, 1934, 7.

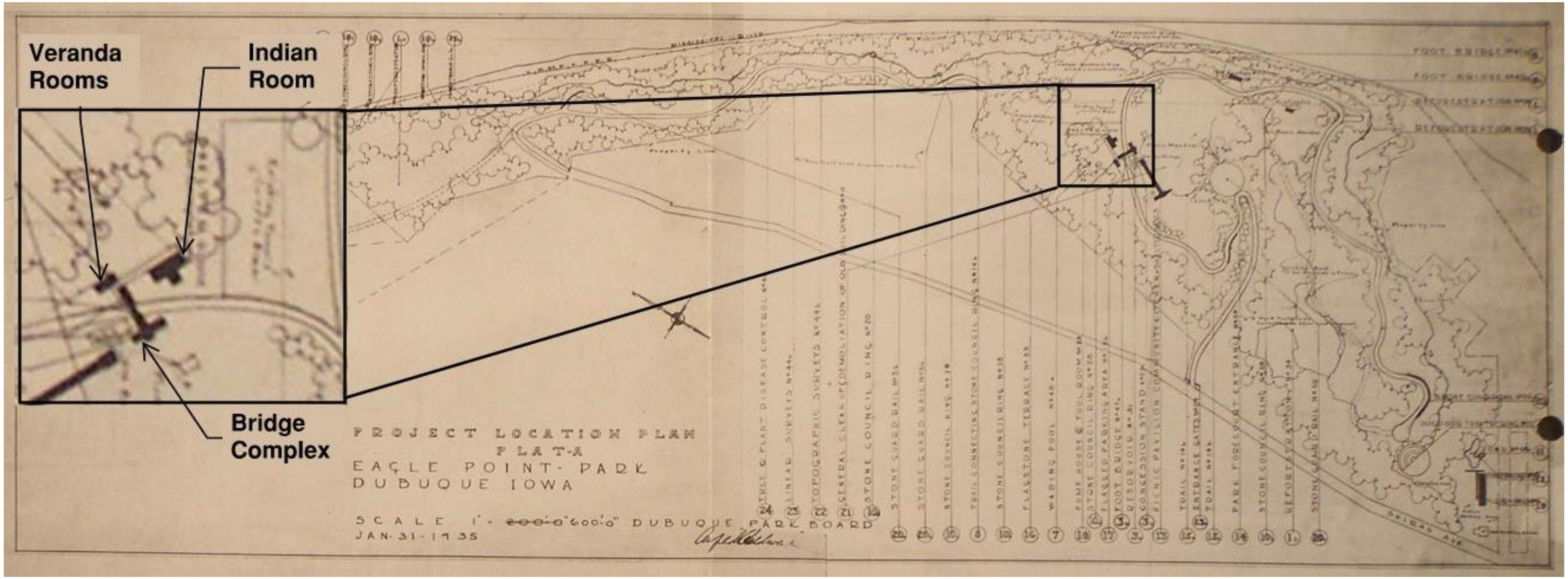


Figure 8. Caldwell's plan for Eagle Point Park showing the Foot Bridge (present day Bridge Complex), Pump House and Tool Room (present day Veranda Rooms), and the Flagstone Terrace (present day Indian Room). (Source: Dubuque Museum of Art)

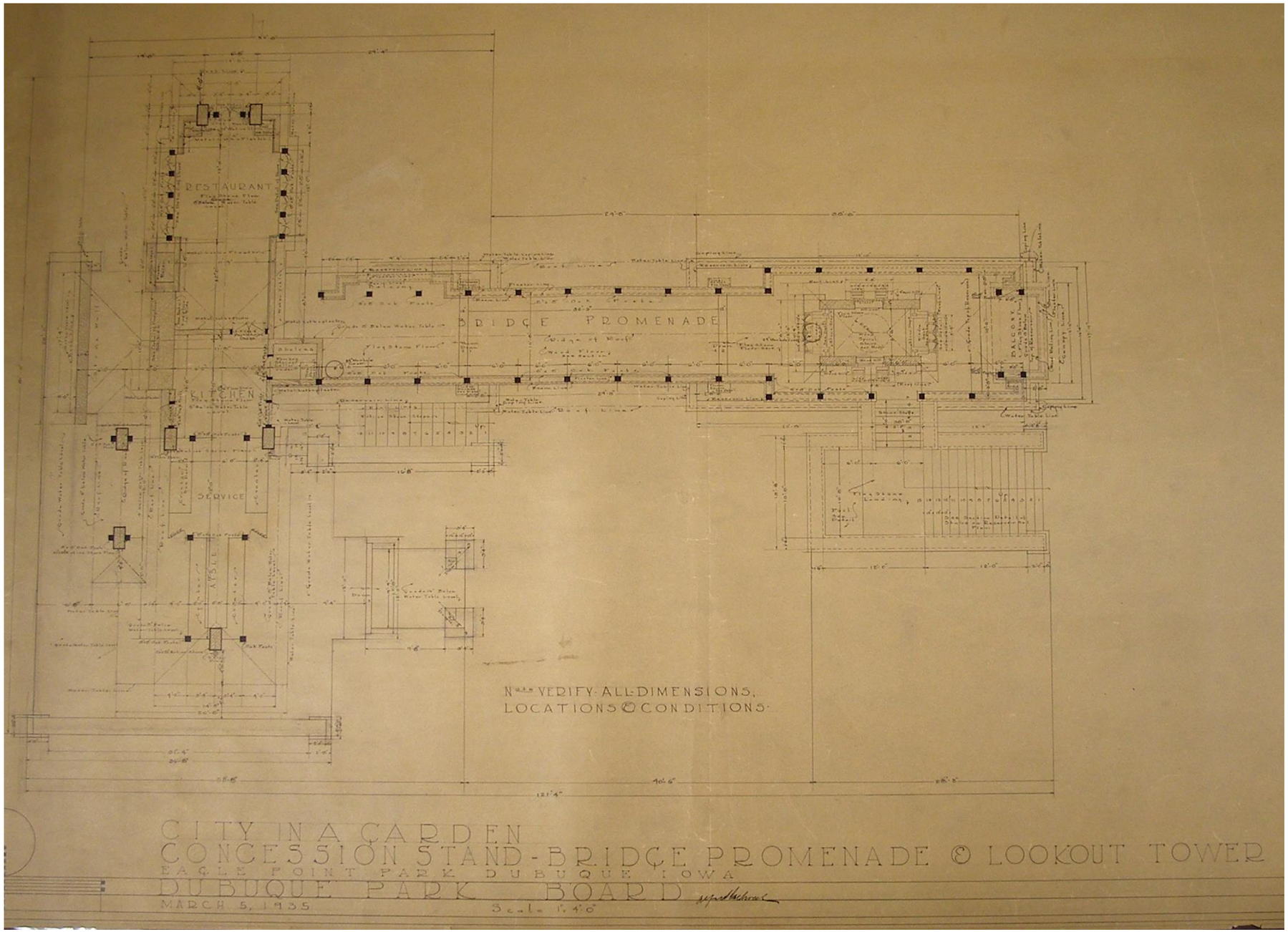


Figure 9. Original plan drawing of the Bridge Complex, dated March 5, 1935. (Source: Dubuque Museum of Art)

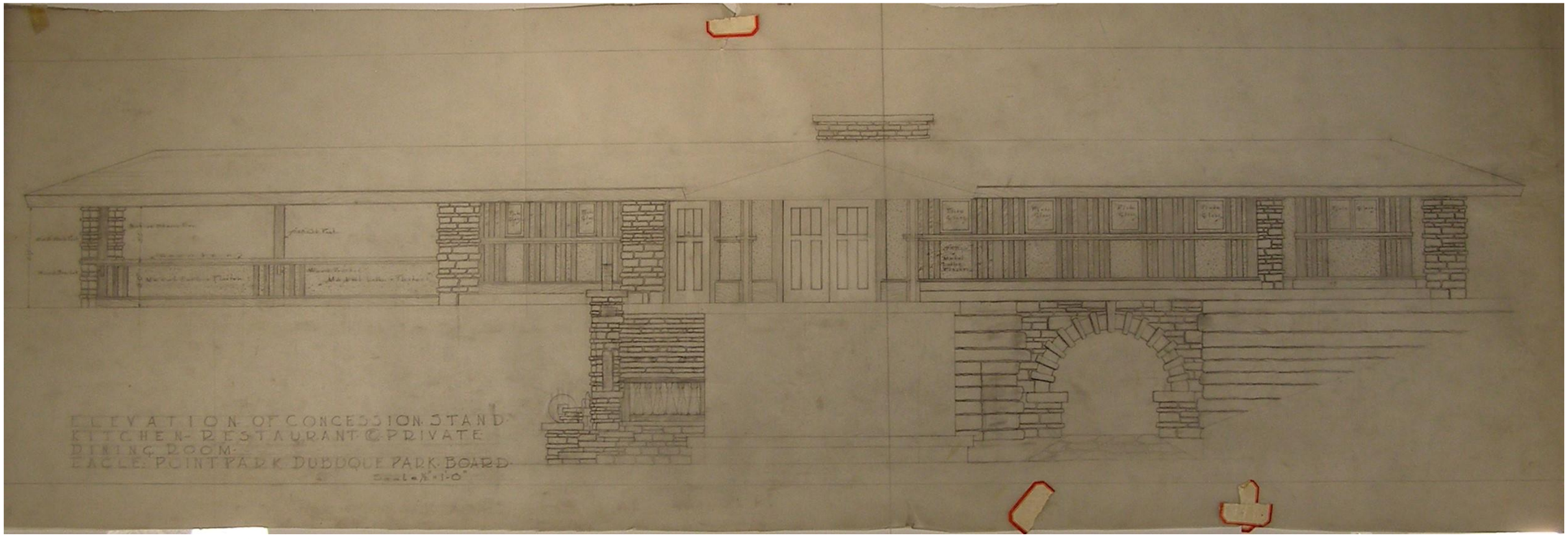


Figure 10. Original elevation of the Bridge Complex. (Source: Dubuque Museum of Art)

Figure 11. This photograph appeared in the *Dubuque Telegraph Herald* on November 25, 1934, in an article entitled "Start Another Unit in Park Program: Water Reservoir to Form Foundation for Lookout Tower." The caption explains, "Workmen are shown in the photograph above engaged in the finishing of a foundation constructed for a reservoir to be built in Eagle Point Park. This, like other work in the park will be of native stone. It is the plan of Alfred Caldwell superintendent of parks and creator of the rock work in the park, to build a forge shelter to permit work on the reservoir to continue through the winter."

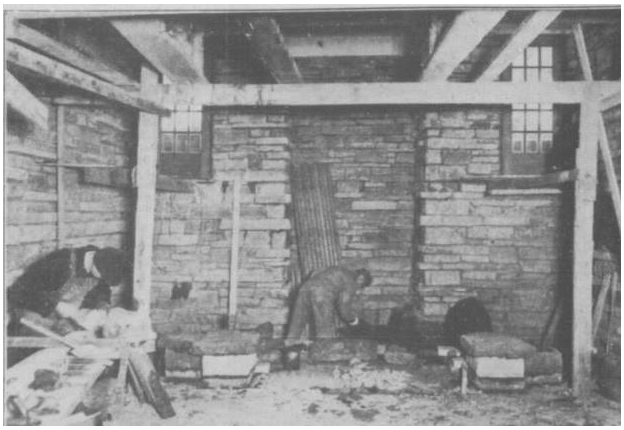


Figure 12. According to a *Dubuque Telegraph Herald* article of December 2, 1934, ". . . workmen had just completed the laying of the first layer of native limestone for the huge fireplace in the Eagle Point Park shelter house when the photograph above was taken." Note that the fifteen-light single-leaf balcony doors shown in the upper portion of the photo are different than the existing Prairie Style-inspired doors.

CCC Camp Application

While the Stone Shelter was reaching completion in early 1935, Caldwell continued to focus on his ambitious "City in a Garden Plan." He completed a project location plan for the Dubuque Park Board on January 17, 1935. In addition to identifying locations for landscape improvements such as stone council rings, a flagstone parking lot, a flagstone terrace, trails, and areas to be reforested, the plan showed locations for the Bridge Complex and Pump House/Tool Room, as well as a picnic pavilion/ community kitchen shelter building that was never realized (refer to Figure 9).

The Dubuque Park Board may have asked Caldwell to create the location plan as part of its efforts to secure federal funding to cover the costs of Eagle Point Park's improvements as well as those for the somewhat smaller Grandview (now Murphy) Park. One strategy that the Park Board had begun pursuing was to apply to establish a local Civilian Conservation Corps (CCC) camp. The intent was to train CCC laborers and have them undertake the work at the two parks.

On February 9, 1935, the Dubuque Park Board completed a detailed camp application for submittal to the U.S. Department of the Interior, National Park Service, State Park Division.[86] The completed application

[86] Glenn Brown signed and notarized a completed Form A-4, N.P.S., February 9, 1935. Page 10 of this form is signed by Charles T. Larson, Secretary of the Dubuque Park Board. This page includes blank signature lines for federal officials to

form explains that over the previous year, federal Work Relief programs had initiated projects at Eagle Point Park that were then in various stages of completion. The form outlined various priorities that were likely written by Caldwell. They included completing the construction of the Reservoir/Bridge/Concession Stand Building, Pump House/Tool Room, and a stone terrace.

Listed as Priority 3, the application's description of the Reservoir/Bridge/Concession Stand Building noted that a single structure would accomplish several important goals:

> The reservoirs are planned in order to increase and extend the present inadequate water supply. The footbridge abutting the two reservoirs is to provide safe crossing of the park road. Due to the traffic, this road is often dangerous to cross and as a result the park land on the other side (the west) is little used. The concession stand [would provide] space under roof where the operator of the concession could install lunch counters and a small kitchen. This is to replace a large and exceedingly ugly concrete structure now serving. The reservoirs are to be built of stone with interior reinforced concrete waterproof lining walls. The bridge is of light wood construction resting on two 10" x 16" strutted wood timbers. The concession stand space is [to be] of stone and wood construction. [87]

In describing the Pump House/Tool Room (Priority #18), the application noted that the building was meant to replace an older dilapidated pump house that had been built of cast concrete:

> The new building is of stone construction with a wood shingle roof. One side of the building abuts on [sic] the proposed flagstone terrace and a chimney on that side of the pump house gives a fine chance for a cooking group in connection with the use of the terrace. A forge is to be built in the building, and a place is to be made for the possible installation of a steam heat boiler to heat any of the buildings in this group, in the future.[88]

Many of the priorities in the CCC form were for landscape improvement projects, such as footbridges, trails, a flagstone parking area, and a flagstone terrace. Listed as Priority 16, the stone terrace was described as "a fine promenade connecting with the shelter house, toilets, bridge and park areas," that would be of "flagstone construction with grass joints."[89]

The application included a statement about the proposed stonework for Eagle Point Park that also seems likely to have been written by Caldwell. This one-page summary states:

> Here in Dubuque, golden slabs of limestone lie underfoot everywhere; the stone is more plentiful than earth. It is proposed to use a great deal of this cheap and eloquent material. It is proposed to lay up the stone in a simple, imaginative, natural way, suitable to the capabilities of young and previously untrained workers.[90]

---

indicate whether they recommend or do no recommend the project, suggesting that the application did not progress through the National Park Service.

[87] Glenn Brown, Form A-4, N.P.S., Priority 3, February 9, 1935.

[88] Glenn Brown, Form A-4, N.P.S., Priority 18, February 9, 1935.

[89] Glenn Brown, Form A-4, N.P.S., Priority 16, February 9, 1935.

[90] Glenn Brown, Form A-4, NPS, "Note on the Stone Work," February 9, 1935.

As Caldwell often expressed in interviews, presentations, and other written documents, this essay also emphasizes the symbolic importance "of the stone itself. The document notes that "taken chaste and uncut from the quarry," the stone would be used in "conventionalized forms suggested and inspired by the out-cropping ledge in the landscape."[91]

Construction Continues and WPA Approves Project 1935

In March of 1935, the Park Board opened the Stone Shelter for public use, even though it did not yet have plumbing or heating, and the exterior stone terrace had not yet been laid.[92] The *Dubuque Telegraph Herald* reported that Red Wing Girl Scout Troop was the first group to utilize the building. The article has photographs showing Girl Scouts sitting on the custom-designed and built wooden benches at what was described as "the rather modernly designed table" at the center of the community room (Figure 13through Figure 15).[93] Other groups also soon began to hold events in the Stone Shelter.

During the spring and summer of 1935, Caldwell was often the featured speaker for luncheons organized by Dubuque's Art Association, garden clubs, and women's organizations. Some of these events took place in Eagle Point Park, and Caldwell provided tours of the work that had been completed so far. By late October, the foundations had been laid for the Reservoir/Bridge/Concession Stand Building and Pump House/Tool Room. By this time, stone walls for the Bridge Complex's two reservoirs were under construction.

Figure 13. Photograph from the *Dubuque Telegraph Herald*, dated March 24, 1935, showing the Red Wing Girl Scout Troop, the first group to use the community room in the Stone shelter. The image shows the fireplace on the balcony level.

Figure 14. Photograph from the *Dubuque Telegraph Herald,* dated March 24, 1935, showing the Red Wing Girl Scout Troop, the first group to use the community room in the Stone shelter. The image depicts the Girl Scouts at the table specially designed for that space. Note that the existing wood windowsill with built-in bench is not present in the photo. Also note that the vertical elements of the table do not appear to be functional.

[91] Ibid.

[92] "Girls First to Visit Shelter House at Park: Finishing Touches Being Put on Structure; Built with FERA Funds," *Dubuque Telegraph Herald and Times Journal,* March 24, 1935, 13.

[93] "Girls First to Visit Shelter House at Park: Finishing Touches Being Put on Structure; Built with FERA Funds," *Dubuque Telegraph Herald and Times Journal,* March 24, 1935, 13.

Figure 15. Photograph from the *Dubuque Telegraph Herald*, dated March 24, 1935, showing the Red Wing Girl Scout Troop, the first group to use the community room in the Stone shelter. The image shows the group gathered near the great fireplace in the community room.

The CCC camp proposal apparently did not move forward.[94] However, an announcement was soon made about an alternative proposal for federal funds to support the completion of Eagle Point Park. In 1935, President Roosevelt's administration replaced the CWA with a more ambitious New Deal Program called the Works Progress Administration (WPA). On November 10, 1935, the *Dubuque Telegraph Herald* reported that an ". . . allocation of approximately $200,000 has been approved by district, state, and national WPA offices for the completion of . . . [the] . . . entire city in a garden plan, developed and planned in detail by Alfred Caldwell, superintendent of city parks."[95] The article stated that a force of 200 men would begin working in the park within the week, and that the entire program was expected to take one year to complete. It also noted that provisions were being made to allow construction to continue through the winter months (Figure 16 through Figure 18).

[94] As noted above, Form A-4, N.P.S., February 9, 1935, was not signed by federal officials and therefore may not have progressed through the National Park Service.

[95] "Park Project to Employ 200 Men: $200,000 Will Be Spent at Eagle Point," *Dubuque Telegraph Herald and Times Journal*, November 10, 1935, 15.

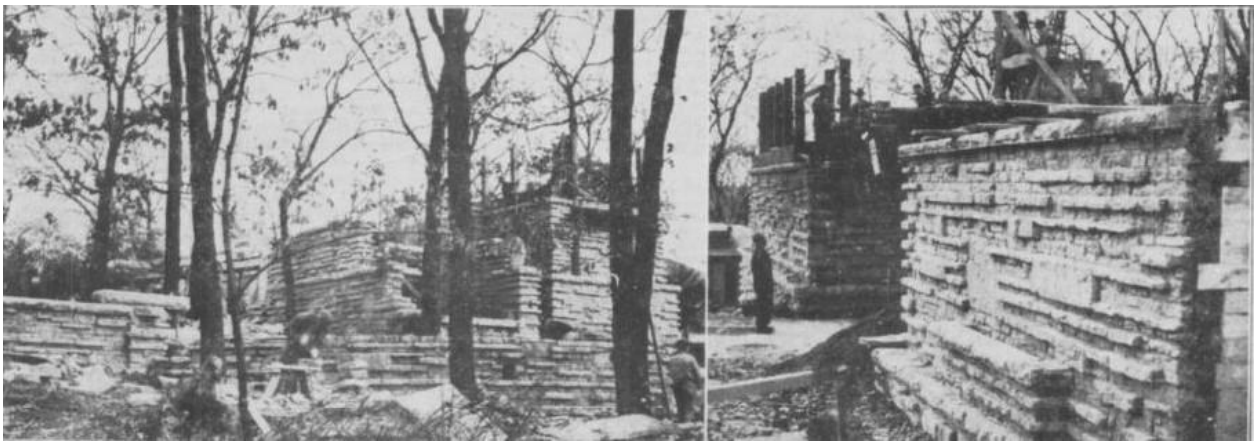


Figure 16. On November 10, 1935, the *Dubuque Telegraph Herald* published an article entitled "Progress of Work in Eagle Point Park Shown," The article was illustrated with the two photographs above as well as a third photo of the pool and ledge garden. The photos shown here were captioned, "Photographs above show two views of the twin reservoirs being constructed in Eagle Point Park as part of the "city in a garden plan" developed for the park by Alfred Caldwell superintendent of parks."

Figure 17. The reflecting pool, also known as the fish pond, was an important feature of the ledge garden, ca. 1935. (Source Dubuque Park Division)

Figure 18. By the fall of 1934, some of Caldwell's landscape improvements had also been completed. This photograph showing members of the Dubuque Women's club gathered at one of the Eagle Point Park council rings was published in the Dubuque Telegraph Herald on November 11, 1934.

Caldwell's Dismissal

The Dubuque Park Board dismissed Caldwell from his position as superintendent in mid-January of 1936. Many years later, when reflecting on his life, Caldwell said that throughout his career he was often misunderstood and disliked, and he claimed to have been "fired from every job he ever had."[96]

It is clear that many of Caldwell's associates in Dubuque did not like him. Caldwell had very high standards for his colleagues and subordinates, and his intense drive and passionate nature were not always

[96] Domer, ed., *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* 17.

appreciated by those who worked with him. Decades after the park was completed, J. J. "Joe" Hail, who had long served as Dubuque's Water Superintendent, recalled an incident when Caldwell had tried to pick a fistfight with him over a disagreement regarding a water issue in the park. Hail said that on another occasion, "Caldwell convinced reluctant WPA crews to work in the rain by rolling himself in the mud."[97]

Despite his reputation as a difficult person, Caldwell's sudden dismissal by the Dubuque Park Board after the WPA approved the Eagle Point project has always been somewhat perplexing. On the day he was fired, the *Dubuque Telegraph Herald* reported that Caldwell was discharged due to his failure ". . . to speed up the development program at Eagle Point Park, made possible by WPA funds and labor."[98]

This was a somewhat simplified explanation. The recent discovery of archival documents in the attic of the Dubuque Park Division offices sheds new light on this issue. Newly found minutes of various Dubuque Park Board meetings of mid 1930s indicate that in the months since the Eagle Point Park project was turned over to the WPA, the board struggled with Caldwell's failure to cooperate with the government engineers who had been put in charge of the work.

On January 14, 1936, the board held a special meeting in Charles Landon's office. (Caldwell was not invited to this meeting.) According to the meeting minutes: "It was felt that ample time had been given Mr. Caldwell to co-operate with the Government engineers in order to speed up the work. The members of the Board felt they were assuming too great a responsibility in keeping Mr. Caldwell on the job as their superintendent and insisting that the Government carry on the project as he directed."[99]

At the conclusion of the meeting the Board asked Caldwell into the room and informed him of their decision. The Board then notified Charles F. Mosser that he had been appointed as Acting Superintendent.[100] Mosser had previously served as foreman under Caldwell, and the two seem to have worked well together. Mosser resigned from the position only three months later. The Board then appointed Wendelin Rettenberger to head the park system as General Foreman.[101] A Bavarian immigrant horticulturist, Wendelin Rettenberger (1899–1987) had begun working for the Dubuque Parks Department in 1924 and had served as one of Caldwell's three main assistants.[102] A month or two after Rettenberger's appointment as General Foreman, the Board changed his title to Superintendent. He remained in the position until 1952.

After Caldwell's dismissal, he returned to Chicago with his family and began working as a landscape architect for the newly consolidated Chicago Park District. He was extremely busy during this period producing designs and plans for important projects including Riis Park and Promontory Point (which are both listed in the National Register of Historic Places) and Lincoln Park's Foster to Montrose Extension and

---

[97] David Fyten, "40 Years Take Their Toll on Eagle Point Pavilions," *Dubuque Telegraph Herald,* September 15, 1974, 48.

[98] "Park Head Here Is Discharged," *Dubuque Telegraph Herald,* January 14, 1936, 2.

[99] "Minutes of Special Meeting of the Park Board," January 14, 1936, Dubuque Park Division files.

[100] Ibid.

[101] "Minutes of the Park Board," April 9,1936, Dubuque Park Division files.

[102] "Rettenberger, Wendelin," *Encyclopedia Dubuque*, https://www.encyclopediadubuque.org/index.php/RETTENBERGER,_Wendelin, accessed November 2024.

Lily Pool. (The entire park is listed in the National Register and the Lily Pool, now named the Alfred Caldwell Lily Pool, is also a National Historic Landmark). Caldwell must have felt somewhat embittered by the way he was treated in Dubuque, and he was fully occupied by his Chicago Park District position. But he remained passionate about the Eagle Point Park project, and thus Caldwell agreed to produce some plans for the Picnic Pavilion/Community Kitchen Shelter in Eagle Point Park in early 1936. (This fourth "City in a Garden" building was never built.)

Further Improvements and Enthusiasm for the Park After Caldwell's Departure

Construction progressed rapidly with the addition of WPA laborers. In the spring of 1936, the *Dubuque Telegraph Herald* stated that more than 120 men had been working on the park through the winter, despite an extremely cold period between mid-January and late February. Noting that substantial progress had been made on the completion of the park, the article provided laudatory descriptions of the T-shaped Bridge Complex including its distinctive stone tunnel and artistic fireplace.[103]

In June of 1936, Joe Dillon, a Dubuque artist, completed a series of "Indian Lore" mural panels that extend across the tops of the walls in the Stone Shelter's first story public room (Figure 19). The project was sponsored by the WPA. Although "the artist admitted before he started the work that he knew little about Indians, except in drawing types," the theme may have been inspired by Caldwell's plans for some of the landscape features of the park.[104] For example, Caldwell had referred to naturalistic paths and Indian trails, and council rings as "rings of stone" where "Indians of North America gathered in circular groups for council war or peace."[105] The Stone Shelter began to be called the Indian Room by late summer of 1938 on account of the murals.[106]

Born in Dubuque, Joseph P. Dillon (1905–1962) studied at the Columbia Academy in Dubuque and at Crane High School in Chicago. According to *Iowa Artists of the First Hundred Years,* he attended the . . . private Art School of M. F. French, Professor of Art at the University of Chicago, for two years, and one year traveling with the Reuben-Cherry carnival painting signs and side-show fronts."[107] Dillon's art career appears to have been short-lived. According to U.S. Census records, in 1940 and 1950, he worked as a painting contractor.

By the summer and fall of 1936, many Dubuque residents felt a strong sense of pride about the recent improvements to Eagle Point Park. In August, a carefully crafted model of the park's "City in a Garden" project was put on display at the Iowa State Fair in Des Moines. Works Progress Administration directors

[103] "Make Progress at Point Park," *Dubuque Telegraph Herald,* April 5, 1936, 15

[104] "Indian Lore is Murals Theme: Young Dubuque Artist Has Originality," *Dubuque Telegraph Herald,* June 7, 1936, 14.

[105] "Indian Council Rings of Stone for Dubuque Parks," *Dubuque Telegraph Herald and Times Journal,* August 26, 1934, 7.

[106] "First Peonies to be Planted: Civic Garden Clube to Set Plants this Week," *Dubuque Telegraph Herald,* September 18, 1938, 2.

[107] Zenobia B. Ness and Louise Orwig, *Iowa Artists of the First Hundred Years* (Des Moines, Iowa: Wallace Homestead Co., 1939) 63.

told park officials that this miniature reproduction of the Dubuque park improvements" was the "only exhibit of its kind at the state fair."[108]

Local excitement was extremely high on October 9, 1936, when President Franklin Delano Roosevelt and First Lady Eleanor Roosevelt visited Dubuque to view the WPA projects in the Eagle Point Park district. Thousands of people gathered to greet President Roosevelt and to hear him speak: "You have a very fine park here," he said, "and I wish that every city in the country could have one of equal beauty."[109] FDR then went on make a pronouncement that has since become quite famous in Dubuque. He said, "We are glad to have had some part in improving your park, through WPA, and if you ask me, I think it was a very successful boondoggle."[110]

Figure 19. These photographs of Joe Dillon and close-up views of his mural appeared in the Dubuque Telegraph Herald on June 7, 1936.

Completion of WPA Work

When Eagle Point Park formally opened for the season on May 30, 1937, the *Dubuque Telegraph Herald* announced that visitors would "find the 'nature aiding' program carried out in the park nearly completed."[111] Despite the article's effusive descriptions of the Caldwell-designed improvements, much of the work had, in fact, not yet been finalized (Figure 20). By this time, the buildings still did not have plumbing. The Park Board had hoped that the City of Dubuque would build a sanitary sewer system at Eagle Point Park's entrance, but due to a shortage of funding, the project had not materialized. Thus, the Park Board made plans for a sewage disposal system in the park and had its men begin to construct a

[108] "Eagle Point Project Shown at State Fair," *Dubuque Telegraph Herald,* August 30, 1936, 4.

[109] "Dubuque Greets FDR: President and Party, Including Nation's 'First Lady,' Pause to Pay Tribute to Sen. Murphy, Views WPA Projects in Eagle Point District," *Dubuque Telegraph Herald,* October 9, 1936, 1.

[110] "Dubuque Greets FDR: President and Party, Including Nation's 'First Lady,' Pause to Pay Tribute to Sen. Murphy, Views WPA Projects in Eagle Point District," *Dubuque Telegraph Herald,* October 9, 1936, 1.

[111] "Eagle Point Park Formally Opens," *Dubuque Telegraph Herald,* May 30, 1937, 12.

cesspool and septic tank on site.[112] Shortly thereafter, an agreement was made that the park would be annexed by the City and that the WPA would construct a water tower within the park's boundaries.[113]

With the changes in plans for the water system, the Bridge Complex would no longer need water reservoirs, and the Pump House/Tool Room would not have to house a pump. One of the Pump House/Tool Room's two rooms was converted into a park shelter (Figure 21and Figure 22).[114] The other room was to be used as a workroom and tool storage room and would later also be converted for public use as well (Figure 23). (The Pump House/Tool Room would become known as the Veranda Rooms by the mid- to late- 1940s.)[115]

Superintendent Rettenberger was very upset about the slow progress on completing construction of the park, and he believed that the inefficiencies and problems were being caused by the WPA. In late 1937, he was especially frustrated when he learned that the government planned to transfer the majority of the men working on Eagle Point to the Lock and Dam 22 Project, which was also an initiative of the WPA.

Rettenberger addressed his concerns by writing a lengthy letter pleading for more resources.[116] He noted that even though the "Dubuque Park Board had doubled its sponsor's Contribution Pledge, the bureaucracy of the WPA failed to make the completion of Eagle Point Park a high priority."[117] Superintendent Rettenberger pointed that many of the project improvements were only half completed. One example that he cited was the Pump House/Tool Room, which was meant to be used by laborers to continue working during the winter. Though it was already December, this structure did not yet have its stone facing or its chimney which would be essential for a stove and blacksmith forge.[118]

Despite having more limited resources, Rettenberger and his smaller WPA crew finally completed the "City in a Garden" improvements in 1938. In mid-May, as park staff worked diligently to complete final work before opening Eagle Point Park for the season, the *Dubuque Telegraph Herald* described updates that had been made to allow greater numbers of people to use the park shelters. In addition to converting the entire Pump House/Tool Room into a park shelter, the article noted that an innovative approach had been taken to allow large groups of people eat in the park restaurant spaces at the same time." This was accomplished through the creation of "combination bench-tables" that had been designed and built specifically for the promenade bridge dining rooms and the open-air flagstone terraces of the restaurant (Figure 24 and Figure 25).[119] This report also noted that the city's water lines and sewer mains were being extended into the park.

---

[112] Letter from Superintendent Rettenberger to Park Board, December 10, 1937, Dubuque Park Division files

[113] Schlarman, "Eagle Point Park Historic District," National Register of Historic Places Registration Form, Section 7, 19.

[114] "Eagle Point Park Formally Opens: WPA Buildings Art Completed," *Dubuque Telegraph Herald,* May 30, 1937, 12.

[115] "Miss Helen Wise Complimented at Picnic Shower," *Dubuque Telegraph Herald,* August 10, 1947, 24.

[116] Schlarman, "Eagle Point Park Historic District," National Register of Historic Places Registration Form, Section 8, 75.

[117] Letter from Superintendent Rettenberger to Park Board, December 10, 1937, Dubuque Park Division files.

[118] Letter from Superintendent Rettenberger to Park Board, December 10, 1937.

[119] Point Park Opens Next Sunday," *Dubuque Telegraph Herald,* May 15, 1938, 22.

Major dedication ceremonies were planned for all Eagle Point Park WPA projects as part of the Old Settler's Day five-day festival on August 20, 1938. Although rain showers dampened the planned picnic and dedication program, tens of thousands of people gathered, and when the weather cleared up that evening, they enjoyed an "Under Five Flags" pageant.[120]

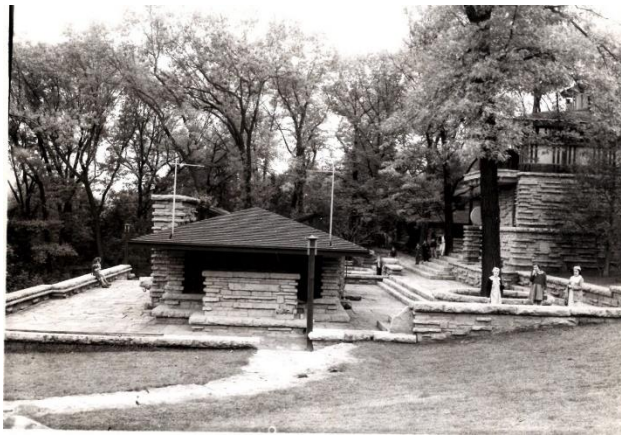


Figure 20. This photograph appeared in *Dubuque Telegraph Herald* on May 30, 1937, in an article entitled "Eagle Point Park Formally Opens: WPA Buildings Are Completed." The caption notes that the "new buildings in Eagle Point Park are almost entirely surrounded by flagstone courts." The photo indicates that the circular stonework element originally edged a large mature tree. A lamp post can be seen on the edge of the stone terrace and two metal poles are shown rising from the edges of the hipped roof. Note that the roof had no roof caps in this photo.

Figure 21. Early view of the Bridge Complex, circa 1937. (Source: Center for Dubuque History, TH563) This photograph shows a completed lamp post, and birch branch railings edging the road.

[120] "Huge Crowds See Festival Climax Here," *Dubuque Telegraph Herald,* August 22, 1938, 1-2.

Figure 22. Early detailed view of Bridge Complex, circa 1938. (Source: Center for Dubuque History, HMR367) This photograph shows the building before the road was lowered in the 1980s. This view includes a young paper birch tree in the foreground, and birch branch railings that edged the road.

Figure 23. View of Indian Room (previously called Stone Shelter), circa 1938. (Source: Dubuque Park Division files) The roof does not appear to have had ridge caps. This photo may have been taken when the curbing and steps were being laid. Some type of post can be seen near the building, and a portion of the road is edged by birch tree railings.

Figure 24. View of the Bridge Complex from the east, circa 1938. (Source: Dubuque Park Division files) This photo shows the original configuration of the building prior to the north end being fully enclosed. It also shows the original stone terrace around the structure, which was later repaved in concrete.

Figure 25. Interior view of Indian room, circa 1955. (Source: Dubuque Park Division files) This photograph shows that the low bench is still present near the window, but a picnic table has replaced the original table.

Development and Modifications to the Pavilions (1938-1974)

From the beginning, the Eagle Point Park Pavilions were well-loved and well-used. In March of 1940, the *Dubuque Telegraph Herald* reported that a total of 15,979 persons had used Eagle Point shelter houses, fireplaces and other facilities through the fiscal year that ended on March 11, 1940.[121] This was more than twice as many people as had made reservations the previous year and approximately ten times the number as in the 1937–1938 season.

Demand for park shelters and pavilions continued to grow. To accommodate the high level of requests, a small WPA work building called the Terrace Room was converted into a picnic shelter and additional pavilions were constructed. Eagle Point Park, and especially the three Caldwell-designed structures, have remained extremely popular over the years.

Additional buildings were constructed and various updates and improvements were made to the park between the late 1930s and mid-1970s. Documentation of repairs to the three "City in a Garden" structures is limited. However, based on review of archival photographs and existing physical evidence, numerous repairs and alterations were performed. By the late 1940s, the roofs of all three buildings had been replaced and included rectangular-shaped sheet metal roof hip ridges (Figure 26). Between the 1940s and 1975, the wood post lanterns that populated the site were removed, decorative wood terrace railings were replaced with surface-mounted wrought iron railings, and metal grilles were installed on balconies at the west pavilion of the Bridge Complex and at the Indian Room (Figure 27 and Figure 28). Within the same period, electrical systems were replaced at the Indian Room and Veranda Rooms, resulting in the removal of two roof-mounted electrical posts at the south end of the Veranda Rooms and replacement of interior light fixtures (Figure 29). Circa 1965, the covered patio at the far north end of the east pavilion of the Bridge Complex was enclosed with wood-framed stucco-clad walls. In 1973, work was performed to replace the wood shingle roofs at the Veranda Rooms and Bridge Complex.[122]

In 1974, the *Dubuque Telegraph Herald* ran a story in honor of the fortieth anniversary of the park. Entitled "40 Years Take their Toll on Eagle Point Pavilions," the article stated, "One of Dubuque's finest architectural landmarks, the Eagle Point Park shelter area," is showing signs of deterioration" (Figure 30). .[123] It outlined specific problems including deteriorated, broken, and buckled stone steps and slabs along the terrace, promenade, and walkway; original light fixtures that had been smashed; and one fireplace that had been bricked up. The article also noted that a year earlier, former assistant city planner Lawrence Sommer had placed the shelters and surrounding area on a list of potential local landmarks that should be preserved and protected and also recommended that the buildings be nominated to the National Register of Historic Places.[124]

[121] "Record is Set for Local Park," *Dubuque Telegraph Herald,* December 3, 1940, 6.

[122] "Eagle Point Park Building Construction Costs," Dubuque Park Board, circa 1970.

[123] David Fyten, "40 Years Take Their Toll on Eagle Point Pavilions," *Dubuque Telegraph Herald,* September 15, 1974, 48.

[124] Fyten, "40 Years Take Their Toll on Eagle Point Pavilions," *Dubuque Telegraph Herald,* September 15, 1974, 48.

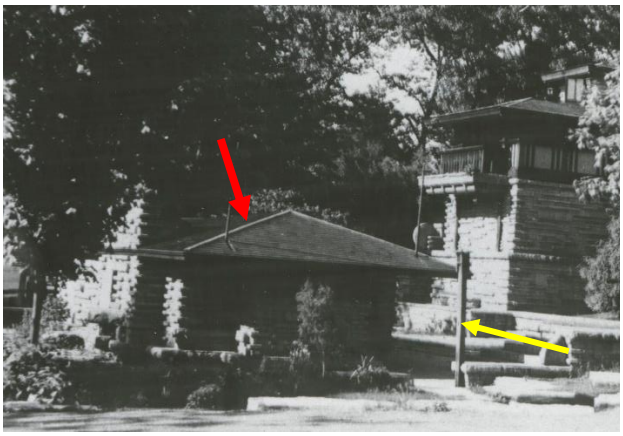


Figure 26. View of the south elevation of the Veranda Rooms, circa late 1940s. (Source: Center for Dubuque History at Loras College) The image shows the Veranda Rooms roof with ridge caps at the hip ridges (red arrow). Similar ridge caps are visible at the Bridge Complex, beyond. Note that the historic lamp posts remain (yellow arrow).

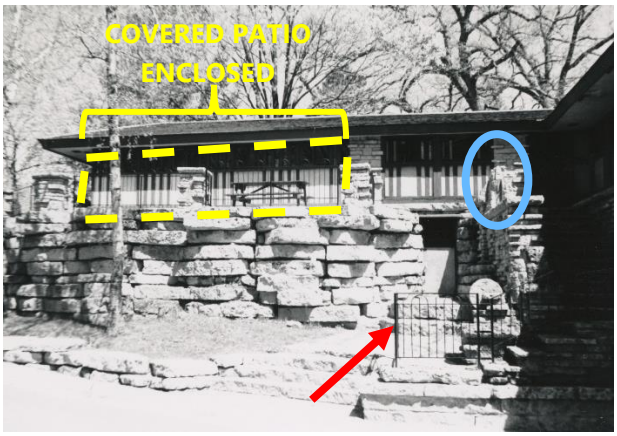


Figure 27. Bridge Complex, circa 1975. (Source: Center for Dubuque History, HMR398) This photograph shows the north wing after it had been fully enclosed (dashed rectangle). It also shows metal railings that replaced original wood railings (red arrows) and the location where a historic lamp post had been removed (blue oval).

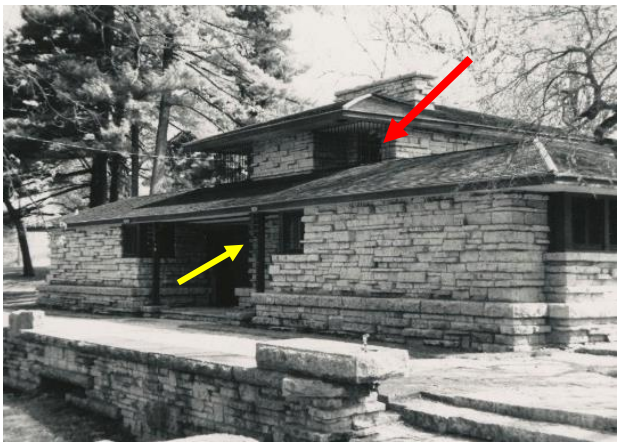


Figure 28. Indian Room, circa 1975. (Source: Center for Dubuque History, HMR 371) Metal railings had been installed as a safety measure at the balconies (red arrow). Note that original light fixtures remained at the wood posts leading to the restrooms (yellow arrow).

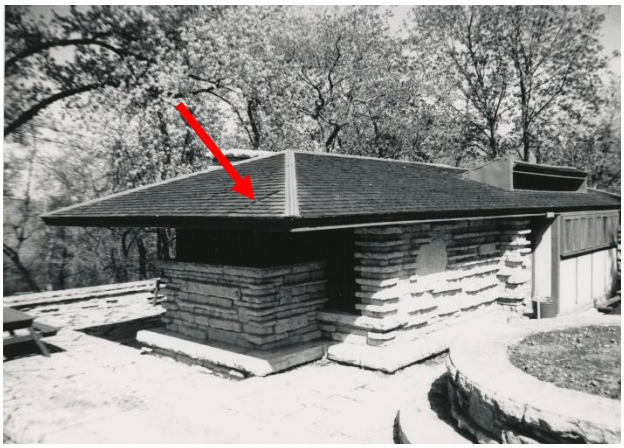


Figure 29. South elevation of the Veranda Rooms, circa 1973 (Source: Center for Dubuque History) The electrical posts that receive the main utility line have been removed. Repairs are visible in the shingle roofing where the posts were located (arrow)

Although the City of Dubuque did not begin the process of applying for National Register designation at that time, the Caldwell-designed features soon began to receive national attention. In 1977, architectural historians Richard Guy Wilson and Sidney K. Robinson included the park shelters in their book, *The Prairie*

School in Iowa.[125] In the same year, Wilson also published "'An Artist and Poet,' Alfred Caldwell Illuminates Nature's Ways," in *Landscape Architecture,* a widely distributed magazine for members of the landscape architecture profession in North America.[126] Emphasizing the relationship of the shelters to the site itself and the project's overall design, this article explains, "Well back from the bluff's edge, Caldwell located the park shelters, asymmetrically placed, woven into the landscape."[127]

Over the years, numerous other articles and books brought national and even international attention to the significance of Caldwell's work at Eagle Point Park. These include *Architecture and Nature: The Work of Alfred Caldwell,* by Werner Blaser; *Modern Architecture in America: Visions and Revisions*, by Richard Guy Wilson and Sidney K. Robinson; and *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* edited by Dennis Domer.

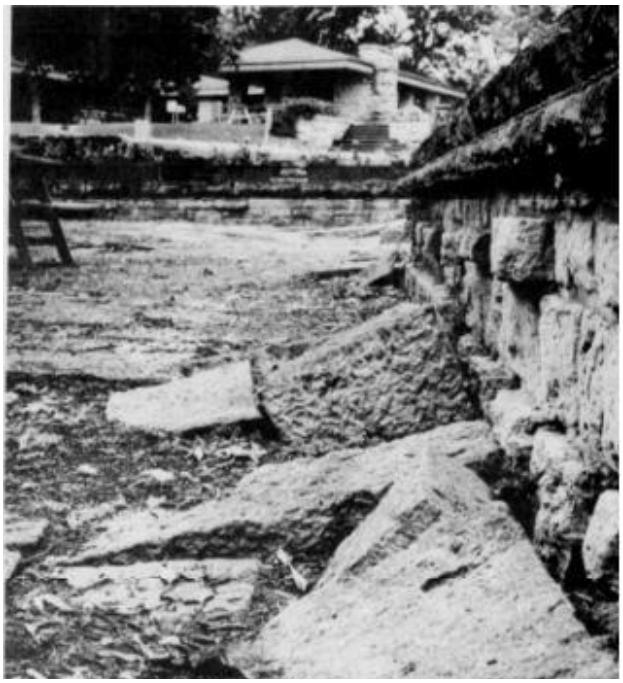


Figure 30. Photograph from the *Dubuque Telegraph Herald*, dated September 15, 1974, depicting distress conditions at the Veranda Rooms terrace.

[125] Richard Guy Wilson and Sidney K. Robinson, *The Prairie School in Iowa* (Ames, IA: The Iowa State University Press) 1977, 29, 64-65.

[126] *Landscape Architecture Magazine*, https://www.jstor.org/journal/landarch, accessed November 2024.

[127] Wilson, "Alfred Caldwell Illuminates Nature's Way," 410.

Attention to the Park in the Late Twentieth Century

The City of Dubuque and the Dubuque Park Board had always taken great pride in Eagle Point Park's Caldwell-designed structures. There was growing concern in the 1970s as instances of vandalism were increasing. During the 1970s and 1980s, the City began addressing the need to improve and preserve the aging structures. Initial efforts included a new policy of charging for the use of the shelters and replacement of the cedar shingle roofs of the Veranda Rooms and Bridge Complex.

As awareness of the significance of the structures and concerns about deteriorating conditions continued to grow, the City of Dubuque undertook a project to repair and replace limestone in various locations of the complex. In 1980, work was performed to addressed some interior elements such as rebuilding the inside of fireplaces in the Indian Room and east room of the Bridge Complex, as well as numerous exterior elements including replacement of stone coping units at piers and parapet walls, resetting and replacement of deteriorated steps, and building portions of a retaining wall near the tunnel.[128]

To help "offset maintenance fees, late-night rowdiness, and vandalism" the Dubuque City Council decided to adopt a park admission fee in 1982.[129] The fee of one dollar per car and five dollars per bus was instituted the following May. At that time, the Shiras Avenue entrance, which had long served as the main entryway into Eagle Point Drive, was closed. Although this south road had often been thought of as "a beautiful gateway to the park," it had proved problematic because the Bridge Complex which spans over the road was adequate for use by buses, and the building had been hit by buses prior to road closing.[130] To address this issue, the City of Dubuque commissioned a study in 1985 to consider various construction options.

The project that was selected lowered the roadway by just over 2-1/2 feet.[131] Two other proposals called for raising the architecturally unique complex. This approach was deemed unfeasible by the City Council. Additionally, the two alternatives that called for raising the building complex to a higher grade would also have been more expensive than the road lowering project that was undertaken. After completion of the road lowering project, the south entrance was re-opened, and buses and other large vehicles were permitted to use the roadway (Figure 31).

In 1991, Alfred Caldwell returned for a visit to Eagle Point Park for the first time in many decades. He was delighted to see how intact many of the elements of his plan had remained. "I've never seen anything as well-preserved as what I've put in this park for you," Caldwell said, clarifying, "I know it sounds like I am flattering myself, but I'm flattering the people who did it."[132]

---

[128] City of Dubuque, List of areas of flagstone, Bid documents, July 16, 1980, Dubuque Park Division files.

[129] Stacey Becker, "Investing in Recreation & Leisure in Dubuque," *Dubuque Telegraph Herald*, July 5, 2015, https://www.telegraphherald.com/news/tri-state/article_50c1a8fb-1d49-5ac4-bf89-c900911f292d.html, accessed November 2024.

[130] Steve Kraske, "Eagle Point South Entrance May Reopen," *Dubuque Telegraph Herald*, June 12, 1985, 3.

[131] "Design and Engineering Investigation and Study," May 28, 1985, Dubuque Park Division files.

[132] Matthew Gallo, "He Knows He's Good," *Dubuque Telegraph Herald*, July 23, 1991.

Figure 31. Bridge Complex with Road, circa 1985. (Source: Center for Dubuque History, HMR382) This image shows the Bridge Complex after the road had been lowered. The paper birch trees were mature by this time.

Renewed Attention to Eagle Point Park in the Twenty-First Century

In recent years, awareness of the significance of Caldwell's work at Eagle Point Park has continued to grow. In 2004, the Iowa Chapter of the American Institutes of Architects placed the park's structures on a selective list of the state's most influential structures of the previous century.[133] That same year, plans were developed for the renovation of the restrooms at the Indian Room. The plans called for replacement of the existing plumbing and electrical systems within the restroom wing and localized replacement of interior finishes.[134]

In 2005, photos and information about the award-winning Caldwell-designed buildings were included in an exhibit at the Dubuque Museum of Art. Also in 2005, Steven Ulstad, a Dubuque architect, gave a presentation about Alfred Caldwell and his contributions to Eagle Point Park. The program was sponsored by the Dubuque Chamber of Commerce and moderated by a representative of the Dubuque County Historical Society.

Ulstad recognized that the shelter buildings needed to be preserved and in 2009, he developed rehabilitation plans for the Bridge Complex. The Dubuque City Council believed that this project could provide an excellent hands-on opportunity for students of carpentry. The Council voted unanimously to work with the Dubuque Building Trades program on the project.[135] The work was collaboratively undertaken by the City of Dubuque, Dubuque Community School District, and the Four Mounds Foundation. The project uncovered and reconstructed the Bridge Complex's original concession stand

[133] Emily Szeszycki, "Local Bridge, Park Shelters Honored for Architecture," *Dubuque Telegraph Herald*, October 16, 2004, 3A.

[134] *Indian Room Toilet Facility Renovation*, December 20, 2004. Anderson Design and Consulting, Inc, sheets 1.0 and 2.0.

[135] "Eagle Point Park Renovation," *Dubuque Telegraph Herald,* August 18, 2009, 3A.

which is now called the 'North Annex'.[136] Details, such as original paint colors, were based on studies of the building undertaken by Ulstad. Documentation of the project was not available for review; however, based on physical evidence, work likely included repair to the adjacent north terrace, reconstruction of the decorative wood terrace railing at the north terrace, and repainting of the Bridge Complex. The exterior face of the wood post and framing members, which had previously been painted red, was repainted dark brown.

In 2011, the Bridge Complex rehabilitation project received a Historic Preservation Award from the Dubuque County Historical Society. As part of the same program, the restoration of the Indian Room murals also received an award. Initiated by Cindy Steinhauser, the Dubuque Assistant City Manager and granddaughter of the original muralist, Joseph Dillon, the mural restoration project had been undertaken five years earlier. Steinhauser had several artists in her family and elicited the help of her mother, two sisters, and a niece to restore the mural.[137] Herb Klinkhammer of Colonial Painting and Decorating was also involved. According to the *Dubuque Telegraph Herald*, the group "removed the dark stain and graffiti that covered" the 1936 mural and repainted its original elements.[138] It appears that as part of the restoration, the murals were protected with acrylic glazing that was mounted to the wood frame of the mural.

Over the last decade, Heritage Works, a nonprofit organization dedicated to preserving Dubuque's architectural and cultural heritage, has been fostering interest in and revitalization efforts at Eagle Point Park. Duane Hagerty (1966–2024) President and CEO of Heritage Works, was deeply devoted to revitalizing Eagle Point Park. In 2015, he and his organization co-sponsored a program on the history of the park with the Community Foundation of Greater Dubuque and the Dubuque Museum of Art. The featured speaker was John Vinci, an acclaimed Chicago architect who had studied under Alfred Caldwell at the Illinois Institute of Technology. Vinci was deeply moved when he visited the park prior to the program. He was especially impressed with the materials and construction of the buildings and the way in which Caldwell's design represents "a microcosm of a small city."[139]

The following year, Heritage Works helped organize a festival to celebrate Alfred Caldwell's work at Eagle Point Park. The event included docent-led tours of the park, a symposium with presentations by historians and landscape architects with expertise in Caldwell-designed parks, and a reception at the Dubuque Museum of Art in which Caldwell's original drawings were on display.

As the park and its pavilions continue to draw greater attention, the City and Park Department have conducted other rehabilitation projects. In recent years, the City undertook an ecological restoration effort to remove and replace invasive species, reduce mown turf areas, and reintroduce native species that may provide a more resilient landscape infrastructure. In addition, the Indian Room was reroofed in 2019 and the Bridge Complex was reroofed in 2022. The contractor for the reroofing projects was Gronen

[136] "Awards: Eagle Point Honored Twice," *Dubuque Telegraph Herald,* April 24, 2011, 12 A.

[137] Rob Kundert, "Restoring Mural Restores Memories," *Dubuque Telegraph Herald,* August 11, 2006, 2.

[138] "Awards: Eagle Point Honored Twice," *Dubuque Telegraph Herald,* April 24, 2011, 12 A.

[139] Megan Gloss, "A Crowning Achievement: Upcoming Presentation Details the Life of Alfred Caldwell and His Creation at Eagle Point Park," *Dubuque Telegraph Herald,* May 31, 2015, 8E.

Restoration, a Dubuque firm that specializes in preserving historic buildings. Park staff has continued to maintain the building by repairing and replicating original light fixtures and repairing the wood stairs at the Indian Room.

In recent years, Alfred Caldwell's design contributions have been attracting greater attention, and interest and appreciation for Eagle Point Park and its structures have continued to grow.

Chronology of Construction

Date	Event
1907	Charles Mulford Robinson visits Dubuque, recommends the creation of Eagle Point Park (EPP) and prepares *A Report of the Improvement of Dubuque*.
1908	A property of 100 acres is deeded to the City of Dubuque for the development of EPP.
1909	Charles M. Robinson and Charley N. Lowrie creates an original plan for EPP.
1909	Eagle Point Lime Works and City of Dubuque enter into an agreement transferring one-half acre of land to Eagle Point Lime Works in exchange for the construction of Rhomberg Avenue staircase.
1910	The Dubuque City Council adopted an ordinance formally establishing the Dubuque Park Board to oversee design and development of the City's parks.
June 17, 1910	Eagle Point Park (then 133 acres) is dedicated.
May 29, 1921	Shiras Memorial Shelter at EPP is completed and dedicated.
ca. 1924	City of Dubuque and Eagle Point Lime Works enter into agreement to exchange land for Proposed New Quarry in exchange for stone and other materials.
1933-1938	Zebulon Pike Lock and Dam #11 project is constructed on the Mississippi River with views from EPP.
January 24, 1934	Caldwell writes to the Dubuque Park Board expresses interest in the Park Superintendent position.
January 26, 1934	The Dubuque Park Board holds a special meeting to formally authorize the Civil Works Administration (CWA) project.
Early February, 1934	The Dubuque Park Board commissions architect C. I Krajewski to make a sketch and select a site for a proposed building in EPP.
February 11, 1934	Caldwell makes first visit to Dubuque and visits the site.
February 16, 1934	The Dubuque Park Board offers Caldwell the position of Park Superintendent, with a salary of $1800 per year.

February 20, 1934	Caldwell accepts the job offer.
February 22, 1934	Charles Landon writes to Caldwell and says that the Stone Shelter must be built quickly and asks if he can come back to Dubuque as soon as possible to look at a sketch made by a local architect and prepare for construction.
February 25, 1934	Caldwell makes a second visit to Dubuque. Caldwell prepares a foundation sketch (and possibly other drawings) and begins staking out the foundation for Stone Shelter.
February/March 1934	CWA Authorizes EPP development project.
March 8, 1934	Caldwell formally begins working as park superintendent (he and his family lived at 127 N. Grandview Avenue).
March 11, 1934	The *Dubuque Telegraph Herald* announces that the Dubuque Park Board has prepared a city-wide park development plan submitted in response to request by Harry Hopkins, CWA administrator, and that work will be carried out under the direction of Caldwell; "a landscape architect of unusual ability and reputation."
May-June 1934	Caldwell completes plans for Stone Shelter Details including benches, Picnic Pavilion and Community Kitchen.
August 1934	The exterior of the Stone Shelter (later known as the Indian Room) nears completion.
December 1934	The Stone Shelter fireplace is under construction.
January 13, 1935	The *Dubuque Telegraph Herald* publishes "Human Hands Aid Nature Development," a full-page article describing the building.
January 1935	A fire in the stone shelter caused damage. Repairs are made to the wood framing and roof shingles in early February 1936.
February 1935	The Dubuque Park Board applied to the National Park Service for a Civilian Conservation Corps (CCC) camp for workers to work on projects at Grandview and Eagle Point Park.
March 5, 1935	Caldwell completes the plan entitled, "City in a Garden" Concession Stand-Bridge Promenade & Lookout Tower."
June 3, 1935	Caldwell completes "Plot Layout- City in a Garden," with general floor plans of the buildings.

November 1935	The Works Progress Administration (WPA) approves $200,000 for the Eagle Point Park project.
January 1936	The Dubuque Park Board dismisses Caldwell. He returns to Chicago and begins working for the consolidated Chicago Park District.
April 13, 1936	Charles Mosser resigns as Acting Superintendent of Parks.
June 1936	Joseph Dillon, Dubuque WPA artist, finishes Stone Shelter murals.
August 1936	Model of EPP displayed at Iowa State Fair.
October 1936	Franklin Roosevelt and Eleanor Roosevelt visit Eagle Point Park; during this visit, the President looks over the model of the park and famously states, "I think it was a very successful boondoggle."
May 1937	The *Dubuque Telegraph Herald* announces that the park is open, WPA buildings are completed, and part of pumphouse has been converted into an auxiliary shelter house.
November 1937	The *Dubuque Telegraph Herald* reports that all grading and stonework around the buildings are completed and that Eagle Point Park has closed for the season.
May 1938	The *Dubuque Telegraph Herald* reports that combination bench tables (presumably a type of picnic table) have been constructed to accommodate large numbers of diners in the Bridge Complex including the restaurant terraces. The Toolhouse has been adapted for use as part of the restaurant dining area and also has been fitted with bench tables.
July 1938	The *Dubuque Telegraph Herald* reports that WPA officials stated that 60,000 tons of stone were used in the park improvements.
August 1938	WPA officials attend the "Old Settlers Day" event and dedicate WPA improvements to EPP.
October 1938	The Dubuque Park Board requests that the City Engineering Department conduct a survey of the quarry to determine if the Dubuque Stone Company went beyond the limits of rock purchase in the last contract; action is subsequently taken.
1939	The Log Cabin complex at Eagle Point Park is completed as part of a National Youth Administration project.

December 1940	The *Dubuque Telegraph Herald* reports that a record number of people, more than 15,000, used reserved facilities in EPP during the 1939–1940 fiscal year; this number was substantially higher than the approximately 6,500 visitors the previous year.
1950s	Architects Paul Rossiter and Vernon Hamm design an open-air pavilion and several other park buildings at Eagle Point Park.
February 1964	The Dubuque Parks and Recreation Commission agrees to lease the Eagle Point Park Quarry Property to Eagle Point Amusement Center.
1965	According to a circa 1970 document from the Dubuque Park Board, the restaurant annexes (presumably the present-day north annex and covered patio) are remodeled. Based on historic photographs, the remodeling may have included enclosure of the far north portion of the east pavilion at the Bridge Complex, previously used as an open-air service counter.[140]
May 1965	C. P. Pfohl Electric submits a proposal for coin-operated meters for several of the spaces, including the Indian Room, north and south rooms of the Veranda Rooms, and the bridge and west room of the Bridge Complex.
March 1973	City of Dubuque advertises a project to re-shingle the cedar roof of the Veranda Room and the Bridge Complex.
September 1974	The *Dubuque Telegraph Herald* publishes an article regarding the deteriorated condition of the buildings at Eagle Point Park.
June 1976	The Dubuque Parks and Recreation Commission adopts a new policy to charge for use of shelters and rooms in the park.
June 1979	Becker and Becker Stone submits a proposal for replacing/repairing the stone at various locations including the steps around the Veranda Rooms and at the west portion of the Indian Room.
July 1980	City of Dubuque releases a proposal for localized stone and masonry repairs to the Indian Room, Veranda Rooms, and Bridge Complex. The project is awarded to Anderson Design and Engineering.
1983	The Shiras entrance to the park is closed. The Dubuque City Council institutes a park entrance fee.

[140] "Eagle Point Park Building Construction Costs," Dubuque Park Board, circa 1970.

June 1985	After Promenade Bridge is frequently hit by buses and other vehicles, the Dubuque City Council lowers the level of the road under the bridge approximately 30 inches, based on a recommendation from a design engineering study on the bridge.
July 1991	Alfred Caldwell makes a return visit to Dubuque and marvels at the durability of the Eagle Point Park buildings, calling them "well preserved."
February 2005	The Dubuque City Council awards the contract for remodeling of the Indian Room restrooms. The rehabilitation project is designed by Anderson Design and Consulting in 2004. Work was performed in 2005.
July 2009	City of Dubuque prepares a Schedule of Proposed Improvements to Bridge Complex that includes repairs to the stone paving, stone at the fireplace, replacement of terrace railings, restoration of the north room at the east pavilion of the Bridge Complex, and lighting improvements. Most of the scheduled repairs appear to have been performed.
August 2009	Architect Steve Ulstad prepares a restoration plan for the north room at the east pavilion of the Bridge Complex, restoring the room to an open-air covered patio with service counter. The Dubuque City Council approves use of students from the Housing Education and Rehabilitation Training (HEART) on-site program to do portions of the work. The project is a collaboration of the Dubuque City Council, Dubuque Community School District, and Four Mounds Foundation.
April 2011	The Indian Room mural restoration by Herb Klinkhammer (Colonial Painting and Decorating) and artists Christine Sheldon-Canonigo and Suzan Sheldon (granddaughters of Joseph Dillon) receives a historic preservation award. The Bridge Complex restoration by Steve Ulstad also receives an award.
May 2015	Architect John Vinci visits Dubuque and gives a presentation on Eagle Point Park, sponsored by Heritage Works, the Dubuque Museum of Art, and the Community Foundation of Greater Dubuque.
July 2016	The Dubuque Museum of Art receives a $14,500 grant to conserve and exhibit drawings of EPP by Alfred Caldwell.
August 2018	The Dubuque City Council awards a contract for the replacement of the roof at the Indian Room to Gronen Restoration.
December 2021	The Dubuque City Council awards the Bridge Complex Roof Replacement Project to Gronen Restoration for $164,199.94.

PHYSICAL DESCRIPTION AND CONDITION ASSESSMENT

Site

The site is divided into two sections: an east half and a west half by the Southern Gate Road. The key elements of the site include stone-paved walks, stone parapet walls, and built stone features that create gathering spaces, highlight the landscape, and frame views and vistas (Figure 32). The stone features are constructed of limestone that was quarried nearby.

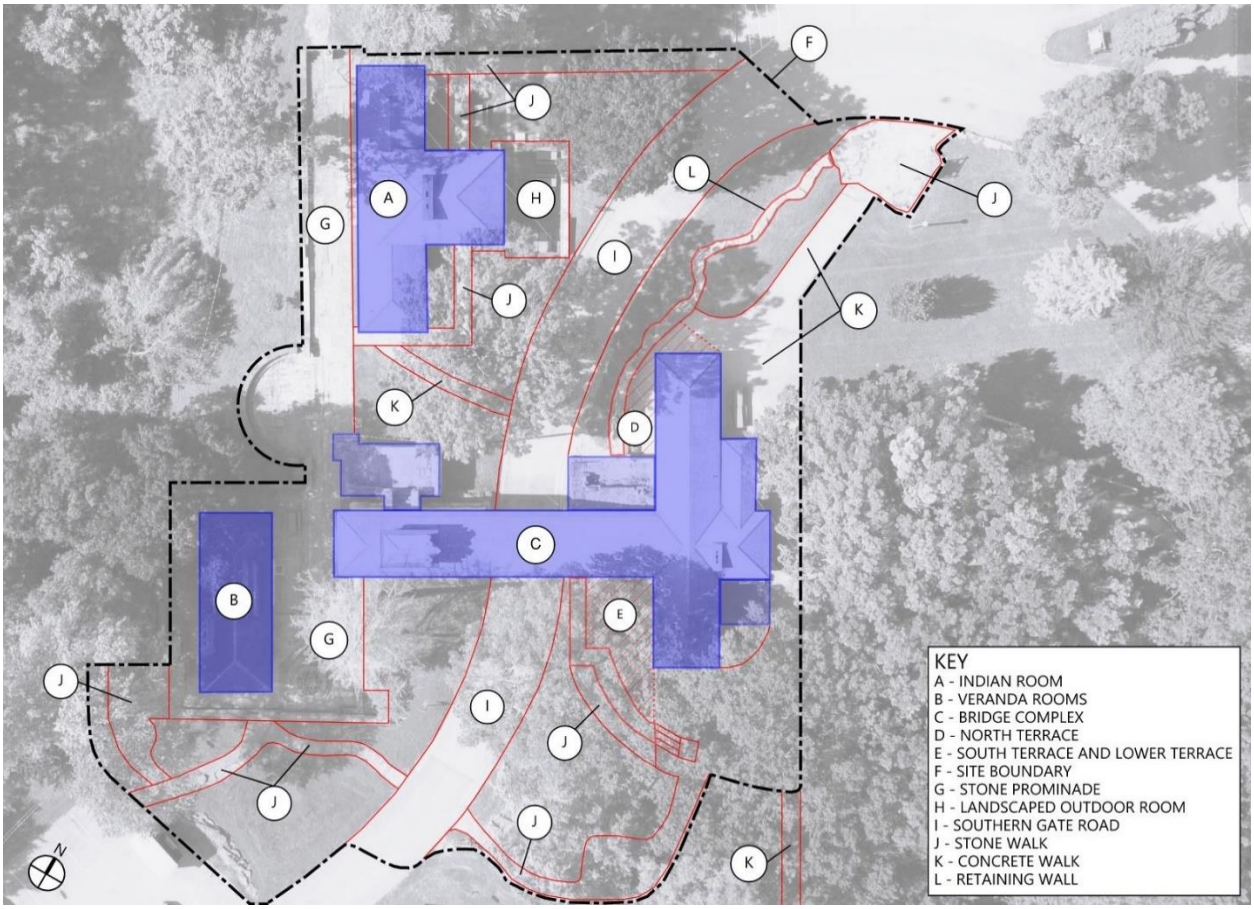


Figure 32. Annotated site plan of study area. (Source: WJE, 2024)

The west half of the site is organized around a stone promenade that extends north–south through the site and connects the three structures that Alfred Caldwell designed as part of his 1934 "City in a Garden" plan for Eagle Point Park. The stone promenade consists of a series of stone terraces, walkways, and steps, including a wide promenade walk that extends along the west elevation of the Indian Room, a stone-paved terrace upon which the Veranda Rooms is situated, and a series of stone steps and landings at the base of the west pavilion of the Bridge Complex (Figure 33 through Figure 35). In addition, the west half of the site includes a landscaped outdoor room that wraps around the east elevation of the Indian Room and is linked to the promenade by a series of stone-paved walks.

The main promenade is constructed of rough-hewn limestone blocks, typically rectangular in shape and varying in size from approximately 8 inches square to blocks as large as 36 inches square. The west side of the promenade is defined by a low-height coursed rock-faced ashlar stone parapet wall with stone coping. The stone units within the parapet wall vary in size and some project as much as 2 inches beyond the plane of the wall, evoking the appearance of the stone in a naturally occurring outcropping. In addition to the rock-faced finish, the sides of the coping unit have a perimeter band, measuring 3/4 inch wide, that has a tooled comb finish. The top of the coping units has a rough textured finish. Stones have been set with joints between them in which grass is growing; these joints survive in some areas today. The promenade includes wide stone steps that step up or down to adjacent terraces. The steps are defined by stone units measuring approximately 16 inches deep and 7 inches tall (Figure 36).

Figure 33. Indian Room, west end of Promenade. (Source: WJE, 2024. All photogrohs taken by WJE unles otherwise noted).

Figure 34. Veranda Rooms, east end of Promenade.

Figure 35. Pavement in Promenade.

Figure 36. The steps are defined by stone units measuring approximately 16 inches deep and 7 inches tall.

At the far south end of the promenade is a stepped stone terrace that creates a stone platform or plinth upon which the Veranda Rooms sits. The terrace steps down to the west of the promenade. It measures approximately 50 feet by 75 feet in plan and, like the promenade, has stone paving consisting of rough-hewn rectangular blocks. A stone parapet wall wraps around the north, west, and south elevations of the terrace (Figure 37). From the terrace, a stone stair extends down to grade at the west. At the base of the stairs is a stone pier, constructed with a vertical channel and measuring approximately 4 inches wide, which extends the full height of the pier and historically supported a wood-framed light post with a wood lantern fixture. The light fixture has since been removed but the channel remains (Figure 38). The wood lantern light fixtures were historically a common feature on the site, typically set into carved niches at the end of stone piers and partial-height walls. While none of the posts remain, there is evidence of at least nine wood lantern light fixtures across the site.


Figure 37. Pavement surrounding Veranda Rooms.


Figure 38. Channel cut into stone walls at Veranda Rooms.

To the east of the Veranda Room terrace is an upper terrace, approximately 24 inches above the height of the Veranda Room terrace. The upper terrace features a circular stone planter and stone benches integrated into the stone parapet wall (Figure 39 and Figure 40). The planter is filled with flowering kale, chrysanthemums, and other perennial and annual plants (Figure 41). As shown in archival photographs, the planter was built to preserve an existing mature tree that has since been removed (Figure 42). The south parapet wall of the upper terrace is constructed in short wall sections, each with its own stone coping, that step up following the sloped topography of the site. The stepped parapet features irregularly shaped stone accents that are set along the length of the wall (Figure 43). Historically, a wood lantern light was located at the east of an opening in the parapet wall and at the mown turf lawn adjacent to the parapet wall.

One of the key features of the promenade area is a semi-circular terrace with a low seat wall. The semicircular terrace is aligned with the west stair at the Bridge Complex (Figure 44 and Figure 45). The space, which is evocative of nearby council rings, provided a gathering area. Like the adjacent promenade, it has rough-hewn rectangular block paving. There is also a low-profile seating bench around the perimeter. Two large stones protrude from the parapet wall at either side of the terrace. The protruding stones have circular holes where bubblers or drinking fountains were once installed (Figure 46). The

plumbing has been completely removed from the southern stone while the one on the north still has some of the piping in place.

Figure 39. The upper terrace features a circular stone planter and stone benches integrated into the stone parapet wall.

Figure 40. Vertical stone at edge of stone bench.

Figure 41. Circular planter.

Figure 42. Photograph from the *Dubuque Telegraph Herald* on May 30, 1937 with tree in circular planter (red arrow). Note the wood lantern lights set along the parapet wall (blue arrow).

Figure 43. Detail of stone at end of the stepped parapet wall.

Figure 44. Circular wall and steps of amphitheater. Note irregular blocks of limestone pavement.

Figure 45. Stone at edge of amphitheater with hole for bubbler.

Figure 46. Bubbler pipe in stone next to amphitheater.

The west half of the site also features stone-paved sidewalks and steps that extend from the promenade to the adjacent road and surface lots. The walks and steps measure approximately 4 feet wide. The steps vary in tread depth but are typically 4 to 6 inches tall (Figure 47). Two stone steps extend from the south end of the Veranda Room terrace and one stone step extends to the east from the promenade, on the north side of the Indian Room (Figure 48). A non-original concrete walk extends from the promenade and to the south of the Indian Room.

Figure 47. The steps vary in the depth of the treads but are typically 4 to 6 inches tall.

Figure 48. Steps leading to Veranda Rooms.

In addition to the promenade with terraces, a landscaped outdoor room wraps the east elevation of the Indian Room. The space is defined by a series of low walls, piers, and retaining walls (Figure 49, Figure 50, and Figure 51). The space is accessed from the stone steps that extend along either side of the Indian Room. Like the parapet walls, the low walls and retaining wall are constructed of coursed rock-faced ashlar stone units. The copings units have a slightly rough texture on the upward-facing surface. The sides of the units are rock-faced with a perimeter band, measuring 3/4 inches wide, that has a tooled combed finish. Large stone units that form benches extend between the stone retaining walls and adjacent piers. As at the stair near the Veranda Room terrace, some of the piers have a vertical channel set within the side of the pier that likely housed a wood post and lantern light fixture. Some of the historic conduit remains (Figure 52).

Figure 49. Landscaped outdoor room as viewed from the northwest.

Figure 50. Landscaped outdoor room as viewed from the southwest.

Figure 51. Landscaped outdoor room as viewed from the south.

Figure 52. The recess for historic lighting features is present at stone pier.

The east half of the site is located across the Southern Gate Road and accessed from an asphalt-paved surface lot to the north. The site features the east pavilion of the Bridge Complex as well as a stone retaining wall, stone apron, and non-original concrete walks. The retaining wall has a serpentine plan that appears to emerge from the landscape like a stone outcropping. The retaining wall starts at the far north end of the site at a stone-paved apron accessed from the road and the adjacent surface lot (Figure 53). The stone apron measures approximately 20 feet square and is constructed of polygonal-shaped stone pavers with a rough stone texture. At the north end, the retaining wall measures approximately 2 feet tall. It extends southward, where it increases to a height of approximately 12 feet and is incorporated into the Bridge Complex structure, first as a retaining wall that supports the north terrace and then as a wall that defines the east side of the covered stone terrace.

The retaining wall is constructed of large, coursed stone units with a rock-faced finish. The serpentine plan of the wall is formed by multiple wall sections, each measuring approximately 10 to 20 feet long, that are curved in plan. The stone units between the curved wall sections are coursed together to create a continuous wall, giving it an irregular and serpentine plan. Typical stone units measure up to 16 inches tall, between 12 inches and 60 inches wide, and approximately 32 inches deep. The units are laid in a staggered pattern with some courses projecting or recessed from the adjacent stone, giving the wall the appearance of a rock outcropping with naturally occurring weathered stone. The stone units are dry laid and have open joints measuring several inches wide, and deep cavities and recesses between stone units (Figure 54).

Figure 53. View of the retaining wall (left) extending to the stone apron with non-original concrete walk.

Figure 54. Dry-laid stone retaining, as viewed from the north.

In addition to the retaining wall, the east half of the site includes a non-original concrete sidewalk that extends south from the stone apron and along the east elevation of the Bridge Complex. A non-original metal-framed sign is located to the east of the stone apron. The sign has a series of wood planks mounted to the framing that are etched and painted to indicate the direction to the Bridge Complex (Figure 55).

Ground-layer plantings are currently mostly turf lawn with occasional horticultural plantings such as plantain lilies (hosta) (Figure 56) and flowering annuals planted in pockets within the stonework and the circular bed near the Veranda Rooms. One small triangular bed of native prairie plantings is located south of the Indian Room, adjacent to the non-original concrete walkways (Figure 57). This small planting of native prairie grasses is much closer in appearance to many other Caldwell landscapes, where he typically planted species native to the area. His description of what he envisioned for the public garden portion of the "City in a Garden" would likely have pertained here: "a miracle of nature, as if in some unaccountable way just this space of beautiful earth had been left unspoiled." As with that garden space, Caldwell intended a diverse array of plantings including sugar maples, birches, native birches, wild roses, a variety of woodland and prairie grasses and wildflowers, and ferns and other native plants rooting in the crevices of the stonework.[141]

Non-original site features include benches, charcoal barbeque stands, water fountains (Figure 58 and Figure 59), and wood-framed picnic benches. Most of the non-original features are positioned along concrete walks and are set on concrete slabs.

[141]Caldwell's vision for plantings in the Garden area of the City in a Garden includes a variety of native plants to Iowa. Caldwell, "Atlantis and Return," 130–131.

Figure 55. A non-original metal-framed sign with etched and painted wood plank direction signage.


Figure 56. Plantain lily (hosta) planted at the base of a wall.


Figure 57. Native prairie plantings in triangular bed near Indian Room.


Figure 58. Non-original site features include benches and picnic tables.


Figure 59. Non-original site features include picnic benches and charcoal barbeque stands.

Condition Assessment

- *Large Gaps and Voids in Dry-Laid Construction.* Large voids were observed at the joints between stone units at the retaining wall that extends under the north terrace and south end of the east pavilion (Figure 60). The voids measured as much as 6 inches wide and to a depth of a few feet. Plants were growing within some of the voids (Figure 61 and Figure 62).
- *Displaced Units and Bulging at the Retaining Wall.* The portion of the retaining wall under the north terrace was observed to have displaced stone units and to be bulging. The bulging was most prevalent approximately 6 feet above grade (Figure 63). The stone units above the bulge appeared to be rotating and tipping backward.
- *Partially Collapsed Stone Parapet Wall.* One location along the west parapet has a stone coping unit that is intentionally oriented vertically rather than horizontal. The stone paving and parapet wall adjacent to this coping unit are displaced and partially collapsed (Figure 64 and Figure 65).
- *Displaced Stone Paving at Veranda Room Terrace.* The stone paving along the west side of the Veranda Room terrace is sunken and displaced. Piles of sand washout were observed at ports in the terrace wall adjacent to the displaced paving (Figure 66 and Figure 67).
- *Open Mortar Joints.* Many of the mortar joints between stone coping units and along stone terrace stair units are cracked, open, or missing (Figure 68). Where open joints are present, cracking was often observed at the adjacent stone units (Figure 69).
- *Localized Displacement.* A few stone units at the semicircular terrace seating areas are displaced or heaved (Figure 70). Typically, the distress is localized to one or two adjacent units per location. However, displacement was also present at pavers adjacent to partially collapsed parapet walls.
- *Biological Growth.* Moss and lichen were observed at most of the stone parapet walls (Figure 71). At a few locations, plants and weeds were observed at the joints between stone paving units (Figure 72). The joints were originally intended to support grasses; however, the grasses have been replaced by weeds, which have a deeper root system that may impact the performance of the paving system.
- *Accessibility.* The stone-paved promenade, walks, and terraces create an irregular and stepped surface, with many changes in level that does not meet current requirements for accessibility (Figure 73). The naturally sloping site and curb along the roads edge are also challenges to providing accessibility.

Figure 60. Large voids were observed at the joints between stone units at the retaining wall that extends under the north terrace and south end of the east pavilion.

Figure 61. The voids measured as much as 6 inches wide and to a depth of a few feet. Plants were growing within some of the voids.

Figure 62. The voids measured as much as 6 inches wide and to a depth of a few feet.

Figure 63. Displacement of stone units and bulging of the wall was most prevalent approximately 6 feet above grade.

Figure 64. The stone paving and parapet wall adjacent to the coping unit are displaced and partially collapsed.

Figure 65. The stone paving and parapet wall adjacent to the coping unit are displaced and partially collapsed.

Figure 66. Displaced stone paving at Veranda Rooms terrace.

Figure 67. Piles of sand washout were observed at ports in the terrace wall adjacent to the displaced paving.

Figure 68. Open mortar joints at stone stair treads.

Figure 69. Open mortar joints at circular planter at Veranda Rooms terrace.

Figure 70. A few stone units at the semicircular terrace seating areas are displaced or heaved.

Figure 71. Moss and lichen were observed at most of the stone parapet walls.

Figure 72. Moss and lichen were observed at most of the stone parapet walls.

Figure 73. Curb at the Southern Gate Road.

Indian Room

The Indian Room has a T-shaped plan consisting of a two-story community room, measuring approximately 25 feet by 35 feet, and a one-story restroom wing, measuring approximately 15 feet by 75 feet, which is perpendicular in plan to the main wing. The building is oriented on an east-west axis with the restroom wing located on the west. The building is constructed of stone and features exterior balconies with wood-framed walls on the second floor of the west elevation (Figure 74). A full height projecting rectangular window bay, measuring approximately 27-1/2 inches deep by 14-1/2 feet wide, extends from the east elevation of the two-story community room. Projecting bays, measuring approximately 10-1/2 feet wide by 12 inches deep, are centered on the north and south elevation of the restroom wing. A recessed vestibule is centered on the west elevation of the one-story restroom wing and includes a stone pier and access to the individual restroom enclosures (Figure 75). The roofs, which are wood-framed and have wide overhanging eaves, include a pyramidal roof over the community room and a hip roof over the restroom wing. As described above, the surrounding site includes stone partial-height walls, retaining walls, and other small-scale features that form a landscaped outdoor room to the east of the building as an exterior expansion of the interior spaces (Figure 76). The building is situated on the west side of the Southern Gate Road, to the north of the west pavilion of the Bridge Complex, and immediately east of the stone promenade.

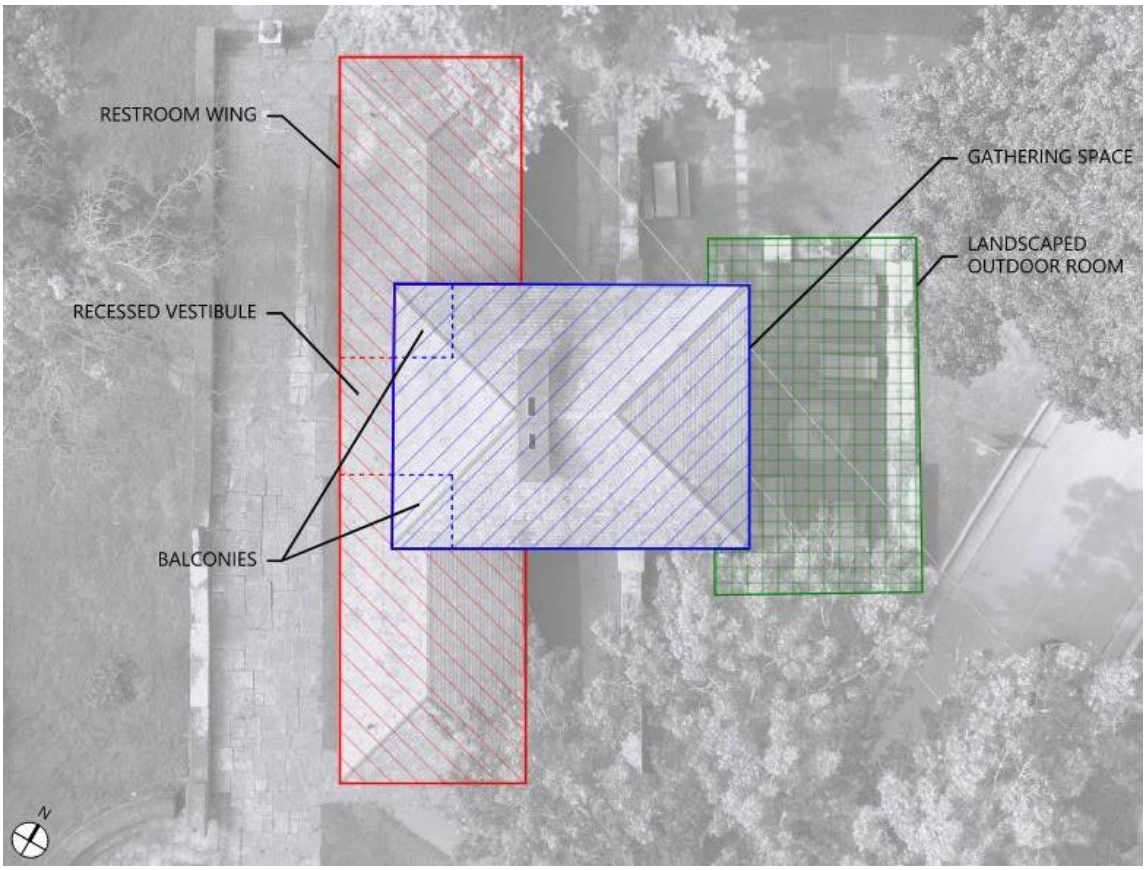


Figure 74. Diagram showing the configuration of spaces at the Indian Room (Source: WJE, 2024).

Figure 75. Recessed vestibule centered on the west elevation of the one-story restroom wing.

Figure 76. Landscaped outdoor room to the east of the building.

Structural Description

Foundation

The foundation of the building was not visible; however, based on drawings for the adjacent buildings constructed at approximately the same time and conditions observed on site, the foundation likely consists of a concrete footing, measuring approximately 36 inches to 48 inches deep and supporting the exterior stone walls and chimney. Portions of a concrete foundation are visible below the stone paving at the recessed vestibule.

Walls and Roof Structure

The walls of the building consist primarily of load-bearing mass masonry stone and are described in more detail under the *Walls* section of this report.

The roof appears to be wood framed and, based on observations from adjacent buildings constructed at the same time, likely consists of a wood ridge beam and rafters with wood plank sheathing. The roof framing was not visible at the time of the survey.

Exterior Description

Walls

The exterior walls of the Indian Room are constructed of local, beige-colored limestone and consist of rock-faced ashlar units set in a random coursing with some units projecting as much as 4 inches beyond the plane of the wall (Figure 77). The walls measure approximately 18 to 19 inches thick and are constructed mostly of two wythes of stone, although some units are full depth. Full depth units are located at headers, sills, and coursed units near the base of the wall. Stone units range in size from 6 inches to 44 inches in length by 2 inches to 10 inches in height. Several of the projecting stone units at the two-story wing of the Indian Room are square in shape (Figure 78). A water table wraps around the lower portion of the building, approximately 16 inches above grade near entrances (Figure 79). The water table and wall area below the water table extend approximately 13 inches beyond the plane of the wall above,

creating a shallow bench around the perimeter of the building. The water table units measure 8 inches tall and, in addition to the rock-faced finish, have a tooled perimeter band, measuring 3/4 inch wide, with a combed finish (Figure 80). The corners of the building are articulated by alternating courses where the stone units project beyond the adjacent course.

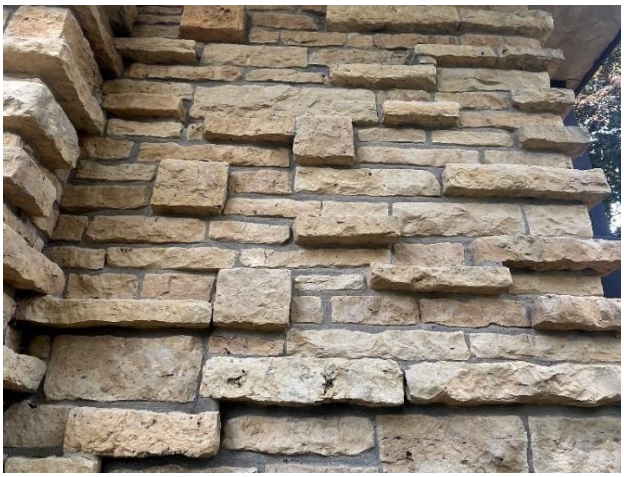


Figure 77. Random stone coursing and projecting stone units at exterior walls.


Figure 78. Square shaped projecting stone units at the two-story wing.


Figure 79. Stone watertable at base of building elevation.


Figure 80. Rock-faced finish stone watertable unit.

Windows

There are four types of wood-framed windows in the Indian Room, all of which have exterior wood-framed screens. The wood frames and sash are typically painted brown.

The large rectangular window bay at the east elevation of the building consists of an upper and lower wood frame, each divided into six sections by mullions: four on the east elevation and one on each of the

north and south elevations. The window system is situated on the top of a partial-height stone wall, set back approximately 3 inches from the edge of the stone coping (Figure 81).

The lower window frame measures approximately 6 feet tall and consists of a 2x8 wood sill with vertical mullions clad with wood and measuring 6 inches wide by 8 inches deep.[142] Corner mullions are clad with wood and measure 9-1/2 inches square. The head of the frame measures 6 inches wide and 8 inches deep. There is a wood-framed double casement window within the four window openings on the east elevation and a single casement sash on the north and south openings (Figure 82). Each sash measures 16-3/4 inches wide by 71 inches tall and is set back 6 inches from the exterior face of the window frame. The sash frames measure 1-3/4 inches deep and consist of head and side rails measuring 2-1/2 inches wide and a bottom rail measuring 3-1/2 inches tall. The sash is divided into two rows of six glass lights by wood muntins measuring 1 inch wide. Each glazing light measures approximately 5-1/2 inches wide by 10 inches tall. A wood trim piece with a curved profile is applied along the bottom rail of each sash, forming a drip edge measuring 1/2 inches wide. The interior of the sash is flush with the interior face of the mullions.

Typical hardware for each sash includes three five-knuckle hinges, a top and bottom sash lock on one of the sash in each window system, and a pull handle. The wood-framed screen is flush with the exterior face of the window frame. The screen has two layers of metal mesh screening and is divided into sections by wood mullions (Figure 83). Screen hardware consists of spring pins that extend into pre-drilled holes in the frame. The interior window stool consists of two 2x8 wood members, painted brown (Figure 84).

The upper window frame within the rectangular window bay measures 43 inches tall and, like the lower frame, consists of a 2x8 sill and wood mullions that divide the window into an upper and lower light. The 2x8 header of the wood frame is anchored into the stucco soffit (Figure 85).

Each opening in the upper window frame has a wood-framed fixed sash, measuring approximately 34 inches wide by 43 inches tall with glass glazing. The fixed sash is set back 1-1/2 inches from the exterior face of the frame. Similar to the lower windows, a wood-framed screen with two plies of metal mesh screening is positioned outboard of the sash (Figure 86).

[142] Terms such as 1x2, 1x8, 2x4, 2x6, and similar nomenclature used in reference to the size of wood members indicate the nominal dimension of the board when first cut, prior to being dried and planed. These terms are often used to denote milled boards rather than hand-hewn boards or timbers. The actual dimension of the board is smaller. When 1x or 2x are used to reference wood members, it indicates that the boards all have a common thickness. Other dimensions of the board were not visually apparent or range in size.


Figure 81. Rectangular bay window at the east elevation.


Figure 82. Interior view of rectangular window bay.


Figure 83. Lower windows, one with exterior screen removed.


Figure 84. Interior window stool.


Figure 85. Interior of rectangular window showing upper sash and separating rail.


Figure 86. Window at return elevation of rectangular window bay.

Projecting window bays are located at the north and south ends of the restroom wing (Figure 87). The window system consists of three double casement windows with fixed sash windows on the east and west returns. The opening measures approximately 40 inches tall by 10-1/2 feet wide and consists of a 2x10 sill (Figure 88). The corners of the bay have mullions, measuring 6 inches wide by 9-1/2 inches deep. The window head is constructed of a wood header, measuring 4 inches tall by 9-1/2 inches deep, mounted to the stucco soffit (Figure 89). At the interior, there is a wood stool measuring 4-1/2 inches that extends beyond the sill. Window openings measure 33 inches wide by 34 inches tall and consist of a pair of casement sash. The frame of the sash measures approximately 16 inches wide by 1-3/4 inches deep and is aligned with the exterior face of the window frame. The bottom of the frame has a routed recessed channel measuring 1/2-inch wide by 1/4-inch deep and appears to form a drip to manage the water. Typical hardware includes two five-knuckle hinges per sash, a vertical slide lock that extends into a pocket in the sill, and a hydraulic hinge at the top of each window sash (Figure 90 and Figure 91). A single wood-framed screen is mounted over the exterior face of the double sash, making the window inoperable.

At the return of the projecting bay are wood-framed fixed sash windows. The window openings measure approximately 4 inches wide by 34 inches tall and have vertically oriented grooved glazing.

Corner window openings are located on the west elevation, at the corners of the restroom enclosures. The window frame is constructed of 2x8s with a corner million measuring 6 inches by 7 inches. Window openings measure 32-1/2 inches wide by 37 inches tall and, similar to the projecting window bays, the openings consist of double casement windows flush with the exterior face of the frame and with a 1/2-inch routed channel along the bottom of the frame (Figure 92). The windows have five-knuckle hinges and a single wood-framed screen mounted over the exterior of the sash, making the windows inoperable (Figure 93).

Small single sash window openings are located at the sides of the stone pier at the recessed alcove to the restroom enclosures. The windows consist of wood-framed casements that swing to the interior (Figure 94 and Figure 95). The window openings consist of wood sills, measuring approximately 1-1/2 inches tall by 4 inches deep, with frames that range in size from 10 inches to 16 inches wide by 12 inches to 24 inches tall. Metal mesh screening is stapled to the exterior face of the sash (Figure 96). Hardware includes two five-knuckle hinges and a semicircular pivot latch. Some of the sash have been removed and infilled with non-original galvanized metal panels (Figure 97).

Figure 87. Projecting window bays located at the north and south ends of the restroom wing.

Figure 88. Interior view of projecting window bay at restroom wing.

Figure 89. Return bay at projecting window at restroom wing.

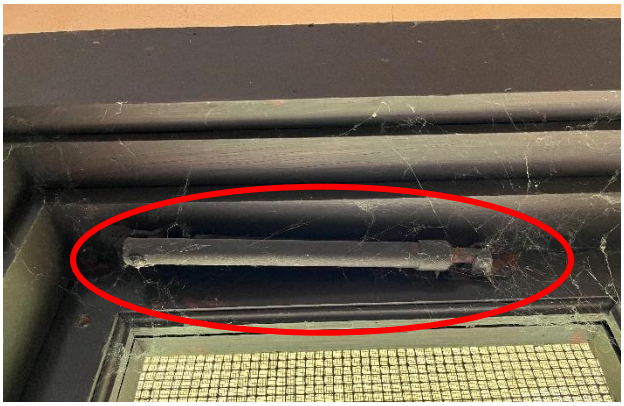


Figure 90. Typical hardware includes a hydraulic hinge at the top of each window sash.

Figure 91. Vertical slide lock extending into a pocket in the sill.

Figure 92. Corner window openings at restroom enclosures.

Figure 93. Wood-framed screen mounted over the exterior of the sash, making the windows inoperable.

Figure 94. Window opening at sides of stone pier, operable from the interior.

Figure 95. Wood-framed casements that are operable from the interior.

Figure 96. Metal mesh screening stapled to the exterior face of the sash.

Figure 97. A removed sash infilled with non-original galvanized metal panel.

Doors

Dutch doors are located on the north and south elevations and provide access from the exterior into the community room of the Indian Room. Both Dutch doors have a wood frame, measuring 7-1/2-inches deep, with wood 1x2 casing. Above the wood header is a stone lintel that extends the full depth of the wall, measures approximately 6 inches tall, and bears 8 inches on the stone at either side of the door frame. (Figure 98)

Each Dutch door measures approximately 39-5/8 inches wide by 77-1/2 inches tall with a 32-inch-tall upper sash. The doors consist of three plies of 1x board and measure approximately 2-3/8 inches thick (Figure 99). The interior and exterior of each door leaf has vertically-oriented tongue and groove boards measuring 5-3/8-inch-wide. The lower leaf also includes a wood cap trim that projects 1-1/2 inch beyond the exterior face of the door. The upper leaf of the south door is unique in that the exterior face has 3-1/2-inch-wide boards in lieu of the typical 5-1/2 inch boards and it is reinforced with metal straps that span horizontally across the top and bottom of the leaf (Figure 100). Door hardware includes two five-knuckle hinges on each leaf and non-original surface-mounted pull handles and slide latches. The hardware at the north door is mounted on the interior face of the door and the hardware at the south door is mounted on the exterior face. In addition to the hardware, there are non-original surface-mounted signs (Figure 101).

Figure 98. Dutch door with a stone lintel.

Figure 99. The doors consist of three plies of 1x board and measure approximately 2-3/8 inches thick.

Figure 100. The upper leaf of the south door is reinforced with non-original metal straps that span horizontally across the leaf.


Figure 101. Non-original surface-mounted sign.

Non-original restroom doors measure approximately 34-5/8 inches wide by 73-1/2 inches tall by 2 inches deep. They are set in a 5-1/2-inch-deep frame that is set flush with the interior face of the wall. Door casing measures 1 inch by 4-1/2 inches at the interior face and 1 inch by 1-1/2 inches at the exterior face. A wood lintel, measuring 2-1/2 deep tall by 23 inches deep, spans across the opening. The lintel bears 4 inches on the stone at either side of the opening and projects 2 inches beyond the plane of the adjacent stone wall (Figure 102). The wall space above the lintel is clad with stucco on wood framing that is set back for the edge of the lintel, creating a ledge above the door opening. At the upper half of the door leaf are two side-by-side screened panels separated by a wood mullion. The lower half of the door has a faux recessed panel (Figure 103). Door hardware includes three five-knuckle hinges, pull latch, mortise lock, and a surface-mounted door stop (Figure 104).

The second-floor balcony doors are non-original wood-framed double doors. The frame is approximately 7 inches deep and has wood casing, measuring approximately 6 inches wide at the jambs and 3-1/2 inches wide at the door head (Figure 105). A wood threshold, measuring 3-1/4 inch wide, separates the interior from the exterior (Figure 106). Based on archival documentation, the doors replaced wood-framed single-leaf fifteen-light doors that were present at original construction (Figure 107).

Each door leaf measures approximately 15 inches wide by 74-1/2 inches tall and has a center glazing panel, measuring 7 inches wide by 56 inches tall (Figure 108). At the bottom of the glazing panel are four horizontal mullions, spaced approximately 4-1/2 inches on center. Typical hardware includes three five-knuckle brass hinges at each door leaf, pull handles at the exterior face of the leaves, an interior surface-mounted slide latch, and a surface-mounted top bolt that extends into the wood frame. There is a hole in the flooring that appears to have been for a receiver for a surface-mounted floor latch; however, the latch is not present (Figure 109).

Figure 102. Non-original restroom door with wood lintel bearing on stone.

Figure 103. Faux recessed panel at the lower half of the door.

Figure 104. Non-original surface-mounted door stop.

Figure 105. Second-floor balcony door.

Figure 106. A wood threshold separates the interior from the exterior.

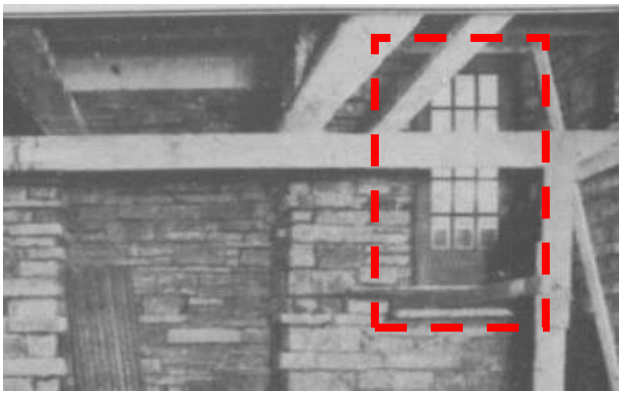


Figure 107. Photograph from the *Dubuque Telegraph Herald* article, dated December 2, 1934, showing a single-leaf fifteen-light balcony door in place during construction (dashed outline).

Figure 108. Interior view of balcony door.

Figure 109. A hole in the flooring that appears to have been for a receiver for a surface-mounted floor latch.

Roof

The building has two hip roofs: one over the two-story wing and one over the one-story wing. Both roofs have wood shingles that range in width from 6 inches to 8 inches wide, with the bottom 5 inches of each shingle exposed to view. The main ridge of each roof is capped with wood shingles. Copper flashings are located at the interface between the roofing and stone walls. The copper flashing is regletted into the joints in the stone and is set in sealant (Figure 110 and Figure 111). Aluminum caps and flashings have a red finish and were installed as part of the roof replacement performed in 2019. Rectangular aluminum cap trim is located over the hip ridges. An aluminum drip edge wraps around the wood fascia and surface-mounted aluminum flashings are installed along the roof edge at the two terraces on the west elevation (Figure 112). In addition to the roof shingles and flashing, the roof has a wood 2x6 fascia, painted brown, with a coved wood trim located below the drip edge flashing (Figure 113). The roof has a wide overhanging eave that measures 16 inches deep and is clad with stucco. The stucco measures 5/8 inches thick and has expanded metal lath secured to the wood framing (Figure 114). At the north and east ends of the restroom wing, the eaves measure approximately 48 inches deep.

Figure 110. Copper flashing at stone chimney.

Figure 111. Copper flashing at restroom wing, set in sealant.

Figure 112. An aluminum drip edge wrapping around the wood fascia.

Figure 113. Wood fascia with coved wood trim located below the drip edge flashing.

Figure 114. Stucco at overhanging eaves.

Vestibule

An open-air recessed vestibule is centered on the west elevation of the restroom wing and provides access to each of the individual restroom enclosures. The vestibule is accessed by a step from the main stone promenade that extends along the west side of the building. Stone pedestals flank the entrance to the vestibule and have non-original urns (Figure 115). Two wood posts, located adjacent to the pedestals, are supported on a concrete foundation and have non-original signs indicating the restrooms (Figure 116). The wood posts are routed along the side and have five vertical slits cut into the wood, an indication of the previously existing light fixture and wood decorative elements mounted to the top of the post at one time. The vestibule has large polygonal-shaped pavers, measuring 2 inches thick, which have a rough texture, vary in size, and are set in grout (Figure 117). The pavers range in size from 6 inches to 36

inches wide, with smaller units filling in the gaps between larger units (refer to Figure 117). At the east side of the vestibule is a stone pilaster measuring approximately 6 feet wide by 27 inches deep that abuts the wall. The base of the pilaster projects 13 inches from the face of the stone, forming a bench that wraps the pilaster and extends onto the adjacent wall, and the corners of the pilaster are articulated by alternating stone courses that project beyond the adjacent course. The ceiling of the vestibule is clad with stucco and features two bands of 1x4 wood trim, painted dark brown, with a geometric design (Figure 118).

Figure 115. Open air recessed vestibule at west elevation of restroom wing.

Figure 116. Non-original signs indicating the restrooms.

Figure 117. Polygonal-shaped pavers with a rough texture, set in grout.

Figure 118. Wood trim at soffit of recessed vestibule.

Balcony

Accessed from the second floor of the community room are two exterior balconies. The balconies have partial-height stucco-clad balustrade walls (Figure 119). Both sides of the balustrade walls are clad with stucco measuring 3/4 inches thick, applied on expanded metal lath and painted beige. The top of each balustrade has a wood top rail and trim. A non-original wrought iron rail is mounted to the wood balustrade rail and to the underside of the stucco soffit (Figure 120). The wrought iron railing consists of a 1-inch-wide by 1/8-inch thick top and bottom bar with 1/2-inch balusters spaced at 5-1/4 inches on center. The balcony floors are 3-1/4-inch-wide tongue-and-groove planks. A rounded base trim board, measuring 3/4 inches tall and up to 1-1/8 inches wide, is notched around the stone (Figure 121).

Figure 119. Second-floor exterior balcony with partial-height stucco-clad balustrade walls.

Figure 120. Non-original wrought iron rail mounted to the wood balustrade rail and to the underside of the stucco soffit.

Figure 121. Rounded base trim board notched around the stone.

Interior Description

The interior of the building consists of a two-story space, referred to as the community room. The space is located at the east end of the structure and directly accessed from the exterior. Within the space, there is a large stone fireplace that is the centerpiece of the building interior. A wood-framed stair is located to the north of the fireplace and an interior wood-framed door is located to the south of the fireplace. The door provides access to the mechanical room that includes plumbing and electrical equipment. The stairs provide access to the second-floor level overlook. At the overlook is an upper fireplace that shares the stone flues from the lower-level fireplace. In addition to the fireplace, there is a niche centered on the west side of the space with a built-in bench, an interior Juliet balcony located to the south of the fireplace and overlooking the community room, and access to the previously described exterior balconies. The Juliet balcony measures 40-1/2 inches tall and 48 inches wide and includes a planter box that projects 16 inches outboard of the balcony and measures 16-1/2 inches tall by 39-1/2 inches wide. The community room also includes a mural that wraps around the top of the walls on the north, west, and south elevations.

Interior spaces at the restroom wing include a women's restroom, measuring approximately 15 feet by 17 feet, to the north and a similarly sized men's restroom to the south. Between the two restrooms is the previously described open-air recessed vestibule (Figure 122).

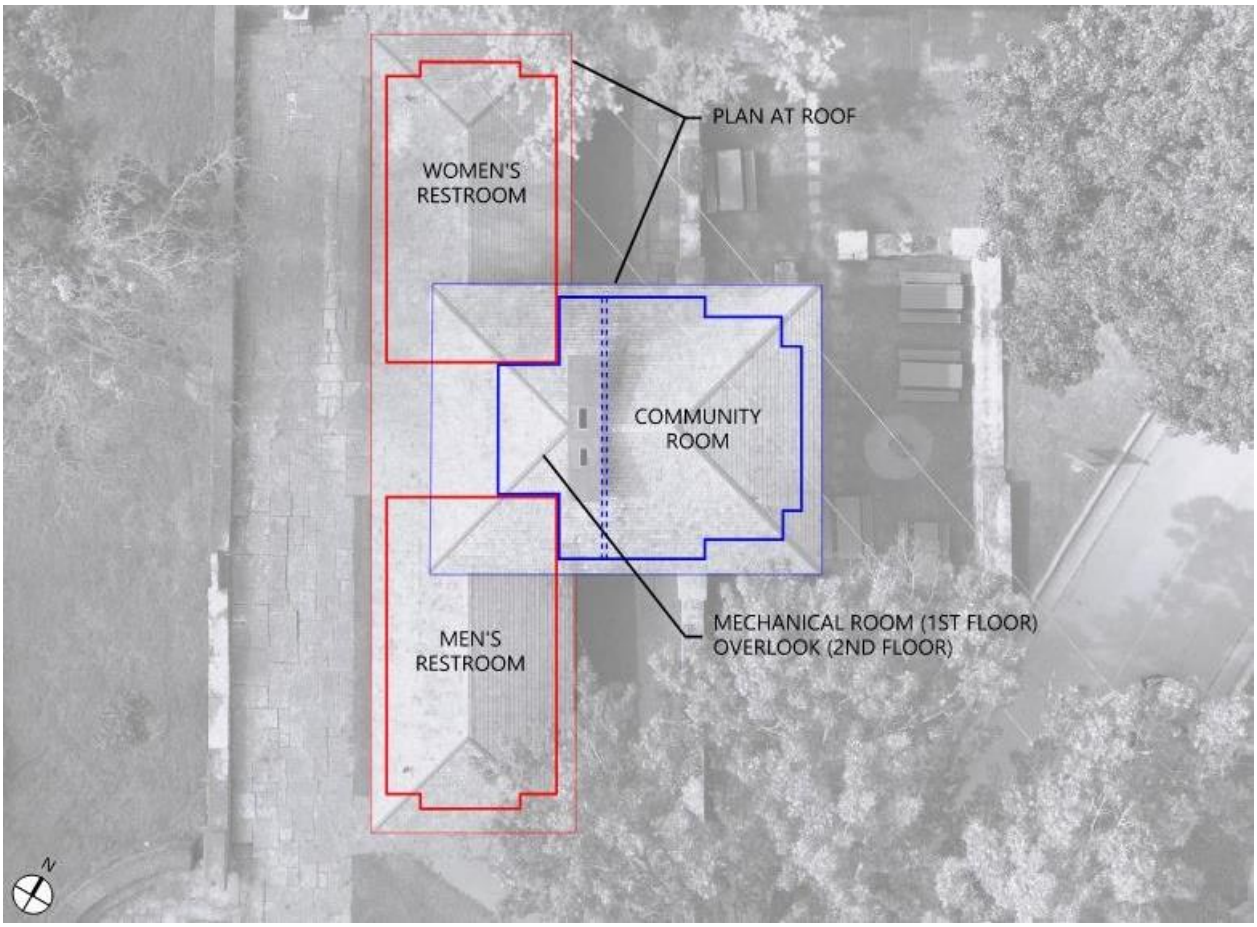


Figure 122. Interior plan diagram at the Indian Room (Source: WJE, 2024).

Flooring

Interior flooring varies throughout the building. Original flooring is located at the community room and second-floor overlook. At the community room, the flooring consists of polygonal-shaped stone pavers, measuring 2 inches thick, that have a rough surface texture and are set in grout. The pavers have an irregular shape and range in width from 8 inches to 48 inches, with smaller units filling gaps between the larger units (Figure 123). At the upper overlook level, the flooring consists of 3-1/4-inch-wide tongue-and-groove wood boards running north-south (Figure 124). The wood flooring extends onto the exterior balconies.

The mechanical space flooring is set approximately 12 inches below the flooring of the community room and is accessed from two steps at the interior door threshold. Some original flooring remains at the mechanical space. The south half of the space has wood tongue-and-groove flooring, measuring approximately 5-1/2 inches wide.

Non-original cast-in-place concrete flooring is located at the north end of the mechanical space and at the restrooms. The flooring was replaced during modifications performed to the restrooms in 2005. The concrete flooring has a polished finish (Figure 125).

Figure 123. Polygonal shaped pavers in the community room.

Figure 124. Tongue-and-groove wood boards at upper overlook level.

Figure 125. Polished concrete flooring in restrooms.

Walls

The interior face of the exterior walls is exposed stone, as described under the exterior walls section above. In addition to the exposed stone, a mural wraps along the top of the wall at the length of the north and south elevations and at the niche on the west elevation (Figure 126). The murals are painted on wood panels measuring 14 inches tall, with 1x4 wood trim along the top and bottom, leaving a space of 11 inches for the mural. The murals depict Native American themes including chiefs and princesses, shapes and symbols, and a trifold suggesting Dubuque history. The murals are covered by non-original, 1/8-inch-thick glazing secured to the wood trim with Phillips head screws (Figure 127). In addition to the murals, original light fixtures are mounted directly to the stone walls.

The upper portion of the walls, above the mural at the west elevation, are plaster applied to expanded metal lath and measure 5/8 inch thick. There are two wood-framed access panels, one at either side of the niche at the second-floor level. Each panel is covered by a wood trim and plywood panel secured into place with screws. and the space behind the panels is not accessible.

The walls of the Juliet balcony measure 4 inches deep and are clad on both sides with plaster, applied on wood lath, with metal corner beads. Parallel wood trim bands, measuring 1-1/4 inches wide and spaced 3 inches on center, extend horizontally and diagonally across the plaster balcony walls (Figure 128). The top of the balcony walls have a wood 2x8 top rail (Figure 129). The plaster is painted beige and the wood has a dark brown stain. In addition to the plaster finish, there is a dedication plaque mounted to the wood framing at the base of the balcony. The brass dedication plaque reads “In memory of / Leo J. Clemens / Park Commissioner” (Figure 130).

Non-original walls are located at the men’s and women’s restrooms. The walls along the west elevation are clad with gypsum board on wood 2x4 framing to a height of approximately 6 feet. The gypsum board finish conceals the plumbing pipes and conduit for the toilets and sinks (Figure 131). Evidence of previously existing interior partition walls is located at the north and south ends of the restrooms and consists of remnants of mortar and sealant on the exterior stone walls (Figure 132).

Figure 126. Mural along the top of the stone wall.

Figure 127. Non-original, 1/8-inch-thick glazing covers the mural.

Figure 128. Wood trim bands extend horizontally and diagonally across the plaster balcony walls.

Figure 129. The top of the balcony walls have a wood 2x8 top rail.

Figure 130. Brass dedication plaque at base of balcony.

Figure 131. Gypsum board finish (arrow) concealing the plumbing pipes and conduit for the toilets and sinks.

Figure 132. Evidence of previously existing interior partition wall.

Ceiling

The interior of the building has original plaster ceilings, painted light beige, that follow the hip roof form of the roof (Figure 133). At the community room and immediately adjacent to the fireplace are two bands of wood trim, each measuring 3-5/8 inches wide and painted dark brown, that create a rectangular pattern, measuring approximately 5 feet wide, that spans north-south across the roof gable. Within the rectangular pattern are two square wood blocks (Figure 134). A circular area with discoloration and holes in the plaster is located at the peak of the ceiling and is evidence of a previously existing light fixture that has since been removed. Previous plaster patches were visible at both sides of the chimney (Figure 135). The patches have an irregular pattern and have not been painted to match the historic plaster.

The ceiling in the mechanical room behind the central fireplace is plaster on wood lath, which is attached to the underside of the second-floor framing (Figure 136). Much of the plaster has been removed, leaving the wood lath exposed. The few pieces of plaster that remain are 3/8 inch thick with a yellow/beige finish coat (Figure 137).

In each restroom, the plaster ceiling finish follows the slope of the roof and features non-original 1 inch by 1-1/2-inch wood trim, painted reddish brown (Figure 138). The bands are spaced approximately 48 inches apart.

Figure 133. Plaster ceilings following the hip roof form of the roof.

Figure 134. Two square wood blocks within the rectangular pattern.

Figure 135. Previous plaster patches at the sides of the chimney.

Figure 136. The ceiling in the mechanical room is plaster on wood lath.

Figure 137. Remaining 3/8-inch-thick plaster with a yellow/beige finish coat.

Figure 138. Restroom ceiling with non-original wood trim.

Doors

An interior door measuring 27 inches wide by 66 inches tall is located on the first floor, south of the fireplace and underneath the Juliet balcony. The door provides access to the mechanical space and has a wood frame measuring 5-1/2 inches deep. There is a wood panel transom on either side of the door that is notched around the irregular profile of the stone (Figure 139). The door is constructed of 1x6 panels with 1/2 inch by 1-inch vertical trim on the main gathering room face of the door leaf and 2x6 horizontal reinforcing on the mechanical room face of the door leaf (Figure 140 and Figure 141). There is a pull handle and latch on the community room face of the door and three knuckle hinges with brackets on the mechanical room face of the door.

Figure 139. Wood panel transom notched around the profile of the stone.

Figure 140. Vertical reinforcing on the main gathering room face of the door.

Figure 141. Horizontal reinforcing on the mechanical room face of the door.

Stairs

A wood staircase is present on the north side of the fireplace (Figure 142 and Figure 143). The stair retains much of its historic fabric, although significant structural modifications were implemented, circa 2022. The structure of the stair consists of a 2x10 stringer notched to support the individual wood treads. A 2x6 post supports each stringer at mid-span. The original wood stair treads measure 2-1/4 inches thick and have a tread depth of 11-1/4 inches. The rise between treads is 8-1/4 inches. Three stacked wood blocks, alternating in size between larger 2x4 blocks and smaller 2x3 blocks, support the ends of the treads. The upper treads are positioned to overhang the lower treads by 3-1/2 inches. Non-original structural modifications include the addition of a 2x10 wood riser secured to the stringer with steel angles and screws (Figure 144).

The stair rail consists of a 3-1/2-inch-square newel post and intermediate posts that are secured to the stair treads and a top rail consisting of a 2x6 secured to the posts with screws (Figure 145). The original wood members and non-original repairs and replacement members are stained dark brown.

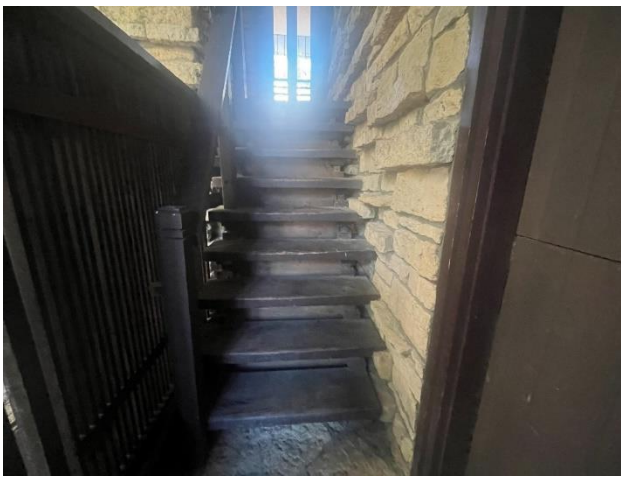


Figure 142. Wood staircase at the north side of the fireplace.

Figure 143. Close-up view of stair risers at the north side of the fireplace.

Figure 144. Non-original 2x10 riser secured to the stringer with stainless steel angles.

Figure 145. Top rail consisting of a 2x6 secured to the posts with screws.

Fireplace and Chimney

The focal point of the Indian Room is the large stone chimney that extends two stories in height and separates the interior spaces (Figure 146). The chimney includes an upper and lower fireplace, each with a stone hearth. Similar to the exterior walls, the chimney is constructed of random coursed rock-faced ashlar stone units, some of which project from the plane of the wall. Within the chimney there are unique stone features either carved or set into the stone coursing.

On the first floor, the firebox measures approximately 75 inches wide by 25 inches tall. A large stone mantel, measuring 8 inches deep, spans across the firebox opening and is supported by a steel angle (Figure 147). The south end of the mantel features carved decoration that includes a configuration of rectangular reliefs and carvings in concentric circles (Figure 148). The mantel is supported on either side by stone piers. Above the mantel are two large accent stones: a face bed stone unit that measures approximately 30 inches by 42 inches, and a large projecting stone unit that measures approximately 60 inches long and 10 inches tall. A stone hearth is in front of the firebox, and although not shown in the original drawings, appears to be original. The hearth has a combed tooling pattern, measuring 3/4 inch wide, along the edges of the stones.

Approximately 12 feet above the first floor level, at the north end of the east chimney elevation, is an irregular-shaped opening that was intentionally constructed and extends through the depth of the chimney. The coursed stone gap measures between 4 and 10 inches wide (Figure 149).

The upper fireplace is located on the south end of the west elevation of the chimney, at the second floor (Figure 150). The fireplace has a load-bearing arched opening with expressed stone voussoirs (Figure 151). Extending across the arched opening is a large mantel stone, supported on a steel angle, with square carvings on the face of the stone. The mantel features geometric carvings: a series of offset lines forming a rectilinear pattern at the south end of the mantel and a small rectangular carving and a series of concentric squares at the north end of the mantel (Figure 152 and Figure 153). At the southwest corner of the chimney is a series of stacked small and large square stone units (Figure 154 and Figure 155). The rectangular shape of the ashlar rock-faced units and horizontal coursing accentuated by projecting stone courses, enhance the theme of the geometric carvings at the mantel. The hearth consists of polygonal-shaped stone pavers with a rough texture that are flush with the wood flooring (Figure 156). The firebox consists of 4x8 clay brick at the base and common brick at the upper portion of the firebox.

Figure 146. Large stone chimney extending two-stories.

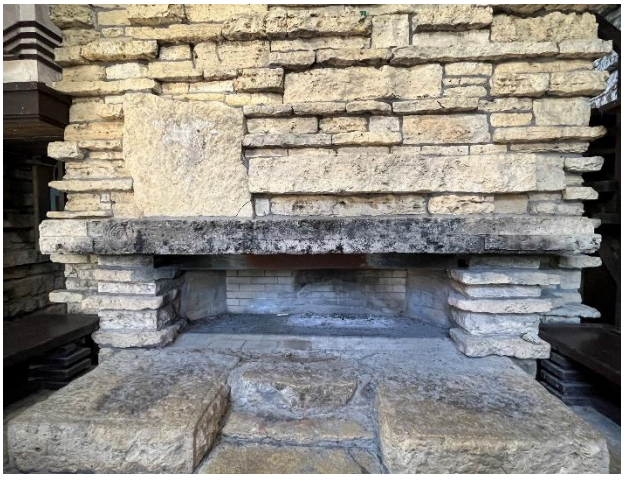


Figure 147. Stone mantel spanning across the firebox opening.

Figure 148. Concentric circles carved as decoration in mantel stone.

Figure 149. Irregular-shaped opening in the chimney.

Figure 150. The upper fireplace located on the west elevation of the chimney, at the second floor.

Figure 151. Load-bearing arched opening with expressed stone voussoirs.

Figure 152. Square carvings at the face of the upper fireplace mantel.

Figure 153. Geometric carvings at the upper fireplace mantel.


Figure 154. Small and large stacked square stone units.


Figure 155. A series of stacked small and large square stone units at the southwest corner of the chimney.


Figure 156. Stone hearth flush with the wood flooring.

Furniture

The community room has three built-in benches, one under the projecting rectangular window bay on the east elevation of the building and one on each side of the lower fireplace. (Figure 162) The bench at the east elevation supports part of the window sill (Figure 157). The seat extends to the stone walls on each side and measures approximately 11 inches deep, 2 inches thick, and 11 feet 6 inches long. The bench seat has sturdy wood supports on either end of the bench seat (Figure 158). The wood supports consist of a solid wood base, measuring approximately 2 inches thick by 3 feet wide, upon which is a wood pier. In addition to the pier, the wood base supports vertical post that extends through the bench seat to the underside of the wood window stool. In addition to the post, six wood pickets, each measuring 5/8 inches square and spaced 1-1/2 inches on center, form a decorative screen that extends from the wood base and to the underside of the window stool. At the north end of the bench is a second wood bench, measuring 17 inches in height, that extends perpendicular to the main bench (Figure 159). The perpendicular bench

has a wood base, measuring approximately 2 inches thick by 8 inches deep, and a wood-framed post and vertical wood posts and spindles that support a top rail, also measuring 2 inches tall by 8 inches deep. A table that was originally used with the bench has since been removed and is presently being stored in the attic of the City of Dubuque Park Division maintenance facility. Based on comparison of archival photographs from 1936, the bench was installed after original construction.

In addition to the window bench, benches extend perpendicular to the wall on either side of the fireplace mantle, forming an inglenook around the fireplace (Figure 161 and Figure 162). The bench seats are approximately 66 inches wide by 21-1/2 inches deep with the top of the seat approximately 16 inches above the finished floor. The legs of the bench are approximately 37 inches apart and consist of four 2x2 square wood posts that extend through four 2x8 boards with 2 inch vertical spacing between the boards (Figure 163). A 2x8 base board with a 2x14 board turned on its side extend perpendicular between the bench legs to provide additional support. The north bench has a back measuring approximately 54 inches tall by 56 inches wide, consisting of thirty vertical wood spindles, each measuring 5/8-inch square and spaced 1-1/4 inches apart, that form a screen. There are two 1-1/2-inch square vertical members on each side of the spindles. The screen is capped by a 2x8 top rail (Figure 164). The south bench originally had a similar back, but it has been removed.6,

Figure 157. The bench at the east elevation.

Figure 158. Sturdy wood supports on either end of the bench seat.

Figure 159. A second wood bench extending perpendicular at the north end of the bench.

Figure 160. The front edge of the bench aligned with the outside of the mantel support stones.

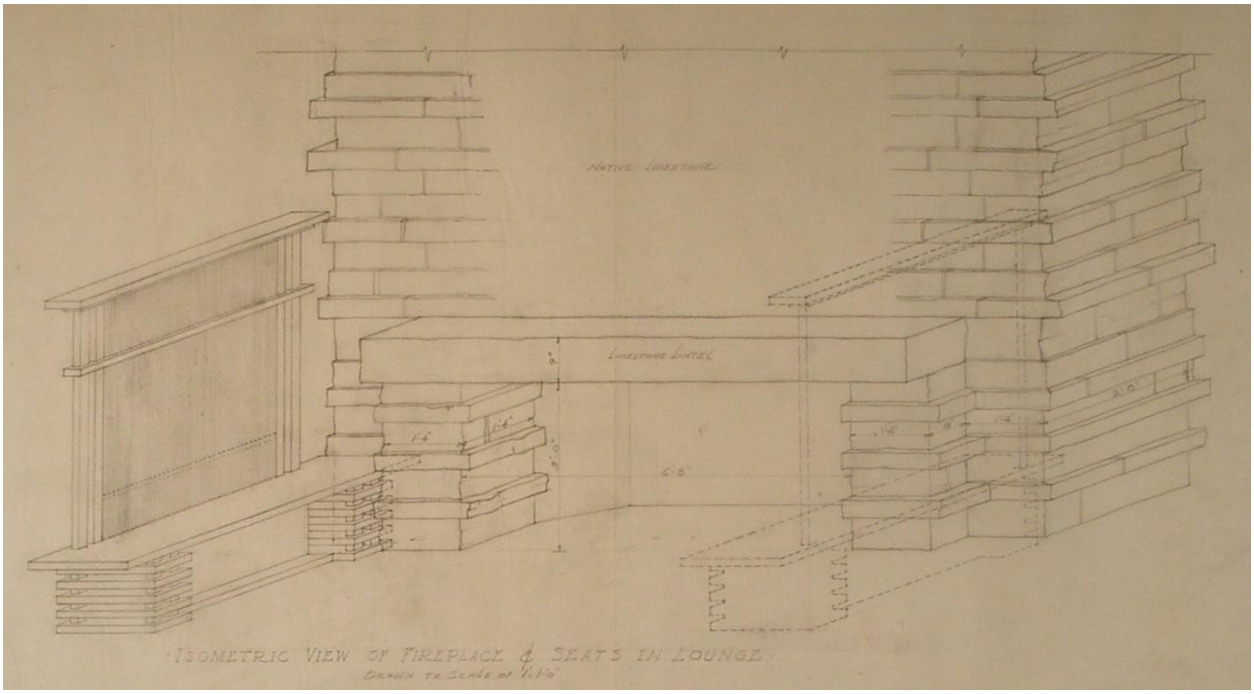


Figure 161. Sketch from original drawings showing the fireplace and benches. (Source: Caldwell Archives at the Dubuque Museum of Art)

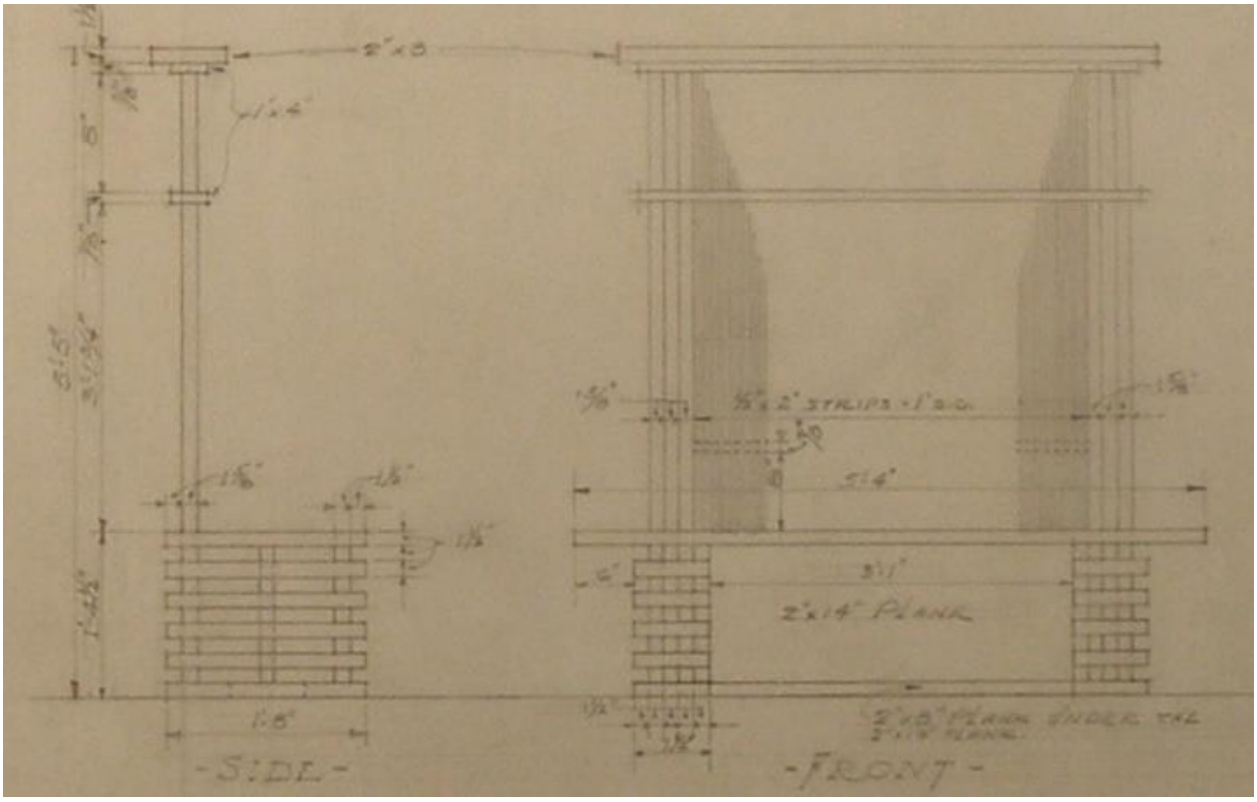


Figure 162. Sketch from original drawings showing the benches (Source: Caldwell Archives at the Dubuque Museum of Art).


Figure 163. One of the legs of the bench.


Figure 164. Back of the north bench that forms a screen.

Electrical and Lighting System

The original electrical system has been mostly removed and replaced; however, some components of the electrical systems remain. The original electrical systems included armored cable consisting of cloth and rubber insulated wires set in a flexible coiled metal sheath (Figure 165). The cable was routed through the wall to junction boxes, flush with the interior plaster and exterior stucco finishes (Figure 166). An abandoned historic junction box is located at the ridge of the plaster ceiling, centered in front of the fireplace at the main community room (Figure 167). The junction box likely supported a pendant light fixture that has since been removed. Based on review of an article published in the *Dubuque Telegraph Herald*, dated June 7, 1936, the original light fixture consisted of a string of connected lamps, each encased in a wood slatted shade, triangular in plan (Figure 168). At the interior second-floor level overlook, the flexible conduit penetrates the plaster wall and runs along the top of the wood framing for the surface-mounted mural. Abandoned junction boxes are mounted to the top of the wood framing. The surface-mounted conduit extends above the wood framing to the far east side of the community room, where it extends to two historic light fixtures mounted on the stone walls. Each fixture consists of a sheet metal lantern with a crimped hood. The lamp of the lights is missing (Figure 169).

At the exterior of the building, there are two abandoned junction boxes at the exterior stucco roof soffit, adjacent to the exterior balconies on the west elevation of the building. The openings are concealed by wood blocks, painted red. Evidence of historic lighting is also present at the wood posts that frame the recessed vestibule of the restroom wing. The ends of conduit are exposed to view at the top of grooves routed in the sides of the wood posts (Figure 170). An archival photograph dated 1975 indicates that the posts once supported a light fixture with a Japanese lantern design, consisting of a rectangular lamp with horizontal banding (Figure 171). Based on comparison of archival photographs, it appears that the lantern design was intended to match the historic lantern posts visible at the terraced site walls. Other remnants of the historic electrical system include a 600-volt electrical panel, manufactured by Gran-Cal, Inc., mounted to the ceiling of the mechanical room. Based on physical evidence and archival research on Gran-Cal, Inc., an Ohio-based company, the Gran-Cal panel was likely installed sometime between 1955 and circa 1970.

The building is currently served by a 120-amp, 120/240-volt electrical panel manufactured by General Electric (Figure 172). Documentation of changes to the electrical system were not identified during our archival research; however, the existing electrical system was likely installed between 1998 and 2010. The electrical panel is mounted to a wood panel attached to the south wall of the mechanical room and is connected to the main utility service line to the building. Non-original lights include the double ballast fluorescent light fixture suspended from the ceiling in the community room; a surface-mounted fluorescent light at the second-floor overlook level, an exposed single-bulb surface-mounted ceiling fixture at the mechanical room; and double ballast box-shade fluorescent light fixtures mounted directly to the plaster in the men's and women's restrooms (Figure 173 through Figure 175). The electrical panel also supports the water heater and booster pump, installed as part of restroom renovations designed in 2004 and performed in 2005. There are no receptacles observed in the community room, upper balcony, or mechanical room; however, ground fault circuit interrupting (GFCI) receptacles were observed above exterior door openings at the restroom wing. At present, there are no exterior light fixtures for the building.

Figure 165. Coiled flexible metal conduit.

Figure 166. Junction boxes set in the plaster finish of the walls and ceiling.

Figure 167. Plaster ceiling at community room where historic pendent light fixture was mounted.

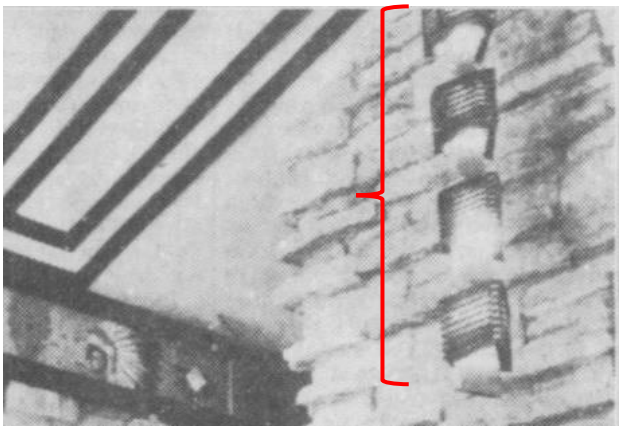


Figure 168. Original pendent light fixture at community room. (Source: *Dubuque Telegraph Herald*, June 7, 1936, page 16)

Figure 169. Surface-mounted lantern, with the lamp of the light fixture missing.

Figure 170. Abandoned conduit and routed wood channel at recessed vestibule.

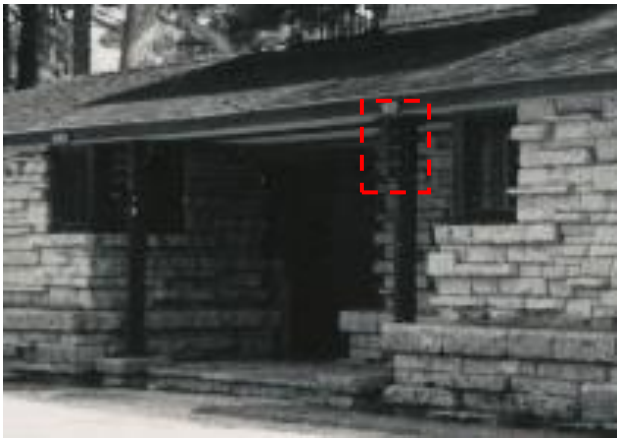


Figure 171. The wood lantern mounted to the posts at the recessed vestibule, circa 1975. (Source: Center for Dubuque History, HMR 371)

Figure 172. 120-amp, 120/240-volt electrical panel, located in the mechanical room.

Figure 173. Non-original double ballast fluorescent light fixture suspended from the ceiling at the community room.

Figure 174. Surface-mounted non-original fluorescent light fixture at second-floor overlook level.

Figure 175. Non-original double ballast box-shade fluorescent light fixtures at the men's and women's restrooms.

Plumbing

Originally, the Indian Room housed bathrooms and showers within the restroom wing and included radiant heating within the community room. Physical evidence and documentation from the *Indian Room Toilet Facility Renovation,* dated December 20, 2004, indicates that original plumbing fixture and most of the original plumbing pipes had been removed well before 2004, likely as part of a previous restroom renovation for which we were not able find documentation. The capped piping for the radiant heaters in the community room appears to be the only remaining historic fabric from the original plumbing (Figure 176).

Potable domestic water service is supplied to the building via a main water supply access from a concrete-lined pit, approximately 4 feet deep, located under an access panel in the wood flooring of the mechanical room (Figure 177). The existing plumbing system consists of cast iron and copper water supply and drainage pipes and cast iron vent pipes. Water supply lines extend from the main water line to a water heater with expansion tank and a booster pump and to a wood-framed wall that extends along the west elevations of the men's and women's restrooms (Figure 178). Hot and cold water pipes and waste pipes are routed to non-original plumbing fixtures that include five toiles, two sinks, and two urinals (Figure 179). ADA-compliant plumbing fixtures and stalls were installed at the men's and women's restroom. Non-original floor drains, consisting of 3-inch-diameter drains with a flush-mounted brass drain strainer, are located in each restroom (Figure 180). According to the *2004* repair drawings, waste pipes are connected to a below-grade sewer line that extends under the restroom wing. In addition to the water supply and waste pipes, there are cast iron vent pipes located in each restroom that extend from below-grade and through the roof (Figure 181).

Figure 176. Capped pipe set in floor of community room likely supported a radiant heating system that has since been removed.

Figure 177. Concrete pit concealed under wood flooring that provides access to main water supply.

Figure 178. View of water heater, booster pump, and copper piping installed as part of the 2005 restroom renovation.

Figure 179. Typical bathroom fixtures and wood-framed partition wall installed as part of the 2005 restroom renovation.

Figure 180. Floor drain at the restroom.

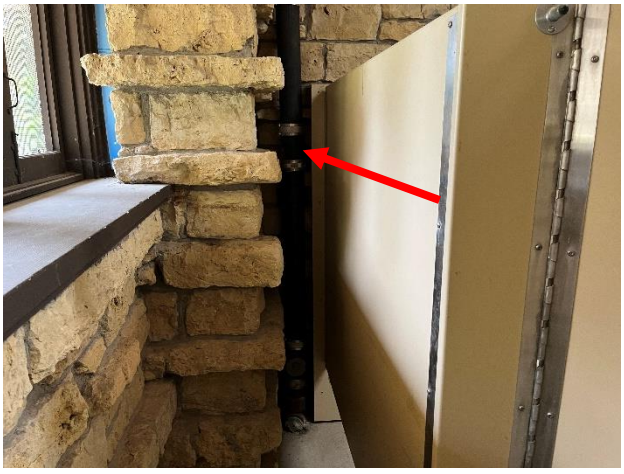


Figure 181. Vent pipe at the restroom extends through the floor slab and through the roof framing.

Mechanical Systems

The building does not have a mechanical, ventilation, or air conditioning system. Historically, the building was heated using the fireplaces and water-fed radiant heaters. Passive ventilation was facilitated through window and door openings.

Fire Protection Systems

The building does not have a fire alarm system.

Condition Assessment

Stone

- *Vertical Cracking at Stone.* Localized areas of vertical cracking were observed at the center of several stone units in the field of the wall (Figure 182). The most significant vertical cracking was observed at the stone mantels for both the upper and lower fireplace (Figure 183 and Figure 184). The cracking extended the full depth of the stone mantel and was unsound when evaluated with a sounding mallet. In addition to the cracking, the steel angle that supports the mantels was observed to have surface corrosion (Figure 185).
- *Shallow Spalls at Mortar Joints.* Shallow spalls were observed along the edge of some stone units. The spalling resulted in the loss of some of the rock-faced stone but the mortar remained intact(Figure 186).
- *Small Spalls.* Several small edge spalls were observed at interior stone units at the chimney. The spalls were located along the edge of the stone units. At the face bed unit above the lower fireplace mantel, several small spalls were observed (Figure 187). The spalls were located along a cracked mortar joint and may have been associated with the cracked mantel unit.
- *Shallow Spalls near Fireplaces.* A few shallow spalls were observed at the stone units around the fireplace openings (Figure 188). The spalls were as large as 4 inches square and 3/8 inch deep.
- *Open Joints at Paving.* An open joint was observed between the stone paving at the recessed restroom vestibule and at the adjacent restroom enclosure (Figure 189). The mortar remains intact but has fully debonded from the stone at the restroom enclosure.
- *Localized Pitting,* Deep pockets and pits were observed in the stone at a few locations (Figure 190). The pitting was observed at isolated stone units and was typically aligned with areas of water runoff or dripping.
- *Open Transition Joint.* The joint between the stucco soffit and stone walls is open and has likely never been treated. The lack of joint treatment results in a continuous gap, measuring 1/8 inch wide, between the materials (Figure 191).
- *Biological Growth.* Biological growth and soiling were observed at the stone walls, specifically at upward-facing surfaces and at wall areas perpendicular and adjacent to locations subject to water runoff from roofs (Figure 192).
- *Pest Infestations.* At several locations, bird and insect nests were observed adjacent to projecting stone units (Figure 193).

Figure 182. Localized vertical cracking at the center of several field of wall stone units.

Figure 183. Significant vertical cracking at upper fireplace mantel.

Figure 184. Vertical cracking at lower fireplace stone mantel.

Figure 185. Surface corrosion at the steel angle that supports the mantel.

Figure 186. Shallow spalls at edge of stone units.

Figure 187. Small spall at face bed unit above the lower fireplace mantel.

Figure 188. Shallow spalls at the stone unit around upper fireplace opening.

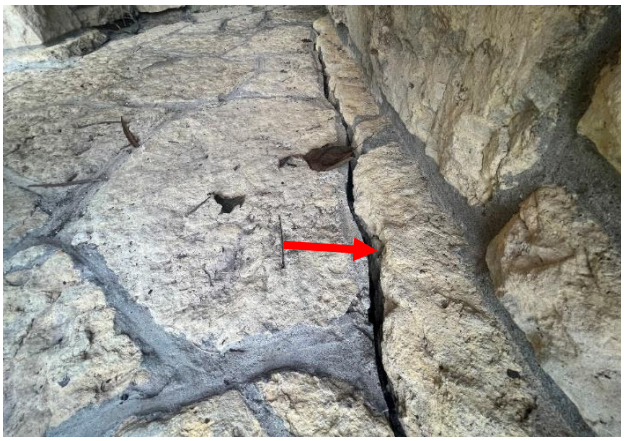


Figure 189. Open joint between the stone paving at the recessed restroom vestibule and at the adjacent restroom enclosure.

Figure 190. Deep pockets and pits in the stone.

Figure 191. Continuous gap, measuring 1/8 inch wide, between the materials.

Figure 192. Biological growth and soiling at stone walls perpendicular and adjacent to roof runoff.

Figure 193. A bird nest adjacent to projecting stone units.

Wood Elements

- *Deteriorated Wood Trim*. The wood top rail and trim at the exterior balconies had severely deteriorated, resulting in complete section loss and areas that were soft when probed (Figure 194). The distress was observed at the ends of the rail and trim, where these features abuts the wall.
- *Missing Wood Trim.* Some of the wood trim at the plaster walls is missing at the Juliet balcony (Figure 195). A large area of the plaster was also missing at the balcony.
- *Gaps at Wood Joints.* Gaps measuring as wide as 3/8 inch were observed between wood elements at the wood screen of spindles that is located at the north bench. The vertical spindles are separated from the top rail of the screen (Figure 196).
- *Splits, Displacement, and Missing Wood Elements.* Wood benches at the fireplace exhibited splits and missing portions of the wood framing at the foot of the bench. The vertical board that supports the center of the bench seat was observed to be displaced and not aligned with the center of the bench seat (Figure 197). Some of the decorative 2x8 wood members that surround the support posts at the base of the bench have split and portions are missing (Figure 198 and Figure 199).
- *Minor Wood Trim Deterioration.* The wood trim throughout the building is generally in good condition. Typical conditions include worn and abraded paint, separations at joints, and minor splitting along the ends of boards.

Figure 194. Complete section loss at the wood top rail and trim at the exterior balconies.

Figure 195. Missing wood trim at the plaster walls.

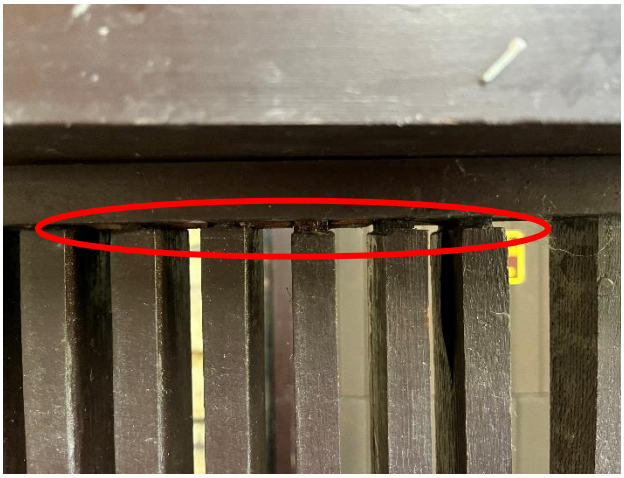


Figure 196. Vertical rails separated from the top rail of the screen.

Figure 197. Displaced vertical board that supports the center of the bench seat.

Figure 198. Split decorative 2x8 wood members that surround the support posts at the base of the bench.

Figure 199. Missing portions of the decorative 2x8 wood members are missing.

Roofing

- *Minor Checks and Splits.* Minor checks and splits are present at the ends of some wood fascia boards, aligning with fastener locations (Figure 200). Localized areas of peeling paint were observed, typically near the ends of wood fascia members.
- *Biological Growth.* Biological growth was observed at the wood shingles and at the stone on the upward-facing surface and the lower portion of the walls (Figure 201). The growth at the roof shingles is light green. Biological growth at the stone includes reddish brown, black, and green discoloration.

Figure 200. Minor checks and splits at the ends of some wood fascia boards.

Figure 201. Biological growth at wood shingles.

Plaster and Stucco

- *Cracking and Debonding of Interior Plaster*. Cracks extend perpendicular to the wood trim pieces at the non-original plaster ceiling of the restrooms. The cracks are as wide as 1/16 inch. At some locations, the plaster is sagging and appears to have debonded from the substrate. The pattern of cracking is more irregular where sagging was observed (Figure 202).
- *Hairline Cracking at Interior Plaster*. Hairline cracking at the historic plaster ceilings extend perpendicular between wood trim pieces as well as across the plane of the ceiling. The cracking is generally in a straight line or steps incrementally across the plaster surface, likely aligning with the location of joints in the wood lath (Figure 203 and Figure 204). At isolated locations, typically along the wood trim, small areas of the plaster finish have debonded from the scratch coat and fallen loose (Figure 205).
- *Missing Plaster*. Portions of the plaster at the interior Juliet balcony and at the mechanical room ceiling are missing. The wood lath and edge beads are exposed to view (Figure 206).
- *Cracking at Soffit*. Cracking was observed at the underside of the stucco soffit (Figure 207 and Figure 208). The cracks range from hairline to as wide as 1/8 inch and typically extend perpendicular to the length of the soffit. The cracks are primarily located at corners and areas where the soffit changes in depth. At some locations, the stucco is discolored adjacent to the crack, indicating that moisture or water infiltration may have been associated with the crack at one time (Figure 209).
- *Cracking at Stucco above Balcony*. Localized areas of cracking were observed at the stucco ceiling above the balcony. The cracks measure approximately 1/16 inch wide and extend from anchor locations for the wrought iron grille (Figure 210).

Figure 202. Irregular cracking pattern where sagging was observed.

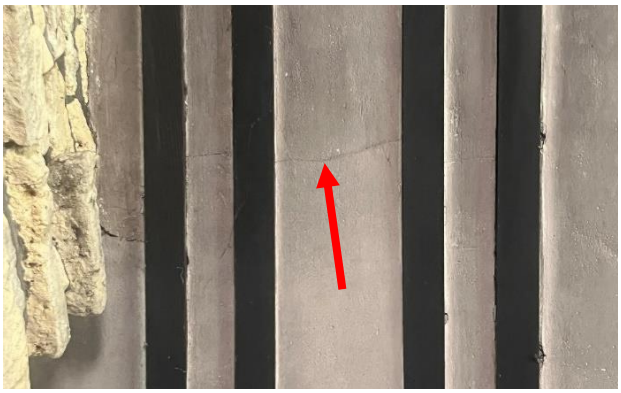


Figure 203. Straight line cracking in plaster.

Figure 204. Incrementally stepped cracking across the plaster surface.

Figure 205. Debonded plaster finish that has fallen loose.

Figure 206. Exposed wood lath and edge beads.

Figure 207. Cracking at the underside of the stucco soffit.

Figure 208. Cracking at the underside of the stucco soffit.

Figure 209. Discoloration of stucco adjacent to crack, indicating that moisture or water infiltration may have been associated with the crack at one time.

Figure 210. Cracks extending from anchor locations for the wrought iron grille.

Windows and Doors

- *Deteriorated Wood at Sill and Framing.* At a few locations, the wood sill has split and was soft when probed. The distress typically aligns with the exterior face of the sash (Figure 211). The wood window jamb adjacent to the sill also exhibits deterioration along the bottom edge.
- *Split wood at Mullion.* At least one window mullion had a split at the wood cladding that extends the full depth of the wood to a length of approximately 6 inches (Figure 212).
- *Split at Wood Door Cladding.* At one location, the wood cladding at the upper leaf of a Dutch door had split. The split extends approximately 12 inches and has resulted in the loss of wood along the edge of the cladding board (Figure 213).

- *Deteriorated Wood at Windows.* Minor wood deterioration was observed at windows. Where observed, the distress included localized areas of wood that was found to be soft when probed, with small splits and checks at the end of framing members, and isolated areas of peeling paint (Figure 214 and Figure 215).
- *Deteriorated Wood at Doors.* Minor wood deterioration at doors includes chips and splits along the base of door leaves, biological growth, and areas of missing or abraded coating (Figure 216 and Figure 217).
- *Damaged Window Screens.* Approximately half of the wood-framed window screens exhibit distress conditions, including missing or loose wood stops, damaged and displaced metal screening, and checking and splitting at the ends of the wood framing members (Figure 218).
- *Previous Repairs.* Some of the windows appear to have previous repairs that include the addition of metal brackets to reinforce the sash corners (Figure 219). The repaired sash appeared to be stable at the time of the survey.
- *Displaced and Corroded Hinge.* At least one hinge appeared to be loose and displaced, and the pin for the hinge is not fully engaged (Figure 220).

Figure 211. Split wood sill that was soft when probed.

Figure 212. Split at the wood cladding of window mullion that extends the full depth of the wood for a length of approximately 6 inches.

Figure 213. Split at upper leaf of Dutch door.

Figure 214. Localized area of wood that was found to be soft when probed, with small splits and checks at the end of framing members.

Figure 215. Isolated areas of peeling paint.

Figure 216. Minor wood deterioration at doors including biological growth.

Figure 217. Minor wood deterioration at doors including chips and splits along the base of door leaves.

Figure 218. Displaced metal screening at wood-framed window.

Figure 219. A previous repair that includes the addition of metal brackets to reinforce the sash corners.

Figure 220. Displaced hinge at door.

Mural

- *Moisture Staining at Wood.* Moisture staining and white soiling were observed along the bottom framing member surrounding the interior mural. The irregular pattern of soiling extends the full length of the frame and is as wide as 2 inches at some locations (Figure 221).
- *Scratches on Mural.* Scratches were observed on the wood backing of the mural (Figure 222). The scratches are typically 1/16 inch wide and appear to be associated with previous vandalism. At a few locations, scratches extend through the painted surface and have abraded the paint coating (Figure 223).

Figure 221. Moisture staining and white-colored soiling along the bottom framing member.

Figure 222. Scratches on wood backing of mural.

Figure 223. Scratch extended through the painted surface and abrading the paint coating.

Veranda Rooms

The Veranda Rooms is a one story limestone structure with a mostly rectangular plan that measures approximately 20 feet by 50 feet (Figure 224). The building is situated on a stone terrace connected to the main stone promenade. The Southern Gate Road wraps around the south and east sides of the building site and is immediately adjacent to the west pavilion of the Bridge Complex.

The building features projecting limestone units that form a watertable at the base of the building, as well as limestone walls, wood-framed windows and doors, and a wood-framed hip roof with wide overhanging eaves and dormer windows. The east, primary elevation features two entrance doors that flank a wood-framed rectangular bay (Figure 225). The rectangular bay measures approximately 16 feet wide and the front facade of the bay is flush with the roof fascia. An offset gable roof dormer, measuring 16 inches tall, is located at the roof and spans the width of the projecting rectangular bay. The north elevation is symmetrical and features a band of wood-framed windows that span across the elevation and wrap the corners (Figure 226). The west elevation features two stone chimneys that project approximately 10 inches from the plane of the wall (Figure 227). The chimneys extend approximately 5 feet above the roofline and the south chimney includes an exterior fireplace with mantel. Similar to the east elevation, there is a roof dormer located at the north end of the roof. Unlike the dormer at the east elevation, the dormer has a shed roof and is positioned immediately behind the chimney stack for the north fireplace. The south elevation has a rectangular bay that projects approximately 4 feet from the main portion of the building and measures approximately 9 feet wide (Figure 228). There are window openings on either side of the bay, as well as windows that wrap the corners at the upper portion of the bay. In addition to the dormer windows and chimneys, the building features stucco-clad eaves.

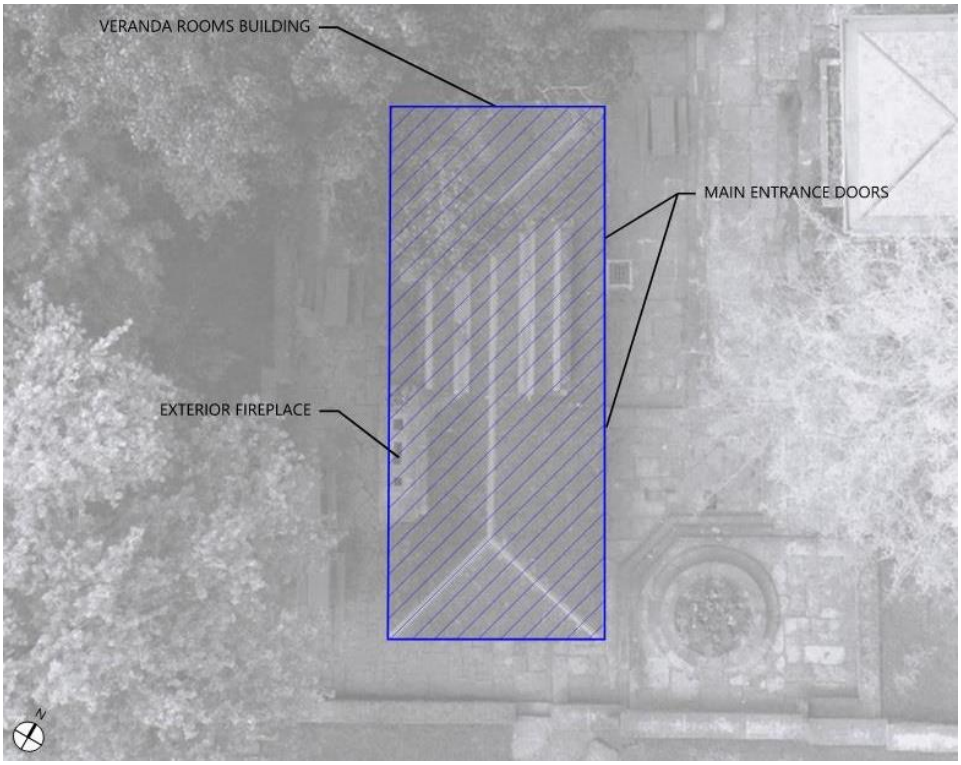


Figure 224. Diagram showing the configuration of spaces in the Veranda Rooms (Source: WJE, 2024).


Figure 225. View of the Veranda Rooms looking west.


Figure 226. View of the Veranda Rooms looking south.


Figure 227. View of the Veranda Rooms looking northeast.


Figure 228. View of the Veranda Rooms looking north.

Structural Description

Foundation

Based on original drawings of the "Pump House" and conditions observed on site, the building has a concrete perimeter footing measuring approximately 36 inches deep. Drawings indicate that the concrete foundation extends approximately 4 feet below grade; however, conditions observed at a drain basin on site suggest that the concrete foundation measures 12 inches tall and bears on a stone foundation. Within the concrete footing, the building has a concrete floor. A portion of the concrete footing and floor slab are exposed to view at the east elevation of the building (Figure 229).

Walls

Most of the walls are load-bearing stone masonry. However, a wood-framed wall is located at the east elevation of the building and has a structure consisting of wood posts, measuring 6 inches square, spaced approximately 8 feet on center. The post framing and load-bearing masonry support the wood roof framing.

Roof Structure

The roof framing is partially concealed by the interior finishes (Figure 230). Based on original construction drawings and observation on site, the roof framing consists of 2x6 rafters, spaced at 16 inches on center, with 1x6 wood sheathing. The rafters extend beyond the plane of the wall, typically 24 inches, to form overhanging eaves. At the plane of the wall, the rafters are supported by 2x6 posts mounted to the top of the stone wall. The 2x4 kickers extend from the posts to the end of the rafters, forming the framing for the eaves (Figure 231). There is 1x6 wood sheathing on the underside of the 2x4 kickers.

At the north end of the building and aligned with the location of the roof dormers, the portions of the roof rafters are exposed to view. The 2x6 wood rafters that span east–west across the building are arranged in a pattern consisting of three parallel rafters, spaced 2 inches apart. The groups of rafters are spaced approximately 32 inches apart. A single 2x6 rafter is located between adjacent groups of three rafters, spaced 16 inches from the center rafter of the three. The rafters extend to an upper 1x6 ridge board. At the midpoint of the three rafters that are grouped together, there are four 2x4 diagonal bracing members. The four diagonal bracing members are offset in their alignment with the three rafters so that they fit within the space between, and are interlocked with, the three rafters (Figure 232). The bracing members extend diagonally downward and to the interior, to a lower 1x6 ridge board positioned at the center of the interior space. Portions of the rafters, as well as the diagonal bracing members and the lower ridge board, are visible at the building interior (Figure 233). At the rectangular window bay that extends along the east side of the building, there is a wood beam, measuring 10 inches square, that supports the ends of the rafters as well as the framing for the dormer roof.

Additional roof framing is visible from the interior and aligns with the north and south ends of the dormers. Below the main roof rafters and visible from the interior are a pair of 5-inch-square wood rafters that sandwich a 5-inch-square wood diagonal bracing member (Figure 234). A vertically oriented 4x4 is secured to the pair of 5-inch-square rafters with a through bolt and extends vertically to form the framing for the dormer roof (Figure 235).

Structural repairs have been made to the beam and rafters at the north and south ends of the east dormer (Figure 236). The repairs include installation of a saddle consisting of steel angles, each measuring 8-1/2 inches by 6 inches and 1/4 inch thick, that have been welded together. The saddle measures approximately 30 inches long and supports the underside of the 10-inch-square beam that spans east–west along the east side of the building and the base of the 5-inch-square rafters that support the framing for the ends of the dormer roofs.

Figure 229. Exposed concrete foundation and floor slab exposed on east elevation.

Figure 230. The interior finishes partially concealing the roof framing.

Figure 231. Eave framing at wood roof soffit.

Figure 232. Four diagonal bracing members offset in their alignment with the three rafters so that they fit within the space between.

Figure 233. Portions of the rafters and diagonal bracing members visible at the building interior.

Figure 234. Wood roof framing at dormers.

Figure 235. Ends of wood framing members for dormer roof.

Figure 236. Structural repairs made to the beam and rafters at the north end of the east dormer.

Exterior Description

Walls

Similar to the Indian Room, the exterior walls of the Veranda Rooms are constructed of local, beige-colored limestone and are rock-faced units set in a random coursing pattern. The walls measure approximately 18 inches deep and consist primarily of an interior and exterior wythe of stone. Typical stone units range from 2-1/4 inches to 3-1/2 inches tall and 8 inches to 36 inches long, with mortar joints ranging in width from 1/2 inch to 1-1/8 inches (Figure 237). Some of the stone units project beyond the plane of the wall by as much as 2 inches. The corners of the building are accentuated by a pattern of alternating stone courses that project from the plane of the wall (Figure 238).

The lower few courses of stone at the full perimeter of the building project approximately 14 inches beyond the plane of the wall above, creating a watertable at the base of the building. The stone units at the cap of the watertable measure 7-1/4 inches tall and, in addition to the rock-faced finish, have a 3/4 inch perimeter tooled band around each unit with a combed finish (Figure 239). Stone units below window openings measure approximately 5 inches tall and, like the watertable caps, have a rock-faced finish with a tooled perimeter band, measuring 3/4 inch, with a combed finish (Figure 240).

Unlike the Indian Room, the Veranda Rooms features face bed stone units. Face bed units (stone units with the bedding plane oriented vertically and parallel to the plane of the wall). are large polygonal shaped units set so that the natural planes of the stone are parallel to the wall. The face bed units typically feature fossils and have a rough but flat texture as compared to the adjacent rock-faced units. These stone units are carefully placed throughout the building to draw focus to features, such as the outdoor fireplace, or to break up the more regular pattern of the bed set units (Figure 241).

An exterior fireplace is located at the south end of the west elevation (Figure 242). The fireplace includes a brick firebox and decorative stone mantel. The mantel measures approximately 8 inches tall and has a rock-faced finish with a perimeter band tooled with a combed finish. The mantel stone is supported on a cast-in-place reinforced concrete beam that spans across the opening. Above the mantel is a large, face

bed unit measuring approximately 32 inches by 42 inches. There is a gap to the south of the face bed unit, measuring approximately 4 inches, that was designed and extends into the chimney flue. The gap is defined by random coursed ashlar stone units with alternating courses of projecting stone. At the south end of the fireplace is a stone unit, measuring 10 inches tall, that is rotated at a 90-degree angle so that the corner of the stone projects approximately 14 inches from the face of the wall. The stone sits on smaller stone units oriented on the same rotated axis. Immediately below the stone is a steel plate with a hook, likely intended to hold pots or tools used at the fireplace (Figure 243).

In addition to the stone walls, a wood-framed wall is located at the east elevation, between the two entrances. Between the structural wood framing posts (described above), the wall is wood framed, measuring 4-1/2 inches deep, and is constructed of 2x4 framing with stucco, measuring 5/8 inch thick, applied to expanded metal lath. The stucco is painted light yellow (Figure 244). The wall is divided into sections, each measuring approximately 4 feet wide, by 1x4 wood trim pieces, painted brown and applied directly to the wood wall framing. Windows are located at the upper portion of each wall section (Figure 245).

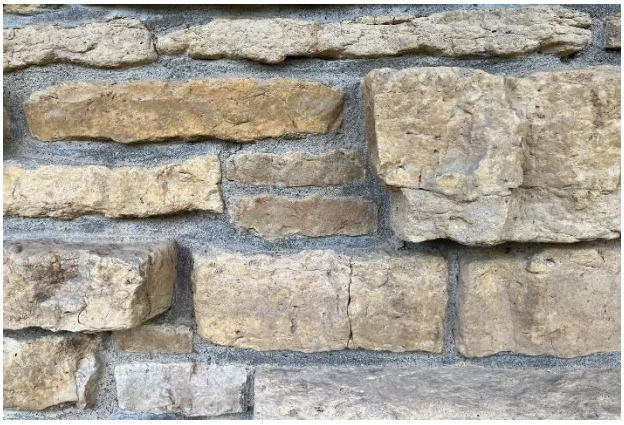


Figure 237. Typical stone units at wall.

Figure 238. Typical stone units and coursing at building corners.

Figure 239. Projecting lower watertable.

Figure 240. Stone sill below windows.

Figure 241. The face bed stone unit.

Figure 242. Exterior fireplace located at the south end of the west elevation.

Figure 243. Stone mantel and surround at exterior fireplace.

Figure 244. Stucco painted light yellow.

Figure 245. Windows at the upper portion of each wall section.

Windows

There are generally three types of wood-framed windows at the Veranda Rooms. Wood-framed ganged casement windows are located at the north and south elevations of the building. Casement windows are also located at the wood-framed rectangular bay on the east elevation. Windows are also located at the roof dormers. At all locations, the windows are wood framed and the framing and sash are painted brown.

Windows at the north elevation are centered on the stone coping unit, measuring 24 inches deep, that forms the exterior stone sill and the interior stoop for the window. The window opening consists of paired casement windows that share a continuous wood sill and header and are separated by wood mullions. The sill consists of a 2x6 that is set on a 1-1/2-inch-tall grout curb so the sill is sloped to the exterior. The header consists of a 2x6 mounted to the underside of the stucco roof soffit. Window mullions, measuring 4-3/8 inches wide by 5-1/4 inches deep, are notched into the wood sills and separate the windows; there are eleven windows on the north elevation and two window openings on the east and west elevations.

Each window consists of a pair of casement sash with the opening measuring 11 inches wide by 20 inches tall. The sash have wood framing, measuring 1-1/2 inches wide by 1-1/2 inches deep, with clear glass set with wood interior stops. Typical hardware includes two small five-knuckle hinges at each sash and a wing nut locking mechanism (Figure 246 and Figure 247).

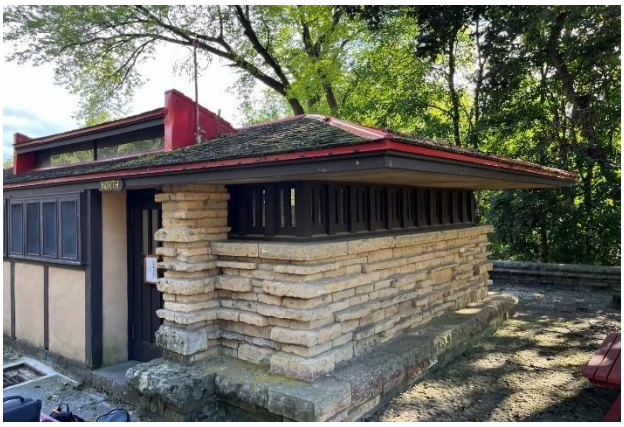


Figure 246. Windows at the north elevation of the building.

Figure 247. Interior view of wood casement windows at the north elevation of the building.

The casement windows at the south elevation are similar to those at the north elevation, except that the window bay is not as wide, allowing for only five units to span across the south elevation (Figure 248). On either side of the south window bay are additional windows openings of the same construction, only taller. The window bays extend from the lower stone watertable to the roof eave and measure 32 inches wide and 55 inches tall. Each bay has a continuous sloped wood 2x6 sill and 2x6 header. Wood mullions, measuring 4-3/8 inches wide, separate the opening into two windows. Each window consists of a pair of casements. The casements have two small five-knuckle hinges, a sash lock, and pull handles (Figure 249 and Figure 250).

The windows at the wood-framed window bay on the east elevation of the building are constructed of 2x4 members with a 2x8 wood sill, sloped to the exterior. Each window opening measures 18 inches wide by

29 inches tall and has a single casement sash with mortise-and-tenon wood frame measuring 1-5/8-inches deep. The sash is positioned in the frame so that it is flush with, and opens to, the interior. Like the windows in the Indian Room, a shallow channel, measuring approximately 3/4 inch wide by 1/4 inch deep, is routed into the bottom rail. A non-original wood trim drip edge has been applied over the routed channel. The clear window glazing is set in putty. Typical hardware at the casements includes five-knuckle hinges and a brass latch on the interior face. At the exterior side of the window frame is a non-original wood-framed screen. The screen measures 1-1/4 inch deep and is set with a non-original wood-framed screen mounted to the exterior face of the window sash, and set with spring pins at the side of each frame (Figure 251, Figure 252, and Figure 253).

Figure 248. Close up view of wood casement windows.

Figure 249. Exterior view of casement windows to east and west of the projecting window bay at the south elevation of the building.

Figure 250. Interior view of tall casement windows to the east and west of the projecting window bay.

Figure 251. Exterior view of windows at the east projecting window bay.

Figure 252. Interior view of windows at the east projecting bay.

Figure 253. Casement sash at east window bay.

The existing dormer windows measure approximately 16 inches tall and extend the full width of the dormer. While not shown in the original drawings, the dormers appear to be original to the building. The window framing consists of pairs of wood 2x members at the sill and jamb that sandwich the glazing. The top of the glazing is secured between two 1/2-inch wood trim members. At some locations there are non-original vertical 1x4 mullions that sandwich the glazing at the joints (Figure 254, Figure 255, and Figure 256).

Figure 254. Dormer window.

Figure 255. Wood framing at dormer window.

Figure 256. Wood mullion at dormer window.

Doors

The building has two non-original door openings, both at the east elevation. The north door provides access to the north room and the south door provides access to the south room. The wood-framed doors are recessed within the wall so that the frame is flush with the interior finish, creating a shallow covered stoop at the entrance. There is a wood-framed sidelight with wood cladding, painted brown, adjacent to the door frame that fills the void between the frame and the irregular surface of the stone wall.

The single leaf doors are wood-framed six-panel units set in a 4-1/2-inch-deep frame. The doors measure approximately 32 inches wide by 77 inches tall and are 1-3/4 inches thick. The lower three panels of each door have recessed plywood panels separated by mullions measuring 1-1/2 inches wide. The upper three panels have glazing. Each door has two double action brass hinges. Non-original pull handles and metal latches with eye hooks have been added to the interior face of the doors (Figure 257 and Figure 258).

Figure 257. Interior view of door at south veranda room.

Figure 258. Exterior view of door at north veranda room.

Roof

The building has a wood shingle hip roof with non-original aluminum drip edges, flashing, and ridge caps, painted red (Figure 259). The wood shingles range from 5 inches to 8 inches wide and have an exposed face measuring 5 inches. Aluminum flashings at the ridges have a semicircular bullnose profile and are fastened to the roof structure, overtop of the wood shingles. Sheet metal valley flashings are located at the backside of the dormer roofs. The dormer walls and window sill are clad with aluminum sheet metal. Flashing at the stone chimneys includes galvanized sheet metal at the back side of the chimney and aluminum flashings, painted red, at the sides and front of the chimney. The vertical legs of the flashings abut the rock-faced stone and are set in sealant (Figure 260).

The roof fascia measures 8 inches tall and consists of 2x8 board, painted brown, and a 2x4 board along the top edge. A red aluminum drip edge covers most of the 2x4 fascia board and extends under the wood shingle roofing. Wood signs are mounted to the fascia above door openings. The roof eaves are clad with stucco on metal lath, painted light yellow, and are typically 27 inches deep. The eaves on the north and south end of the building have a larger overhang and are 54 inches deep (Figure 261). There are two pockets in the stucco soffit where portions of the wood roof framing are exposed to view. The pockets appear to align with the location of electrical poles that were historically secured to the roof of the Veranda Rooms (Figure 262).


Figure 259. Overview of hip roof.


Figure 260. Dormer roof and chimneys at west slope of roof.


Figure 261. Overhanging eaves at north end of the building.


Figure 262. Pocket in roof eave.

Interior Description

The interior of the Veranda Rooms is divided into two rooms: the north veranda room and the south veranda room. The rooms are separated by an interior wall and each has its own exterior entrance (Figure 263). Each room features a concrete floor, plaster walls, and a stone fireplace on the west wall.

Figure 263. Interior plan diagram of the Veranda Rooms (Source: WJE, 2024).

Flooring

The flooring at both rooms of the building includes a thin cementitious topping, measuring 3/16 inch thick, that has colored aggregate and has been painted (Figure 264). The cementitious topping at the center of each room has red aggregate and is painted red (Figure 265). A perimeter band, measuring 18 inches wide, includes some green aggregate and is painted green (Figure 266). The topping appears to be original to the building.

At the center of each room is a floor drain, measuring approximately 3 inches in diameter, that has a surface-mounted brass drain strainer (Figure 267). Other floor features include embedded metal discs and capped pipe penetrations along the perimeter of the room, likely from a previously removed radiant heating system (Figure 268).

Figure 264. Thin cementitious floor topping, measuring 3/16 inch thick, that has colored aggregate and has been painted.

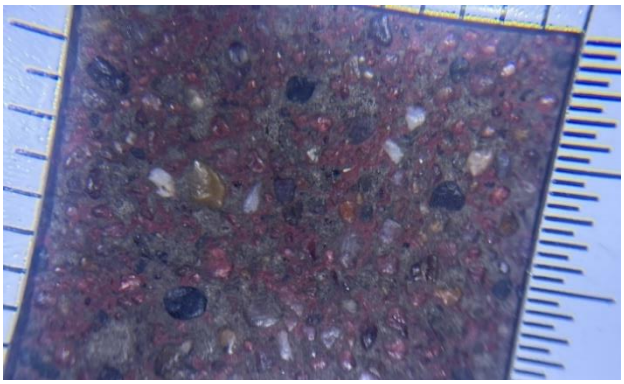


Figure 265. Cementitious topping with red coating at floor of Veranda Rooms, image taken under 10x magnification.

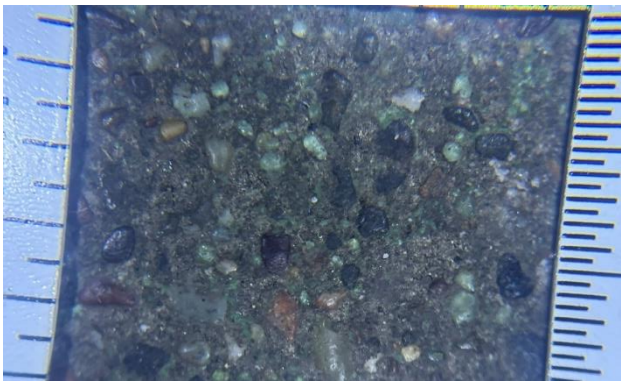


Figure 266. Cementitious topping with green coating at perimeter of floor of Veranda Rooms, image taken under 10x magnification.

Figure 267. Floor drain.

Figure 268. Cap from previously existing radiator system.

Walls and Ceiling

With the exception of the fireplace and the window sills, the walls within the building are plaster. Based on conditions observed on site, the plaster finish measures 3/8 inch to 5/8 inch thick and is applied to expanded metal lath. At the interior face of the exterior walls, the lath is applied to 1-1/2-inch wood furring strips attached to the stone. The exterior walls have a baseboard and projecting base trim. The baseboard measures 7-1/2 inches tall by 7/8 inches deep and is secured to the stone wall with bolts. The washer and nut at the end of the bolt are visible at the interior (Figure 269). A projecting wood trim piece, measuring 1-5/8 inch deep by 5/8 inch thick, is positioned 5-1/2 inches above the baseboard (Figure 270). The trim is positioned so that it is immediately below the height of the benches (Figure 271).

The wood-framed walls differ slightly in construction and finishes. As previously described, the east wall has wood framing and measures approximately 5 inches deep. Plaster on metal lath is applied to the interior face of the wall. The interior wall that separates the two rooms measures 19 inches deep and has a plaster finish on both sides. At both the east wall and the interior wall, there is a wood baseboard anchored to the structure with nails; however, unlike the exterior walls, a projecting wood trim piece is not present above (Figure 272).

Figure 269. Washer and nut at the end of the bolt visible at the interior.

Figure 270. Projecting wood trim piece positioned above the baseboard.

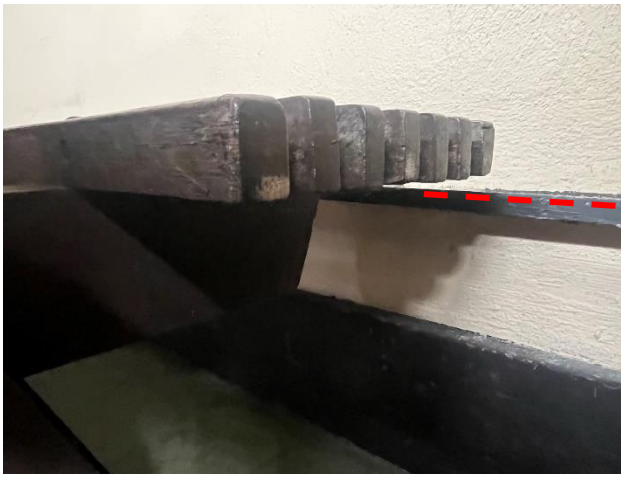


Figure 271. Trim is positioned immediately below the height of the benches.

Figure 272. Wood baseboard without projecting wood trim above.

Doors

An interior door is accessed from the north veranda room and provides access to a closet. Within the closet there is access to the light fixture at the south fireplace. The wood door frame measures 5 inches deep and has wood door casing, measuring 2-3/4 inches wide, at the jambs and head. The door leaf measures 28-1/4 inches wide by 70 inches tall and is constructed of vertical boards with wood batten applied over the joints. The interior face of the door has horizontal and diagonal bracing (Figure 273 and Figure 274). Hardware consists of three strap hinges and a latch.

Figure 273. Interior door constructed of vertical boards with wood batten over the joints.

Figure 274. Horizontal and diagonal bracing on the interior face of the door.

Fireplace and Chimney

There are two chimneys at the building: one centered on the west elevation of the north room and one at the north end of the west elevation at the south room. The fireplace at the north room measures approximately 7 feet wide by 36 inches deep and has a brick firebox. The hearth of the fireplace is raised 14 inches above the finish floor. Similar to the exterior walls, the fireplace is constructed of random coursed ashlar stone units. The stone above the firebox is supported on a steel plate. A single stone unit spans the width of the fireplace and projects approximately 6 inches on either side, creating a mantel above the firebox (Figure 275).

The fireplace at the south room measures 7 feet wide by 4 feet deep and has a brick firebox. The hearth of the fireplace is raised 6 inches above the finish floor. Similar to the exterior walls, the fireplace is constructed of random coursed ashlar stone units. A projecting stone mantel extends across the firebox and is supported by a steel plate. Above the mantel is a face bed stone unit. At the north side of the fireplace is a unique design consisting of five vertically oriented stone units, spaced 2 inches apart, that form a screen in front of a concealed light fixture. The stone above the firebox is supported on a steel plate (Figure 276).

Figure 275. View of stone fireplace in the north veranda room.

Figure 276. View of stone fireplace in the south veranda room.

Electrical and Lighting

The original electrical system has been mostly replaced; however, some components of the original electrical systems remain, including the original Trumbell Electric electrical panel, recessed junction boxes, and abandoned cloth-jacketed wiring that is routed through the walls. The original Trumbell Electric electrical panel is recessed into the plaster wall at the north elevation of the north room and includes four circular circuit ports (Figure 277). Remnants of the historic lighting were also observed at the interior soffit that extends along the top of the wall at the west interior elevation. The remaining lighting components consist of a 4-inch-square metal box set within the plaster wall and housing an octagonal-shaped junction box. The junction box contains cloth-jacketed electrical wire (Figure 278). Some of the junction boxes have

been covered with a metal plate. An abandoned junction box is also located adjacent to the entrance door.

At the south veranda room, evidence of historic light fixtures include a wood plate mounted around an embedded junction box with cloth-jacketed wire at the soffit that wraps the south window bay; a wood plate mounted to the opposite side of the soffit, within the south window bay alcove; and junction boxes with cloth-jacketed wire set within the plaster at the ceiling and near the exterior entrance door (Figure 279 through Figure 281). A historic light fixture is also located at the space behind the vertical stone screen at the south fireplace. The fixture, which includes a circular metal plate with a porcelain light socket, is accessed from the storage closet in the north room (Figure 282).

An abandoned historic light switch is located at the east wall of the south room, adjacent to the door (Figure 283). The switch, which appears to have been sized to support up to four switches, has a blank out panel making only one switch accessible. Approximately 12 inches above the finished floor and below the light switch is an abandoned receptacle that has been capped with a blank plate. An abandoned single-pole light switch is also located in the storage closet and appears to have been connected to the porcelain fixture behind the south fireplace screen (Figure 284).

At present, there is no exterior lighting for the Veranda Rooms; however, evidence of historic exterior lighting includes a metal junction box, surface-mounted to the stucco soffit near the south entrance door, and previous patch repairs to the stucco soffit above the north entrance door, where a lighting fixture may have been mounted (Figure 285).

The primary utility power for the building is routed overhead and supported with wood power poles. Based on archival photos and existing physical evidence, main utility service historically entered the building through two utility posts anchored to the roof framing at the south end of the building. The posts have been removed and the main service line has been rerouted to a conduit located at the north end of the west roof dormer (Figure 286). Pockets in the stucco soffit indicate the original location of the roof-mounted electrical posts (Refer to Figure 262).

The building is currently served by a two-switch electrical panel located at the south interior wall of the north room. The electrical panel, manufactured by Square D, is mounted to the wall and connected to the main utility service (Figure 287). The electrical panel feeds electrical conduit through two sub-panels; one surface-mounted box immediately below the electrical panel and one mounted to the north elevation of the south room, opposite the north sub-panel (Figure 288). Throughout the structure, the active metal conduit, outlets, and light switches are surface-mounted. Each room has a surface-mounted light switch and a surface-mounted GFCI receptacle. Each room has two double ballast fluorescent light fixtures suspended from metal chains attached to metal hooks in the plaster ceiling (Figure 289).

Plumbing

Historically, the rooms had radiant heating. However, only capped pipes embedded in the concrete flooring remain (Figure 290). Each room also has a floor drain that extends to the main sewer pipe under the building.

Figure 277. Original Trumbell Electric box set within the plaster wall.

Figure 278. Cloth-jacketed electrical wire within the junction box.

Figure 279. Evidence of historic light fixture and wood back plate.

Figure 280. Historic junction box that supported a light fixture adjacent to the door at the south room.

Figure 281. Junction box that historically supported a light fixture at the south window cove.

Figure 282. Historic light fixture with a circular metal plate and porcelain light socket.

Figure 283. Original light switch in south room with non-original blank-off panel reducing the panel to a single switch.

Figure 284. Abandoned switch in storage closet with cloth-jacketed wiring.

Figure 285. Exterior surface-mounted junction box near the south entrance door.

Figure 286. Conduit for main service line located at the north end of the east dormer.

Figure 287. Surface-mounted electrical panel in the north veranda room. Note the black sub-panel below.

Figure 288. Sub-panel surface-mounted to wall at north room.

Figure 289. Non-original double ballast fluorescent light fixture suspended along the interior ridge of the roof.

Figure 290. Cap of pipe where radiant heating unit was located.

Mechanical Systems

The building does not have a mechanical, ventilation, or air conditioning system. Historically, the building was heated using the fireplaces and water-fed radiant heaters. Passive ventilation was facilitated through window and door openings.

Fire Protection Systems

The building does not have a fire alarm system.

Condition Assessment

Stone

- *Vertical Cracking at Chimney.* Vertical cracking was observed at the exterior west elevation of the north chimney (Figure 291). The cracking extends from an open mortar joint at the chimney coping, down into the field of wall. Cracks extend through mortar joints and stone units (Figure 292).
- *Cracking at Fireplace.* Vertical cracking was observed at the interior elevation of both the north and south fireplace. The cracking consists of open mortar joints and cracked stone units extending from the joint between the chimney and the dormer window or roof framing (Figure 293). Some of the cracks have been previously repaired (Figure 294).
- *Cracking at Stone.* At a few locations, hairline cracking was observed in the stone. The cracking typically extends vertically through the stone and aligns with cracked mortar joints (Figure 295). At a few locations, specifically at projecting stone units near the exterior fireplace, the cracking is oriented horizontally and the stone above the crack was found to be unsound when tapped (Figure 296).
- *Cracking Stone Hearth.* The stone hearth at the north fireplace is cracked and loose (Figure 297).
- *Open Transition Joint.* At the west elevation, the joint at the interface between the stucco eave and stone wall is open (Figure 298). The wood top plate for the roof framing is exposed to view from the exterior.
- *Localized Pitting.* Isolated stone units with deep pockets and pits were observed (Figure 299). These conditions were observed at stone units that are mostly concealed from weather, indicating that the condition may be inherent to the stone.
- *Biological Growth.* Biological growth and soiling were observed at the stone walls, specifically at upward-facing surfaces and around the base of the building (Figure 300 and Figure 301).
- *Pest Infestations.* Small insect nests were observed at corners of wood-framed windows and at projecting stone units (Figure 302).
- *Soiling Above Fireplace***.** Dark soiling, likely soot, was observed above the north fireplace (Figure 303).
- *Open Mortar Joints.* Horizontal mortar joints are generally in good condition; however, isolated areas of open mortar joints were observed (Figure 304). At some locations, the stone along the edge of the mortar joint has spalled, resulting in a partially open joint (Figure 305).

Figure 291. Vertical cracking at the exterior west elevation of the north chimney.

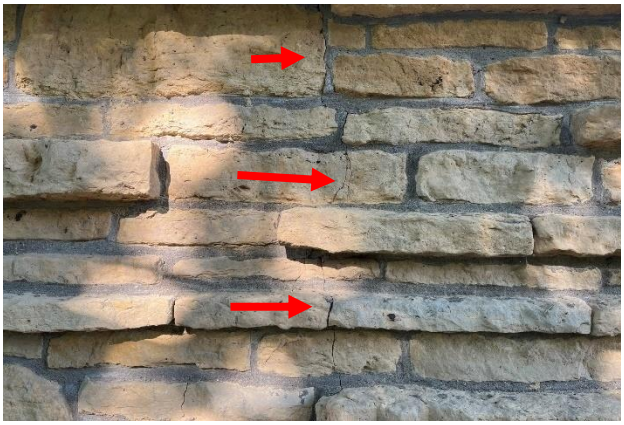


Figure 292. Cracks extended through mortar joints and stone units.

Figure 293. Open mortar joint at cracked stone unit.

Figure 294. Previously repaired crack.

Figure 295. Crack running vertically through the stone.

Figure 296. Horizontally oriented crack at projecting unit with unsound stone above the crack.

Figure 297. Cracked and loose stone at the hearth of the north fireplace.

Figure 298. Open joint at the interface between the stucco eave and stone wall.

Figure 299. Stone unit with deep pockets and pits.

Figure 300. Biological growth and soiling at upward-facing surface.

Figure 301. Biological growth and soiling around the base of the building.

Figure 302. Small insect nest at projecting stone unit.

Figure 303. Dark soiling, likely soot, above the north fireplace.

Figure 304. Open horizontal mortar joint.

Figure 305. Spalled stone along the edge of a mortar joint, resulting in a partially open joint.

Concrete

- *Cracking at Interior Flooring.* At the north room, hairline cracking extends across the center portion of the interior floor (Figure 306). The cracks align with the edges of the fireplace.
- *Missing Drain Strainer.* The drain strainer for the interior floor drain at the north room is missing (Figure 307). The drain appears to be clogged with debris.

Figure 306. Cracking at interior floor of north Veranda Room.

Figure 307. Missing drain cover.

Wood Structure

- *Structural Wood Framing.* The wood roof framing along the east side of the building exhibits severe deterioration and distress. The distress was observed at the wood beams, localized wood rafters, and at some of the wood post supports. Previous repairs had been performed at the framing that included installation of a fabricated steel saddle, constructed of steel angles welded together, to support the wood beam that extends north–south along the building and some of the roof rafters. Since the repairs were performed, it appears that distress has continued, compromising the structural integrity of the repairs. Conditions at the wood framing include the following:
    - *Deterioration of wood.* Distress was observed at the wood beam above the north entrance, the wood framing for the dormer window above, and at the lower half of the roof rafter located immediately south of the north entrance. The distress aligns with the north end of the east dormer window. The wood was observed to be damp and was found to be soft and rotted when probed with an awl (Figure 308). Portions of the wood beam and framing exhibited over a 50 percent loss of section (Figure 309). Portions of the wood around the anchors for the supplemental steel plate repairs had deteriorated.
    - *Splitting and checking of wood framing members.* A large area of checking was observed to extend the full length and at the mid-height of the wood beam that extends south from the north entrance, over the window bay on the east elevation of the building (Figure 310). In addition to the checking, the lap joint at the end of the beam is split. The spit measured 3/16 inches wide. Checks were also observed at the ends of the beam and aligned with anchor locations (Figure 311).
    - *Open Joints.* The vertical joints between wood beam sections appear to be separating. The vertical joint at the lap between beams over the north entrance is wider at the top than at the bottom, indicating that the south beam may be sagging (Figure 312). The vertical joint between beams over the south entrance appears to be widening, as evidenced by the ½-inch-wide joint and nails visible within the open joint (Figure 313).

- *Bowing of the wood beam*. The wood beam that supports the roof framing at the north end of the east elevation is bowed. The beam appears to sag approximately 1/8 inch per foot, over a length of approximately 8 feet, with the lowest part of the beam aligning with a wood post. The post exhibits a vertical spilt, present on both sides of the wood post, that measures as wide as 3/16 inch at the top and tapers to a hairline crack over the upper 5 feet of the post (Figure 314).

- *Checked Wood Diagonal Truss Member*. One of the wood diagonal bracing members at the south room exhibited checking at the underside, along the full length of the member (Figure 315).

Figure 308. Awl probing soft and rotted wood.

Figure 309. Wood framing exhibiting over a 50 percent section loss.

Figure 310. Large area of checking at mid-height of wood beam.

Figure 311. Checking at the ends of a beam aligned with anchor locations.

Figure 312. Indication that the south beam may be sagging.

Figure 313. Joint, 1/2 inch wide with visible nails.

Figure 314. Vertical split at the interior side of the wood post.

Figure 315. Crack extending the full length at the underside of diagonal bracing member.

Wood Elements

- *Gaps at Base of Wood Trim.* Gaps were observed below two of the wood trim members on the stucco wall at the east elevation (Figure 316). The gaps measured approximately 1-1/2 inches wide. The wood sill plate for the wall framing was exposed to view and exhibited evidence of insect damage.
- *Small Chips at Wood Base.* In general, the wood baseboard and trim within the building are in good condition. Small chips and abrasions were observed, although typically painted over, indicating they have been present for some time.


Figure 316. Gap below wood trim members.

Ferrous Metal Elements

- *Corrosion of Embedded Steel.* The steel lintels and hardware at the west elevation fireplace exhibit extensive corrosion build-up at some locations. In addition to corrosion, stone units adjacent to the steel lintel were spalled or cracked, and the concrete lintel over the hearth is cracked and spalled at locations that align with the steel reinforcing (Figure 317 through Figure 320).


Figure 317. Corrosion and rust jacking at steel plate at fireplace.


Figure 318. Spalled stone unit below corroded steel plate.

Figure 319. Spalls at concrete lintel aligning with steel reinforcing.

Figure 320. Cracked stone unit adjacent to steel lintel.

Roofing

- *Localized Areas of Missing Shingles.* Individual roof shingles are missing at isolated locations (Figure 321). Some of the remaining shingles exhibit minor cupping.
- *Biological Growth.* Biological growth and moss were observed on the wood shingles (Figure 322). The growth is widespread across the roof.

Figure 321. Missing roof shingle.

Figure 322. Biological growth and moss on the wood shingles.

Plaster

- *Interior Plaster Damage.* Localized areas of damaged plaster were observed at the wall that separates the north and south rooms (Figure 323 and Figure 324). The damage includes shallow dents in the wall; previous repairs, some of which have failed; peeling paint; and hairline cracking that appears to be associated with a physical impact.
- *Cracking at interior Plaster Ceiling***.** Hairline cracking was observed at the north room, extending perpendicular between roof rafters (Figure 325). The cracks are typically less than 12 inches long. Hairline cracking at the south room, where the wood truss framing is not exposed to view, typically consists of cracks extending perpendicular to one another and extending the full length of the room (Figure 326). The cracks are typically aligned with the corners of the fireplace and dropped soffit as well as metal electrical fixtures recessed into the plaster finish.
- *Interior Plaster Failure.* The plaster over the exterior door to the north room and between adjacent rafters has failed. Conditions range from cracking around areas of previous repair to complete loss of plaster with the metal lath exposed (Figure 327). The distress appeared to be associated with active leakage and deterioration of the wood framing.

Figure 323. Localized area of damaged plaster at the wall separating the north and south rooms.

Figure 324. Area of damaged plaster with metal lath exposed.

Figure 325. Hairline crack extending perpendicular between roof rafters.

Figure 326. Hairline cracking extending perpendicular to each other and over the full length of the room.

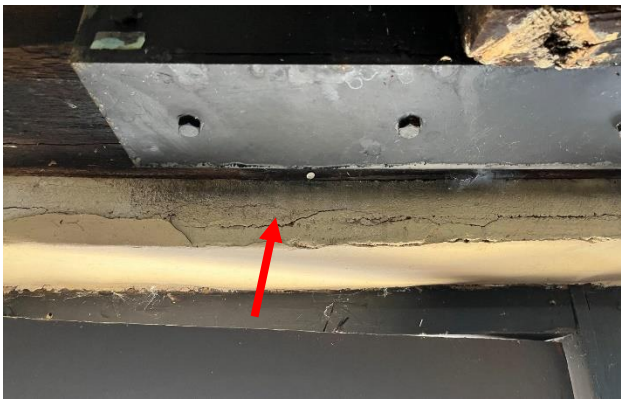


Figure 327. Failed plaster over exterior door of north Veranda Room.

Stucco

- *Cracking at Stucco Eaves.* Cracks were observed extending perpendicular across the stucco of the roof eaves. Cracks ranged from hairline to as wide as 1/8 inch. Cracks were typically located near corners of piers, where the depth of the soffit changes (Figure 328). Longer cracks were located at the deep roof eaves located on the north and south ends of the building. At these locations, the cracks are spaced approximately 14 inches apart and exhibit discoloration around the crack (Figure 329).
- *Map Cracking of Stucco at Eave***.** Map cracking was observed at a few locations in the stucco soffit and is concentrated along the edge of the eave, adjacent to the roof fascia (Figure 330). At one location, the stucco finish has cracked and the scratch coat is exposed to view (Figure 331).
- *Openings in the Roof Eave.* Openings, measuring 7 inches square, were observed in the stucco eave (Figure 332). The openings appear to be associated with a historic light fixture that has since been removed.

- *Previous Patches*. Previously installed stucco patches were observed at soffit locations where vertical posts connected to the wood roof framing have been removed (Figure 333).
- *Peeling Paint*. Peeling paint was observed at the stucco soffit (Figure 334). The distress appears to be associated with locations of previous stucco repairs near electrical junction boxes that were painted to match the historic stucco.

Figure 328. Crack near corner of a stone pier where the depth of the soffit changes.

Figure 329. Cracks spaced approximately 14 inches apart with discoloration around the crack.

Figure 330. Map cracking along the edge of the eave.

Figure 331. Cracked stucco with scratch coat exposed.


Figure 332. 7-inch square opening in stucco eave.


Figure 333. Previous stucco patch.


Figure 334. Peeling paint at the stucco soffit.

Windows

- *Open Joints at Dormer Glazing*. The dormer windows contain acrylic glazing panels, many of which overlap at the ends, and do not have a dividing mullion (Figure 335). Some of the panels exhibit bowing. At the west elevation, the bowing is exacerbated by build-up of debris between the dormer window and chimney (Figure 336). The open joints between the acrylic panels appear to align with interior distress conditions.
- *Wood Deterioration*. The wood at windows, doors, and exposed framing members exhibits minor checking, rot, and peeling paint. The distress was observed at the bottom end of vertical members and door panels as well as at the top surface of some window sills (Figure 337, Figure 338, and Figure 339). Some isolated wood checking was observed at wood fascia members.
- *Deteriorated Glazing Putty*. The glazing putty at the casement windows on the east elevation has chipped and broken loose at a few locations, exposing the edge of the glazing and resulting in as much as one quarter of a sash being unglazed (Figure 340).

Figure 335. Dormer window with overlapping acrylic panel glazing and no dividing mullion.

Figure 336. Bowing due to built-up debris between dormer window and chimney.

Figure 337. Distress at bottom end of door panels.

Figure 338. Distress at the top surface of a window sill.

Figure 339. Distress at the top surface of a window sill.

Figure 340. Casement window with deteriorated glazing putty.

Bridge Complex

The Bridge Complex consists of three components, arranged in a cruciform plan, that span across the Southern Park Road (Figure 299 and Figure 300). The west pavilion is rectangular in plan, measuring approximately 17 foot wide by 41 feet long, and sits on a water reservoir, measuring approximately 12 feet 6 inches tall, clad with stone. The reservoir forms a raised base for the one-story building with lookout tower (Figure 301 and Figure 302). The east pavilion forms the cross of the plan and is located across the main park drive from the west pavilion (Figure 303). It measures approximately 17 feet 8 inches by 98 feet 8 inches and has a covered entrance on the east elevation. The center portion of the east pavilion is set on a water reservoir, similar to the west pavilion, that measures 16 feet wide by 22 feet 2 inches long and forms a raised base (Figure 304). There are concrete terraces with wood railings located at the north and south ends of the west elevation of the east pavilion (Figure 305 and Figure 306). Below the south terrace is a covered stone terrace that leads to a stone arched passageway, oriented on an east-west axis, under the pavilion.

The bridge measures approximately 10 feet wide by 32 feet long and extends between the east and west pavilions, over the main park road (Figure 307). The building has a complex hip roof. There are exterior stone stairs located at the north elevation of the west pavilion and at the west elevation of the east pavilion, immediately adjacent to the bridge. The stair provide access to door openings at the pavilions (Figure 308 and Figure 309). A stone stair is located at the east end of the arched passageway and provides access from the covered stone terrace to the upper-level sidewalk that runs along the east side of the east pavilion (Figure 310).

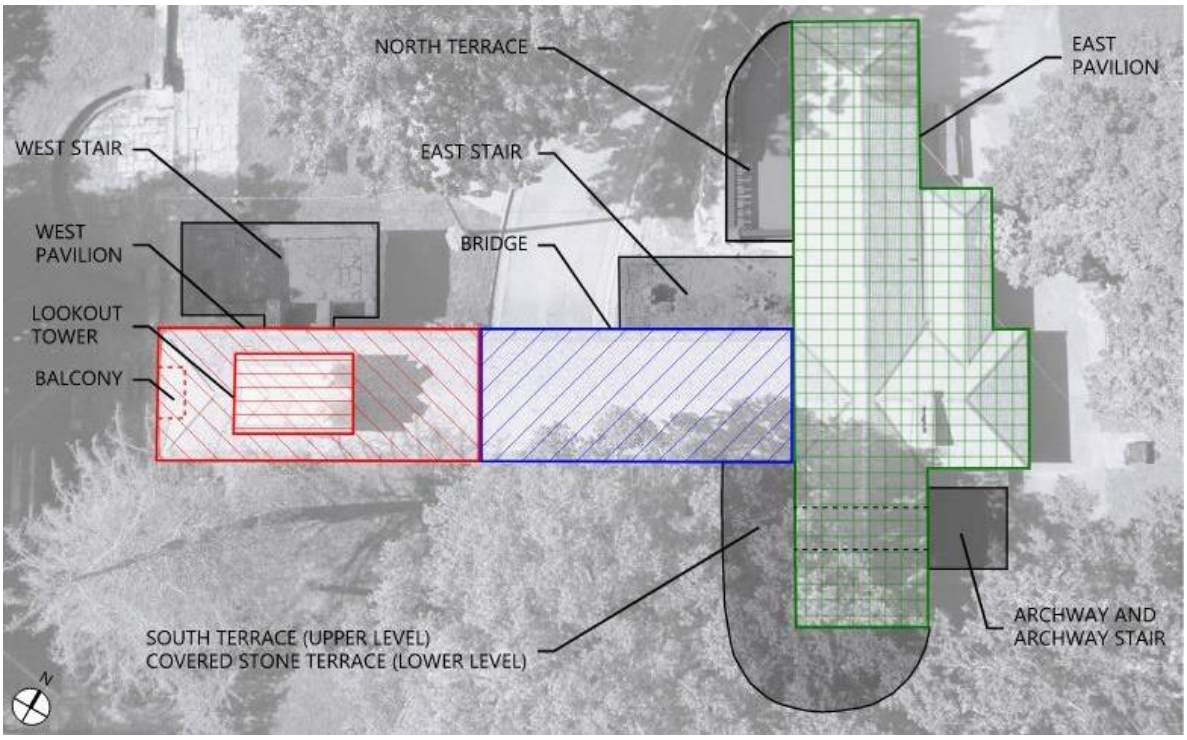


Figure 299. Diagram showing the configuration of spaces in the Bridge Complex (Source: WJE, 2024).

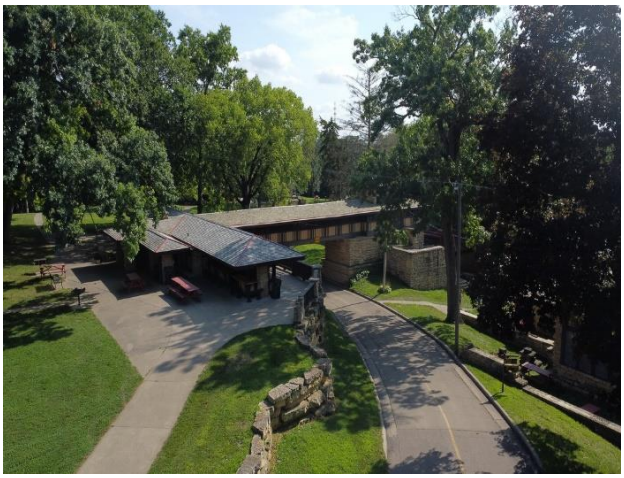


Figure 300. The Bridge Complex consists of three components, arranged in a cruciform plan, that span across the Southern Park Road.

Figure 301. The reservoir forms a raised base for the one-story building with lookout tower.

Figure 302. View of the west pavilion from the southwest.

Figure 303. The east pavilion forms the cross of the plan.

Figure 304. The center portion of the east pavilion is set on a water reservoir.

Figure 305. North terrace at the Bridge Complex.

Figure 306. Overview of the south terrace.

Figure 307. View of the bridge from the north.

Figure 308. East stairs provide access to the east pavilion.

Figure 309. West stairs provide access to the west pavilion.

Figure 310. Archway stairs as viewed from the east elevation of the east pavilions.

Structural Description

Most of the structural components of the building were not visually apparent at the time of the survey. The description of the structural system is based on review of archival documents, with conditions indicated where it was possible to confirm by observations in the field.

Foundation

Original drawings depict the structure for the water reservoirs, located under the west pavilion and the center portion of the east pavilion. The reservoir structure has a continuous below grade concrete footing, measuring approximately 44 inches wide and ranging in depth from 30 inches to 48 inches deep (Figure 311). The foundation supports the reinforced concrete reservoir structure.

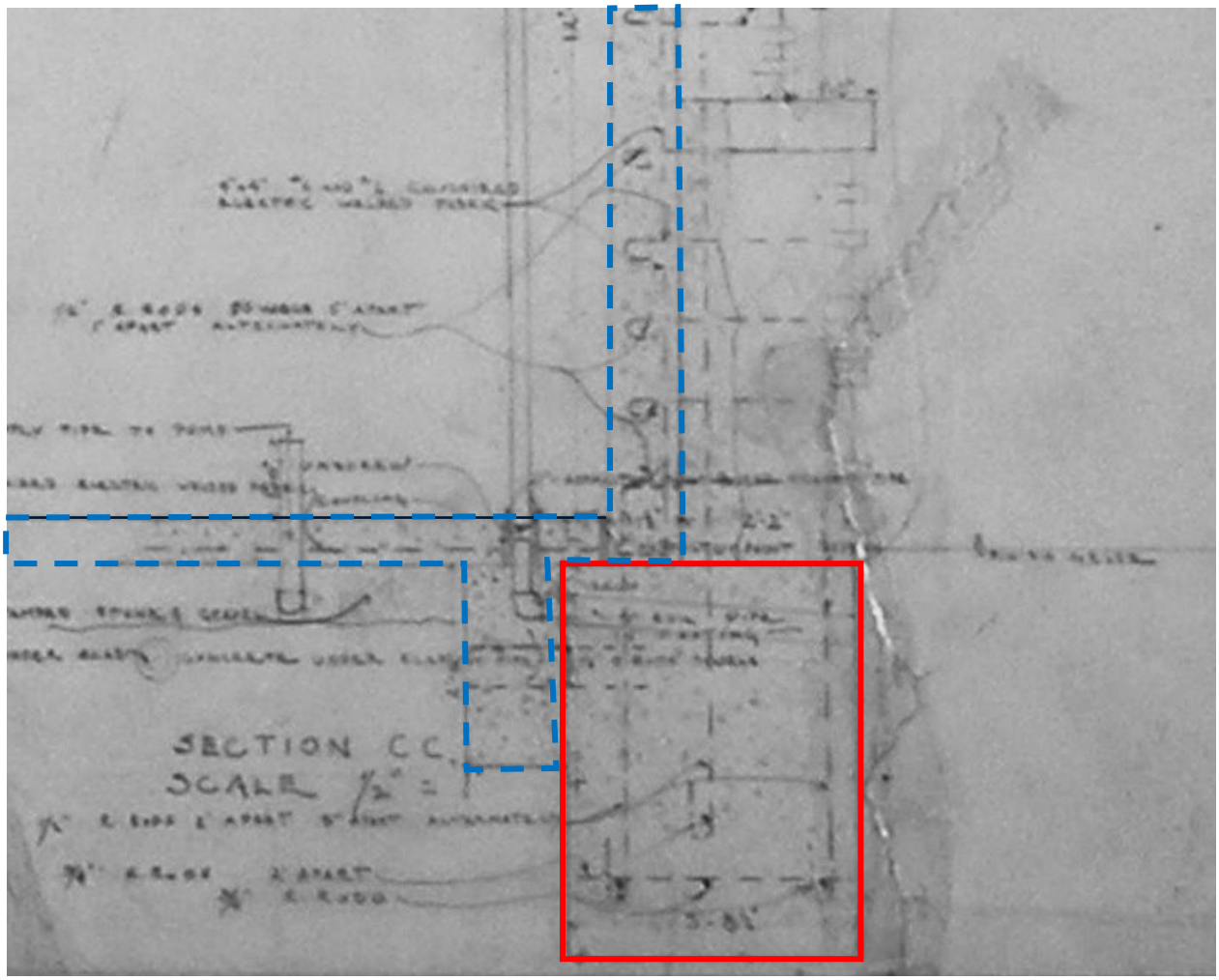


Figure 311. An original drawing depicting the construction of the water reservoir, dated 1934, indicates a continuous below grade reinforced concrete footing (red outline), measuring approximately 44 inches wide and ranging in depth from 30 inches to 48 inches deep as well as the reinforced concrete reservoir slab and walls (blue dashed outline) (Source: Caldwell Archives at the Dubuque Museum of Art)

Walls at Reservoirs

According to construction drawings, the two water reservoirs were constructed of reinforced cast-in-place concrete and clad with native stone. The west reservoir, located under the west pavilion, measures approximately 18 feet 4 inches wide by 41 feet long and the east reservoir, located at the center portion of the east pavilion, measures approximately 16 feet wide by 22 feet 2 inches long (Figure 312 and Figure 313). Both reservoirs are approximately 12 feet deep and are accessed from covered openings above.

The reservoirs have concrete floor slabs that bear on a continuous perimeter concrete footing. According to construction drawings, the walls have lateral ties cast into the concrete that extend into joints at the stone cladding (Figure 314). Each reservoir is capped by a concrete slab. All of the concrete is indicated as being reinforced with 4-inch-by-4-inch welded wire fabric. At some locations along the west reservoir, there is a cast-in-place concrete curb that bears on the concrete foundation and covers the lower portion of the reservoir walls (Figure 315). The curb measures approximately 26 inches deep and 42 inches tall. A portion of the cast-in-place curb is visible on the south elevation of the west reservoir (Figure 339).

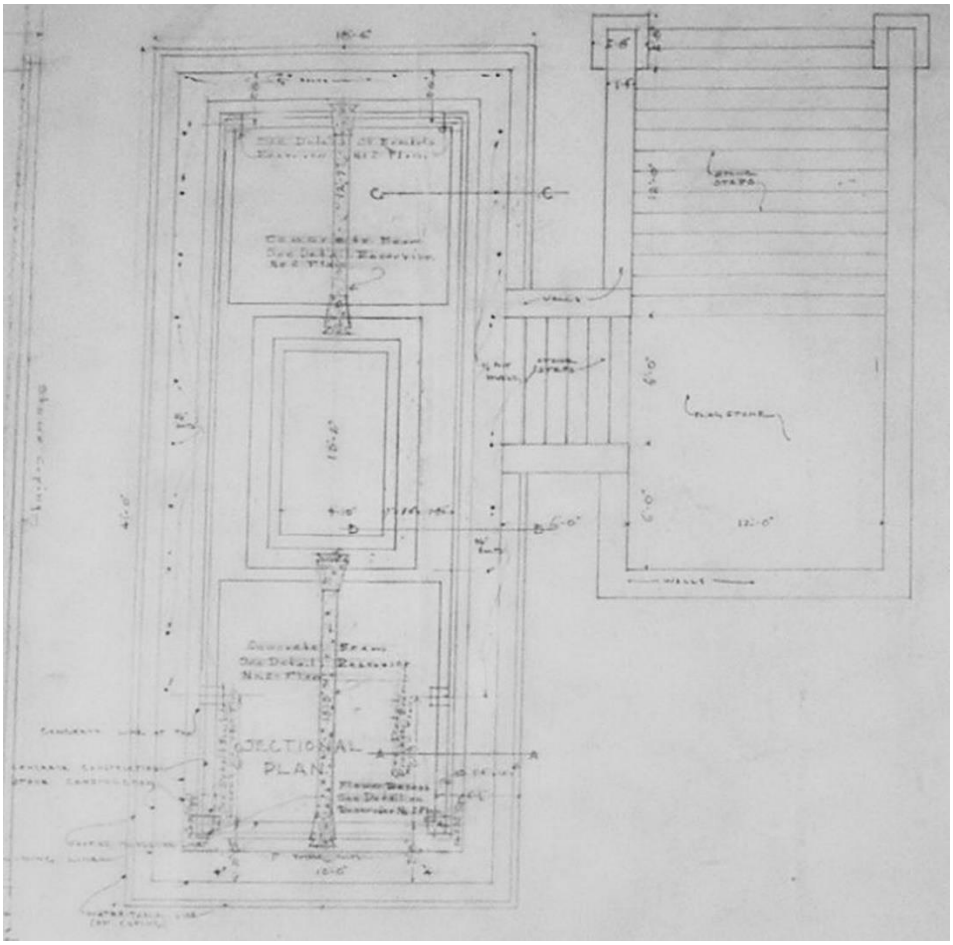


Figure 312. Plan drawing of the west water reservoir at the west pavilion of the Bridge Complex (Source: Caldwell Archives at the Dubuque Museum of Art). .

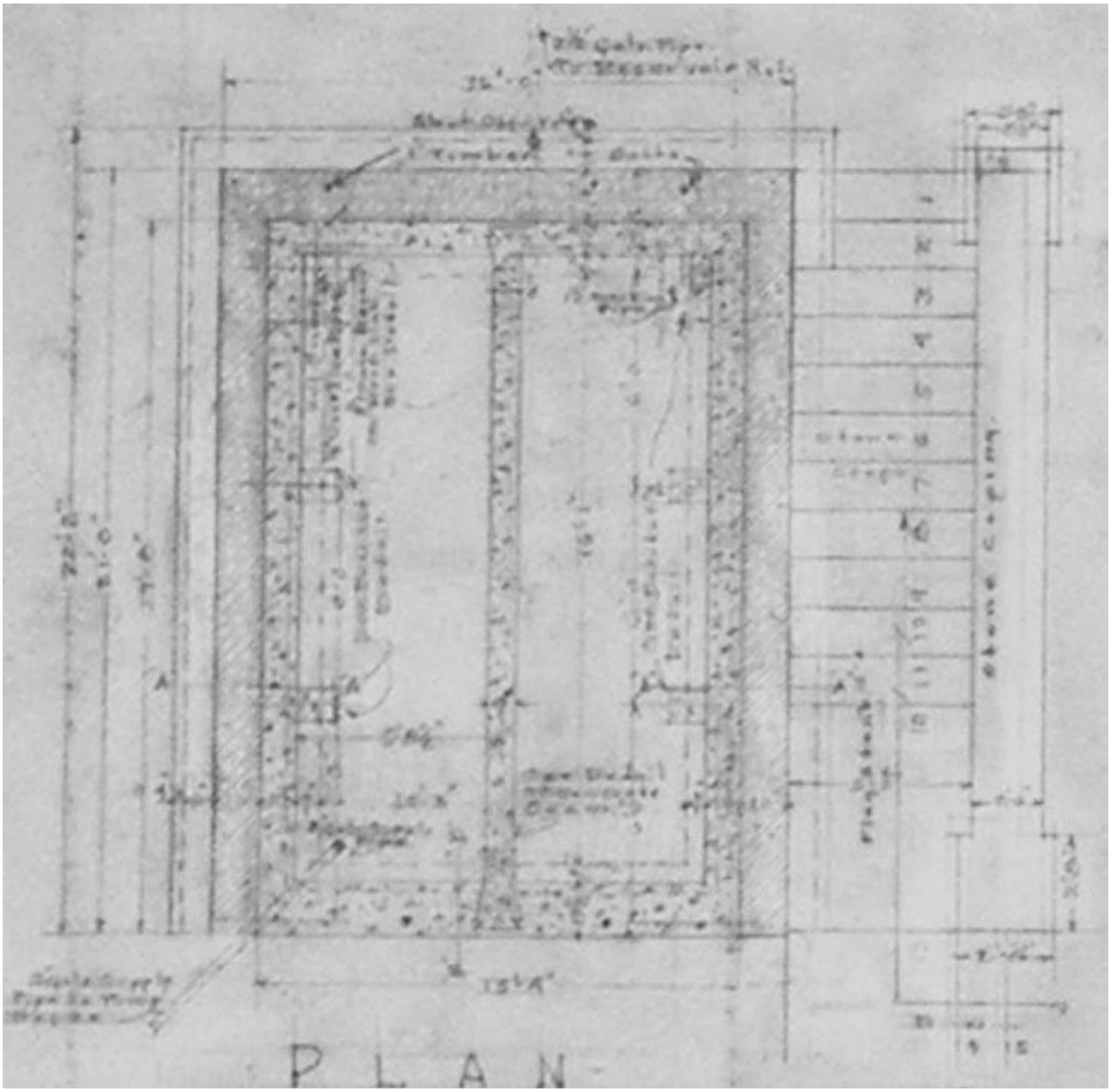


Figure 313. Plan drawing of the water reservoir at the east pavilion of the Bridge complex. (Source: Caldwell Archives at the Dubuque Museum of Art)

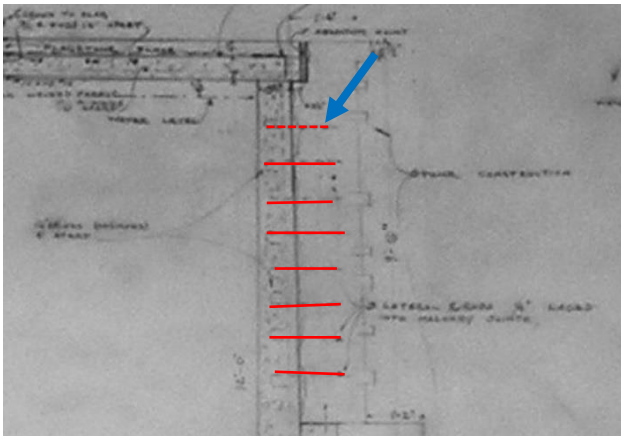


Figure 314. Section from original construction drawings of the water reservoir showing lateral ties (red lines and blue arrow) cast into the concrete that extend into joints at the stone cladding. (Source: Caldwell Archives at the Dubuque Museum of Art)

Figure 315. Detail from original construction drawings of the west reservoir at the Bridge Complex showing a cast-in-place concrete curb (bracketed area) that bears on the concrete foundation and covers the lower portion of the reservoir walls. (Source: Caldwell Archives at the Dubuque Museum of Art)

Figure 316. Cast-in-place curb above foundation visible on the south elevation of the west reservoir.

Exterior Description

Stone Walls

The stone walls at the Bridge Complex are rock-faced ashlar units arranged in random coursing, similar in appearance to those described for the Indian Room and Veranda Rooms. The stone units are mostly rectangular, ranging in size from 2 inches to 9 inches tall and from 6 inches to 42 inches long. The corners of the building are articulated by alternating courses of projecting stone units that extend approximately 1 inch to 2 inches beyond the plane of the wall (Figure 317). Many of the stone units within the field of the wall also project approximately 1 to 2 inches beyond the plane of the wall.

Like the Veranda Rooms, the wall construction features large face bed units, measuring as large as 3 feet square, that break up the otherwise horizontal planes of the stone wall construction (Figure 318). At a few locations, there is a defined coursing or patterns to the stone that differs from the mostly random coursing. One such area is located at the corner between the north elevation of the west annex and the north stair. The re-entrant corner features two large face bed units that frame eleven courses of stacked stone, each course measuring 2 inches tall and divided into four stacks. One face bed stone unit and two vertical stacks of stone are located on each corner elevation. Alternating stone units at each course and stack project 2 inches beyond the plane of the wall, creating a defined pattern that wraps the corner (Figure 319). Similar design features are located throughout the building and serve as small follies for visitors who meander the site to discover. While a few of these stone features are depicted in the original drawings, most do not and appear to be design decisions made by the craftsmen (or possibly Caldwell) in the field.

In addition to the features of the wall construction, the stone-clad walls are divided by an upper and lower watertable, and capped by a stone coping (Figure 320). The lower watertable is located approximately 36 inches above the grade of the street and consists of rock-faced stone units, measuring 6 inches tall, that project approximately 1 to 2 inches beyond the stone below. The wall above the lower watertable steps back approximately 9 to 10 inches. The upper watertable is located 28 inches above the lower watertable and consists of stone units measuring 7-1/2 inches tall. The face of each upper watertable unit is rock-faced and tooled with a combed perimeter finish, measuring 3/4 inch wide. The upper watertable extends approximately 4 to 6 inches beyond the stone below. The wall area above is setback approximately 12 to 15 inches from the face of the watertable stone. The coping unit measure approximately 7-1/2 inches tall and, like the upper watertable, has combed tooling at the perimeter. The coping projects approximately 2 inches beyond the stone below.


Figure 317. Typical stone cladding at Bridge Complex.


Figure 318. Face Bed stone unit.

Figure 319. Intentional decorative stone coursing and craftsmanship.

Figure 320. Typical wall area showing lower watertable (red arrow), upper watertable (blue arrow) coping band (yellow arrow).

Wood-Framed Walls

The walls of the bridge, east pavilion, and west pavilions have a wood-framed structure that is visible from the interior and exterior (Figure 321). At the pavilions, wood columns, measuring 8 inches square, are spaced 5 feet 8 inches on center and divide the facade into framing bays. There is similar framing at the bridge; however, the columns are spaced 6 feet on center. In addition to the columns, there are four vertical posts within each framing bay, each measuring 4 inches square. There are equal sized gaps, measuring approximately 4 inches wide, between the wood column and posts. The posts and columns extend the full height of the wall and support the roof framing. The wall cladding and window and door openings are set within the space between post framing members

The wall cladding between the wood framing members measures approximately 3-1/2 inches deep. Each wall consists of 2x4 wood framing with the stud turned 90 degrees so that the wide face is parallel to the wall. The wall is clad on both the interior and exterior with stucco, measuring 5/8 inches thick, on expanded metal lath. The stucco has a float finish that gives the stucco a slightly rough texture and is painted yellow.

Figure 321. Interior view of wood-framed stucco walls as viewed from bridge.

Roof Framing

Roof construction at the lookout tower, covered patio, private dining room, and covered entrances at the east elevation all have similar roof framing consisting of a 2x8 ridge board with 2x6 rafters spaced 16 inches on center (Figure 322). The rafters are supported by a vertical wood post mounted to a 10x10 or 8x8 wood beam. Wood kickers are mounted to the base of the post and extend horizontally to the end of the rafters, creating the framing for the overhanging soffit. The roofing has 1x6 wood plank sheathing (Figure 323).

The roof framing at the east room of the east pavilion and the bridge is slightly different than at other spaces. At the east room, the roof framing consists of 8x8 wood girders, spaced 5 feet 8 inches on center, that align with the vertical wood column wall framing. The 8x8 roof girders bear, approximately 3 inches, on the wood top plate, which measures 9 inches by 7 inches and extends across the wall framing columns. At the center of the beam is a vertical 8x8 wood post that is notched to support a 2x8 ridge beam (Figure 324). Wood 2x6 rafters are located on either side of the beam and are spaced 16 inches on center. Wood 1x6 sheathing is mounted to the rafters. Similar to the other roof areas, the rafters extend beyond the top plate of the wall and provide the frame for the soffit.

At the bridge, the roof framing is aligned with the wall framing and consists of two alternating framing systems. The wall framing supports a 10x10 wood beam that extends the full length of the wall. The end roof framing bay is constructed of six 4x4 wood rafters that span from the 2x10 ridge beam and bear of the wood 10x10 beam at the top of the wall. The center two 4x4 rafters are spaced 1 inch apart and align with the 8x8 wood column framing at the wall. The face of the paired 4x4s is clad with a wood-framed screen with frosted glazing, giving the paired rafters the appearance of a single framing member. A wood-framed lantern is hung from the rafters (Figure 325). The 4x4 rafters on either side of the paired center rafters are aligned with the 4x4 wood post wall framing, resulting in a space of 4 inches between each of the rafters. Wood-framed light fixtures are mounted between the outer set of 4x4 rafters (Figure 326).

The second framing system at the bridge is similar to the first in that it consists of six 4x4 rafters; the center rafters are paired and align with the 8x8 wood column framing and the outer rafters align with the 4x4 wood post framing. In addition to the rafters, there is a 4x8 wood member that spans across the room and aligns with the center 4x4 rafters. The 4x8 wood member and center 4x4s are anchored together to create a truss that bears on the 10x10 perimeter beam. Within the truss system, three sets of wood 1x6 boards are sandwiched between the two 4x4 rafters and extend diagonally toward the center of the truss, forming a decorative concentric chevron pattern (Figure 327).

The two slightly different framing systems alternate from bay to bay, with each system spaced 11 feet 4 inches on center. In addition to the 4x4 rafters, the roof has 2x4 rafters that are turned on their side and spaced 12 inches on center (Figure 328). The roof has 1x6 wood sheathing. As at the other roofs, the rafters at the bridge roof are supported by a wood 2x4 above the wood 10x10 top plate beam and extend to form the framing for the overhanging stucco-clad eaves (Figure 329).


Figure 322. Roof framing at east entrance vestibule roofs.


Figure 323. Roof framing at lookout tower roof.


Figure 324. Roof framing at east room.


Figure 325. Roof framing with wood- framed frosted glazing screen at bridge roof.


Figure 326. Light fixtures between roof rafters at bridge.


Figure 327. Roof framing with chevron pattern wood slats at bridge roof.

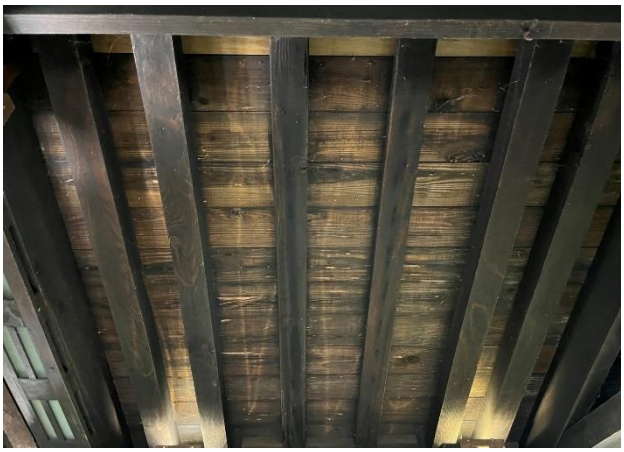


Figure 328. Roof rafters between framing members at bridge roof.

Figure 329. Eave framing at bridge.

Windows

The building features fixed and casement windows. In general, the window openings are located at the top half of each wood-framed wall section and are separated by the wood post framing. The window openings measure approximately 26-1/2 inches tall and have a continuous windows sill, measuring 2-1/2 inches tall and 12 inches deep, that is cut to wrap around each wood post. The wood sill projects approximately 2 inches beyond the framing on both the interior and exterior side of the wall.

At each framing bay, typical window openings consist of a double casement sash situated between 4-inch square framing posts. Each sash measures 13 inches to 15 inches wide, depending upon the location within the building, as the wood post framing is spaced more widely at the bridge than at the pavilions. The sashes are mounted directly to the wood post framing with five-knuckles hinges. The casement sash measure 1-1/2 inches thick and are constructed of rails and stiles measuring 1-1/2 inches wide. The glazing is set with interior wood stops, measuring 1/2 inch square. In addition to the hinges, the window sash have an exterior-mounted wood-framed mesh screen. Depending upon location, locking mechanisms for the window sash include surface-mounted vertical slide locks that extend into the wood sill or surface-mounted wing nuts mounted to one of the sash and rotate to secure both sash in place.

On either side of the casement window and in the space between the wood column and post members are fixed light windows. The fixed windows measure 3-1/2 inches wide and 25-1/2 inches tall and are set with wood glazing stops anchored directly to the wood column and post framing. There are two fixed sash window on each side of the casement sash (Figure 330, Figure 331, and Figure 332).

Variations to the typical window configuration are present at the private dining room and at areas where framing bays are not as wide. At the private dining room, each casement sash consists of two lights, divided vertically by a wood mullion, measuring 1-1/2 inches wide (Figure 333 and Figure 334). At smaller framing bays, there may be only one casement sash that fills the space between the wood posts (Figure 335 and Figure 336). At a few location in the west pavilion, specifically at corners and around the balcony doors, some of the framing bays consist of only fixed windows (Figure 337 and Figure 338).

At the lookout tower, the north and south elevations feature double casement sash flanked by a single fixed window on either side (Figure 339). The windows are secured with surface-mounted slide locks. The

west elevation window consists of acrylic glazing secured with the existing wood window framing. A faux wood vertical mullion extend across the exterior face of the glazing, giving the appearance of a divided light window (Figure 340).


Figure 330. Interior view of casement sash with fixed sidelights.


Figure 331. Overall interior view of windows as seen at bridge.


Figure 332. Exterior view of casement sash with fixed sidelights.


Figure 333. Interior view of two-light casement windows.


Figure 334. Exterior view of two-light casement windows


Figure 335. Interior view of single sash casement window.

Figure 336. Exterior view of single sash casement window.

Figure 337. Fixed sash window.

Figure 338. Fixed sash window near balcony.

Figure 339. Interior view of casement window at north elevation of lookout tower.

Figure 340. Overall view of interior window at lookout tower.

Doors

Almost all of the doors at the Bridge Complex are wood-framed and, like the Veranda Rooms, consist of multi-panel door leaves. Typical doors have four or six rectangular panels at each door leaf; the upper panels are glazed and the lower panels have recessed wood panels. Most of the doors appear to be historic, although some modifications have been made. In addition to the number of panels per door leaf, the wood-framed doors differ in the width of the panels, type of door, and hardware.

Six-Panel Doors

The main entrance door at the east elevation is a wood-framed double-leaf multi-panel door. The door opening measures approximately 70 inches wide by 75 inches tall and has a wood frame, measuring 7 inches deep. Wood 2x casings are located at the jambs (Figure 341).

Individual door leaves measure 1–3/4 inches thick and consist of three rectangular glazed panels at the upper portion of the door, each with glazing. The lower portion of the door has three recessed wood panels, aligned with the glazed panels above. The six panels measure approximately 6 inches wide and are separated by 1-1/2 inch-wide mullions. Typical door hardware consists of five-knuckles hinges and non-original horizontal slide lock, latch, pull handle, door stop, and a vertical surface-mounted slide lock at the top of the door.

The exterior door at the top of the west stair is similar to the main double-leaf door at the east elevation in that it consists of three upper glazed panels and three recessed wood panels. The door opening measures 61 inches wide by 76 inches tall and is 1-3/4 inches thick. The door has five-knuckle hinges and has been modified with a steel astragal plate anchored to the side of one door leaf, a steel plate along the bottom of each door leaf, and steel brackets mounted to the interior face of the door that support a horizontal wood plank (Figure 342).

Single-leaf multi-panel door openings are located at the east and west elevations of the east pavilion and provide access to the north annex. The openings measure 29 inches wide by 75 inches tall and have wood framing, measuring approximately 7 inches deep. The door openings have 2x trim. The single leaf doors are similar to those at the east entrance and consist of three 6-inch-wide glazed panels at the upper portion of the door and three 6-inch-wide recessed wood panels at the lower portion of the door. Typical hardware includes five-knuckle hinges and non-original pull handles (Figure 343).

The exterior door openings at the north end of the east pavilion provides access to the outdoor covered patio with bar. The openings each measure 32 inches wide by 77 inches tall and are framed by wood posts, each measuring 8 inches square on each side and between the two openings. Each door leaf consists of three glazing panels, measuring 6 inches wide, at the upper portion of the door and three recessed wood panels at the lower portion of the door. The panels are separated by wood mullions, measuring 1-1/2 inches wide. The brass double-action door hinges are mounted directly to the wood post framing. Non-original hardware includes surface-mounted pull handles (Figure 344).

A wood-framed double-leaf door opening is located at the south elevation of the east pavilion. The door opening measures 52 inches wide by 77 inches tall and has 2x6 wood trim at the jambs (Figure 345). The door leaves consist of six panels: three rectangular glazed panels at the upper portion of the door and three rectangular recessed panels at the lower portion of the door. The panels are 4 inches wide and

separated by mullions with wood stops, measuring 1-1/2 inches wide. Modifications have been made to the door which include installation of a metal pull handle at the exterior face, steel brackets at the interior face that support a horizontal wood brace, a steel astragal plate along the edge of one door leaf, and metal door stops. In addition, the original double-action door hinges were replaced with five-knuckle hinges at one door leaf and the vertical slide bolts at the top and bottom of each leaf have been removed (Figure 346).

Figure 341. View of six-panel door at east entrance.

Figure 342. Exterior view of six-panel door west pavilion entrance.


Figure 343. Exterior view of single leaf six-panel at top of east stairs.

Figure 344. Exterior view of six-panel paired double-action hinge doors.

Figure 345. Exterior view of six-panel door at south elevation.

Figure 346. Interior view of six-panel door at south elevation.

Four-Panel Hinged Doors

The wood-framed balcony door opening at the west elevation of the west pavilion appears to be original to the structure and measures 28 inches wide and 74 inches tall. The four-panel door leaves each measure 1-1/2 inches thick and have two glazed panels at the upper portion of the door and two recessed wood panels at the lower portion of the door. Hardware includes five-knuckle hinges and top and bottom slide locks that are inset into the door framing. Wood mullions, measuring 1-1/2 inches wide, separate the panels.

Four-Panel Bi-Fold Doors

Another original door type is located at the east end of the bridge. The door opening measures 46 inches wide and 77 inches tall and consists of a two-leaf bi-fold. Each door leaf has four panels: two glazed panels at the upper portion of the door and two recessed wood panels at the lower portion. The panels are separated by wood mullions with glass stops that measure 1-1/2 inches wide. Hardware includes five-knuckle hinges, a surface-mounted vertical slide lock, surface-mounted pull handle, a latch, and a door stop (Figure 347 and Figure 348).

Figure 347. Exterior view of bi-fold door at south terrace.

Figure 348. Exterior view of bi-fold door in partially folded position.

Non-Original Doors

A non-original hollow metal door frame and leaf are located on the west elevation of the east pavilion. The door provides access to a lower level below the east pavilion enclosure. The door consists of a flush panel door leaf with a mortise lock and pull handle. Above the door opening is a concrete lintel that supports the stone units above (Figure 349). The door is set between two rock-faced ashlar stone walls.

Figure 349. Non-original steel-framed door.

Roof System

The bridge complex has a wood-framed complex hip roof with wood shingles. The roof was replaced in 2021 and includes copper flashings and painted aluminum trim. Individual wood shingles are installed with staggered joints between coursing and have an exposed face measuring 3-5/8 inches wide by 4-3/4 inches deep. The main hip of the roof is clad with wood shingles; however, corner ridges, gutters, and valleys consist of aluminum, painted red. The aluminum corner ridge caps have a rectangular profile and are capped at the ends with sheet metal (Figure 350). The valley flashings have a W-shaped profile with a triangular break along the center (Figure 351). The gutters are approximately 16 inches wide and 4 inches deep, giving them a very shallow appearance (Figure 352). The trough of the gutters has been coated with a red elastomeric coating. Aluminum box downspouts, also painted red, are secured to the gutters and extend through the roof soffit (Figure 353). An aluminum downspout elbow is located at the underside of the soffit and discharges water onto the ground. At the east elevation, between the hip roof for the main east pavilion and an adjacent covered entrance walk, there is a wide gutter trough that extends between the two roof areas and has a red elastomeric coating.

Copper flashings are located at the chimneys and are regletted into mortar joints in the stone (Figure 354).

The roof fascia consists of a 2x8 wood board, painted brown. The fascia board is pitched at a 15 degree angle with the top of the board extending beyond the bottom of the board, accentuating the slope of the roof (Figure 355). Above the fascia board is an aluminum drip edge, painted red, that was installed as part of the recent roof replacement.

The roof features wide and closed overhanging eaves. The eaves typically measure from 12 inches up to 48 inches at a few locations, including over the balcony at the west pavilion, at the north and south ends of the east pavilion, and along the length of the bridge (Figure 356). The eaves are clad with stucco. At the deep eaves and at the east entrance area, wood trim, measuring 3-1/2 inches wide and painted brown, has been applied to the underside of the eaves. The trim is typically applied as a single trim band, positioned 36 inches from the edge of the fascia, that follows the line of the fascia. At the areas with deep eaves, there are recessed light fixtures in the soffit. Typically, the light fixtures measure 7-1/2 inches square, have a wood frame, and include opaque glass (Figure 357).

At a few exterior locations, specifically at the east entrance and over the east covered patio, the wood roof framing is exposed to view between soffit panels.


Figure 350. Ends capped with sheet metal.


Figure 351. Valley flashings with triangular break.


Figure 352. View of the gutter's shallow appearance.


Figure 353. Red aluminum downspout.


Figure 354. Copper flashings in the mortar joints.


Figure 355. Roof fascia painted brown.


Figure 356. Overhanging eaves are found at many locations.


Figure 357. Recessed light fixtures in the soffit.

Balcony and Terraces

Balcony

The balcony is located at the west end of the west pavilion and overlooks the Veranda Rooms. It measures approximately 12 feet wide by 5 feet deep. The balcony has a stone-paved deck consisting of large polygonal-shaped units, measuring 2-1/2 inches thick, set in a mortar setting bed (Figure 358). A stone step, measuring 4 inches in height, provides the transition from the west room of the pavilion to the balcony.

At the perimeter of the balcony is a planting bed, measuring approximately 12 inches wide and 10 inches deep. The planter wraps around the base of the balcony and has a stone coping. Decorative cast-in-place concrete brackets are located under the planters and extend to the base of the concrete balcony slab.

The balcony features an original wood railing. The railing measures 41-1/2 inches tall and consists of a wood base plate, measuring 10 inches deep, which sits directly on the stone pavers (Figure 359). The edges of the base plate are beveled to shed water. Vertical members of the railing divide the rail into bays. Each bay is further divided into three sections and features one of two decorative schemes; either six

horizontal wood louvers or a wood "X" that fill the upper portion of each section. The end and center bays of the railing are half the width of the other bays and have a large "X" that extends the full height of the rail. The top of the railing consists of a wood top rail measuring 2 inches tall by 12 inches deep. A non-original wrought iron grille has been installed on top of the original wood railing. The wrought iron railing consists of alternating square and twisted wrought iron bars with a horizontal bar extending across mid-span. The top of the grille is secured to the wood framing and roof fascia.


Figure 358. View of the balcony stone-paved deck.


Figure 359. Original wood railing sitting on stone pavers.

Covered Stone Terrace and Tunnel

The covered stone terrace at the south end of the east pavilion consists of stone-paved flooring, stone support piers, and a concrete slab that supports the open-air terrace above. The stone terrace also features a dry-laid stone retaining wall, that defines the east side of the terrace and a stone archway.

The stone paving measures 4 inches thick and, according to construction drawings, is laid onto the concrete foundation slab. The pavers are irregular in shape and have a rough texture. Larger stone units are up to 48 inches wide and smaller stone units are set between the large stone units. The paving includes stone steps, measuring 4 inches tall, that have an irregular plan and give the appearance of a naturally occurring stone outcropping (Figure 360).

The stone piers, measuring approximately 26 inches square, have corbelled stone haunches, that project 10 inches from the top of the pier, on all four faces of each pier and support the cast-in-place concrete slab (Figure 361 and Figure 364). Historically, there was a light fixture below the haunch at the west elevation of each pier. After 1975, the fixtures were removed and stone dutchman units installed (Figure 363 and Figure 364). The piers have concrete footings measuring approximately 4 feet square on which stone paving units are set. The concrete deck slab measures 5-1/2 inches deep and has a form board finish with the form boards measuring 3 inches wide (Figure 365). Concrete beams are cast into the slab. Perimeter beams are located along the east and west edges of the slab, measure 29 inches wide by 13 inches deep, and bear on the stone piers. Perpendicular beams are oriented east-west, measure 15 inches wide by 13 inches deep, and are spaced 10 feet on center (Figure 366). The west edge of the slab extends 10 inches beyond the perimeter beam and has a thickened slab edge, measuring 9-1/2 inches deep with a drip cast into the underside (Figure 367). The concrete slab supports the structure for the

upper south terrace and the south portion of the east pavilion. The east side of the concrete deck is supported by a dry-laid stone retaining wall described as part of the site retaining wall, above.

The covered stone terrace provides access to a barrel-vaulted tunnel that extends east from the terrace, under the east pavilion, and to a stone stair (Figure 368 and Figure 369). The tunnel measures 6 feet 6 inches tall by approximately 8 feet wide and includes partial-height walls, measuring 32 inches tall, that support the arch. The partial-height walls project into the arch space, creating ledges on each of the arches measuring 16 inches deep. The load-bearing arch structure consists of stone units that vary from 2 to 3 inches wide and 6 to 26 inches long (Figure 370). The stone voussoirs at the entrance to the barrel vault alternate in length with the longer units also projecting 2 inches beyond the plane of the wall. At the east entrance, which is exposed to the elements, thin projecting stone units are set in the mortar joints above the voussoirs, creating a drip ledge to manage water runoff (Figure 371).


Figure 360. Stone steps in the paving.


Figure 361. View of the covered stone terrace with stone piers.


Figure 362. Original light fixture at pier, circa 1975. (Source: Center for Dubuque History).


Figure 363. Stone dutchman at pier to replace abandoned light fixture.

Figure 364. Stone piers with haunches support the concrete slab.

Figure 365. Concrete deck with slab with formboards.

Figure 366. Dry-laid stone retaining wall within the covered stone terrace.

Figure 367. Edge of the concrete deck slab.

Figure 368. West elevation of the archway.

Figure 369. East elevation of the stone archway with the archway stair in the foreground.

Figure 370. Stone coursing at the arch.

Figure 371. Stone voussoir at the stone archway with the stone drip edge units indicated by arrow..

Upper Terraces

Terraces are located along the west elevation of the east pavilion, immediately south of the bridge and adjacent to the covered patio. Each terrace has a concrete deck slab and a perimeter wall constructed of stone piers with wood railings.

The south terrace is located over the covered stone terrace and has two different concrete paving systems (Figure 372). The concrete paving at the south portion of the terrace integrates with the concrete walk that extends along the east side of the east pavilion. It includes a grid of control joints cast into the slab. The concrete paving at the north half of the terrace appears to pre-date the concrete at the south half and does not have any control joints. There are abandoned anchor holes in the concrete from a previous terrace railing system.

The north terrace is an extension of the open-air covered patio at the north end of the east pavilion and wraps around the north side of the Bridge Complex. Like the south half of the south terrace, the north terrace has concrete paving with control joints and appears to have been installed at the same time as the paved walk at the east side of the building (Figure 373).

Both of the terraces have non-original wood guardrails of a design that is sensitive to the original guardrail and similar to the balcony railing. The guardrail consists of stone piers with wood-framed railing sections extending between them. The wood railings measure 37 inches tall at the south terrace and 42 inches tall at the north terrace (Figure 374). The railings are constructed of 4x4 posts that are mounted onto steel plates set into the concrete. The railing posts at the ends of the railing are anchored into the stone piers with stainless steel anchors. The base of the railing consists of two 2x8 boards, one on either side of the railing, that sandwich the bottom of the vertical post. The top of the guardrail has a 2x8 top plate over which a top rail measuring 13 inches deep by 2-1/2 inches has been installed. Similar to the balcony railing, wood members create a geometric pattern within the space between the posts and bottom and top rail. The pattern consists of either four 2x6 horizontal louvers or a wood "X" cut from 2x4s. Archival photographs show that the original wood terrace guardrail had a similar geometric pattern but with a slightly different configuration. Outboard of the existing rail and mounted to the concrete deck are

steel plates that appear to have supported a previous railing system, presumably a wrought iron railing similar to that on the east pavilion stair.

Figure 372. Concrete paving at the south terrace. Note that concrete in the foreground is different than the concrete in the background.

Figure 373. Concrete paving at the north terrace.

Figure 374. Wood guardrail at the south terrace.

Covered Patio

The covered patio is an extension of the north terrace and can be accessed from the north annex or the concrete walk. It was originally built as an open-air structure but was enclosed in 1965. In 2010 the enclosure was removed and the space restored to an open-air patio to reflect the original design (Figure 375). The covered patio has a concrete floor that extends to the north terrace; however, does not have any control joints and appears to predate the surrounding concrete at the north terrace (Figure 376). Original 8-inch-square wood posts divide wood-framed half walls along the perimeter of the covered patio and extend up to the roof framing. Based on historic photos and drawings, the roof structure appears to be original and is described in the roof framing section above. At the center of the space there is no soffit and the roof framing is exposed. At the edges of the space, a stucco-clad soffit conceals the roof framing (Figure 377). The walls are similar to that of the pavilions except they are only approximately 32 inches tall and support a non-original wood counter. The walls and counter form a U-shaped plan within the covered patio (Figure 378). The counters extend approximately 12 inches past the face of the wall on either side and are supported by wood 2x members, painted brown (Figure 379). Non-original wood benches, painted brown, are located around the counters (Figure 380).

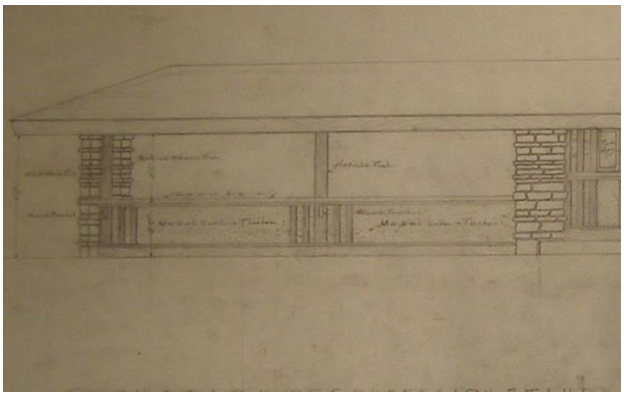


Figure 375. Original drawing of the open-air structure. (Source: Dubuque Museum of Art).

Figure 376. Concrete floors at the covered patio and north terrace. Note that the concrete at the covered patio is different than the concrete at the north terrace.

Figure 377. Exposed roof framing at the center of the space and stucco clad soffits at the edge of the space.

Figure 378. U-shaped wood counters.

Figure 379. View of 2x wood members supporting the wood counter above.

Figure 380. Non-original wood benches.

Stairs

Both the east and west stairs are constructed with stone paving units set on a continuous stepped reinforced concrete slab. Both sets of stairs feature stone-paved treads, an intermediate landing between two flights of stairs, and stone cheek walls. The east stair also has a non-original guardrail. In addition, each of the stairs includes decorative stone features.

West Stair

The west pavilion stair extends east from the promenade to an entrance at the north elevation. It consists of two flights of stairs, oriented perpendicular to each other, and a landing (Figure 381). The lower flight measures 12 feet wide and is set 5 feet away from the wall of the west pavilion, creating a recess between the pavilion and stair cheek walls (Figure 382). The cheek walls are stepped and are constructed of limestone with a design consistent with the limestone walls at the raised base of the pavilions. The lower stepped cheek wall aligns with the upper water table course at the walls (Figure 383). The coping units at the cheek walls are rock-faced with a combed perimeter tooling. As with the walls at the raised base, the cheek walls have a water table course, alternating courses of projecting stone units at the corners, and face bed stone units. In addition, some of the stone units have been carved with a stone dovetail tenon that integrates with an adjacent face bed stone unit (Figure 384). There is a carved circular stone unit mounted onto the stepped coping units at the south side of the stairs (Figure 385).

The stair treads consist of limestone pavers, measuring 2-1/2 inches deep, which extend approximately 2 inches beyond the stone structure. In general, the pavers have a rise of approximately 5 inches and a tread depth averaging approximately 12 inches deep. The lower four steps of the stair extend beyond the cheek walls and fan out onto the promenade. The top surface of the lower steps has a tooled bush-hammered finish.

At the top of the lower flight of stairs is a stone landing, measuring 12 feet by 12 feet. The landing provides access to an upper flight of stairs and a wood door at the north elevation of the west pavilion. The upper flight of stairs is of similar stone construction and detailing as the lower flight. It measures 6 feet wide, has stone cheek walls, and consists of seven stone stairs treads (Figure 386).


Figure 381. View of west stair as seen from the northwest.


Figure 382. Recessed nook between the west stair and the building.

Figure 383. North elevation of the west stair cheek wall. Note that the wall construction includes the watertable and copings present at the walls.

Figure 384. Carved dovetailed detail at ends of stone units.

Figure 385. There is a carved circular stone unit mounted onto the stepped coping units at the south side of the stairs.

Figure 386. Stone stair treads at upper flight of west stair.

East Stair

The east stair is of similar construction to the west stair. It consists of two flights of stairs with an intermediate landing and top landing and has random coursed, rock-faced ashlar units (Figure 387). The lower flight of stairs is accessed from the main access road and extends on an east-west axis. The stair measures approximately 4 feet 6 inches wide and consists of four treads that lead to an intermediate landing measuring 4 feet 6 inches square. A non-original railing is located along the edge of the stair and consists of a surface-mounted wrought iron rail with a top and bottom rail and balusters spaced 4 inches on center. Some of the pickets are formed to create a U-shape with the sides of the "U" forming the vertical pickets. The guardrail measures approximately 42 inches tall (Figure 388). Based on archival photographs and evidence of surface-mounted railings at the terrace, the rails were likely similar to those present at the north and south terrace before they were replaced with the existing replica wood railing. The upper flight of stairs measures 4 feet 6 inches wide and consists of eleven treads. It has a stone cheek

wall that features a circular stone decorative unit mounted onto the coping and the remains of what appears to be a light fixture integrated into the stone base (Figure 389). A recess in the stone and abandoned conduit from the previously removed wood lantern post remain. At the top of the flight is a landing that provides access to a door leading to the east pavilion.

Figure 387. Overview of east stair.

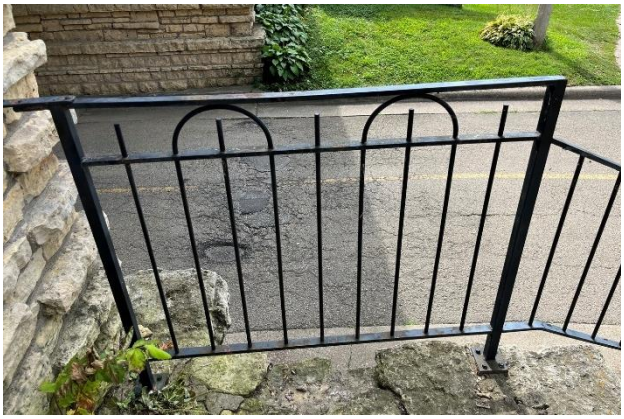


Figure 388. Metal guardrail at west side of east stairs.

Figure 389. Stone cheek wall that features a circular stone decorative unit mounted onto the coping and the remains of what appears to be a light fixture integrated into the stone base.

Archway Stair

A stone stair located to the east of the archway provides access from the covered stone terrace to the main entrance of the east pavilion. The stair is wedge-shaped in plan and consists of stair treads that are slightly curved in plan and increase slightly in width with each tread as they move toward the top of the stair (Figure 390). The stone treads have an 18-inch-deep tread and a rise ranging from 7-1/2 inches to 9-1/2 inches. The cheek walls on either side of the stair consist of large dry-laid stone units, similar in appearance to the retaining walls. The walls are capped with mortar-set stone parapet walls and piers. The piers are 20 inches square and 38 inches tall. The walls are 20 inches deep, 30 inches tall, and capped with stone coping units measuring 24 inches deep (Figure 391).


Figure 390. View of archway stair from the arched tunnel.


Figure 391. View of south cheek wall at archway stair.

Interior Description

The interior of the Bridge Complex includes an assemblage of spaces. The west pavilion consists of the west room, which features a multi-hearth stone fireplace, balcony, and upper lookout tower (Figure 392, Figure 393, and Figure 394). Immediately east of the west room is the bridge, defined by the structural wood flooring (Figure 395). From the bridge, one can access the exterior to the south terrace or the east stair. An interior door separates the bridge from the east pavilion.

The primary space within the east pavilion is the east room (Figure 396). The room is accessed from the bridge and from the main exterior entrance on the east elevation. The space includes a large fireplace and provides access through an interior door to the private dining room, to the south (Figure 397). To the north of the east room, and also accessed from an interior door, is the north annex (Figure 398). The north annex provides access to the exterior covered patio as well as to the north terrace.


Figure 392. View of the west room at west pavilion.


Figure 393. Multi-hearth fireplace at west room of west pavilion.


Figure 394. Overview of lookout tower, looking west.


Figure 395. Bridge promenade, looking west.


Figure 396. East room of east pavilion.


Figure 397. Private dining room at east pavilion.


Figure 398. North annex of east pavilion.

Flooring

Most of the interior spaces have stone-paved flooring that consists of polygonal-shaped stone units, measuring 2-1/2 inches thick, set in a mortar setting bed. Large units measure up to 36 inches wide and smaller stone units are set within the joints between the large stone units. The stone has a rough textured finish (Figure 399).

The bridge is unique in that it has a wood-framed structural decking system that spans between the east and west pavilions and overlaps some of the stone-paved flooring at the bridge room. The bridge decking consists of approximately forty-two 2-1/2 inch by 8 inch wood beams and eight 4 inch by 10 inch wood beams, positioned on end and bolted together, which span east-west across the length of the bridge (Figure 400 and Figure 401). Each wood deck beam spans the full 24 feet 2 inches across the road and bears on the stone cladding and a steel plate at either end of the span (Figure 402 and Figure 403). The 4 inch by 10 inch framing members are evenly spaced in pairs across the width of the deck (Figure 404). The outer most bridge deck beams are secured to the wall framing with a continuous 5 inch by 2 inch steel angle and are dovetailed at either end to 2x12 wood beams that extend along the base of the pavilion walls (Figure 405 and Figure 406). In addition to being dovetailed to the base wall beams at the pavilion, circular wood dutchman, measuring 3 inches in diameter, are located at the mid-height of the outermost beam and are spaced 3 feet on center (Figure 407). Although it could not be confirmed during the survey, the non-original dutchman likely conceal countersunk anchor heads for steel rods that extend through and hold the bridge decking beams together. A non-original steel plate, measuring 8 inches wide, is secured to the underside of the bridge floor boards that span along the edge of the bridge framing. Numerous shallow wood dutchman have been installed along the length of the wood beams, presumably to repair areas where impact from vehicles damaged the bridge framing.

The lookout tower at the west pavilion has an original flooring system consisting of wood-framed tongue-and-groove floorboards that measure approximately 2-7/8 inches wide and extend east–west across the room (Figure 408). The floor is constructed of 2x4 framing and has 1 inch by 2-1/2 inch wood boards, which are visible from the west room, mounted to the underside of the framing (Figure 409).

Non-original flooring systems include the cast-in-place concrete flooring at the north annex (Figure 410). The flooring of the north annex abuts the stone-paved flooring and threshold at the east room. The covered patio, an exterior space located north of the north annex, has a concrete-paved deck that is shared with the exterior north terrace.

Figure 399. Stone-paved flooring.

Figure 400. Overview of woof deck framing at bridge.

Figure 401. Close-up view of wood deck framing at bridge.

Figure 402. Ends of wood deck framing members.

Figure 403. Ends of wood deck framing members.

Figure 404. Underside of wood deck framing, view from road below.

Figure 405. Edge of wood deck bridge framing showing steel angle.

Figure 406. Steel plate upon which the bridge deck framing bares.

Figure 407. Dovetail connection between framing members.

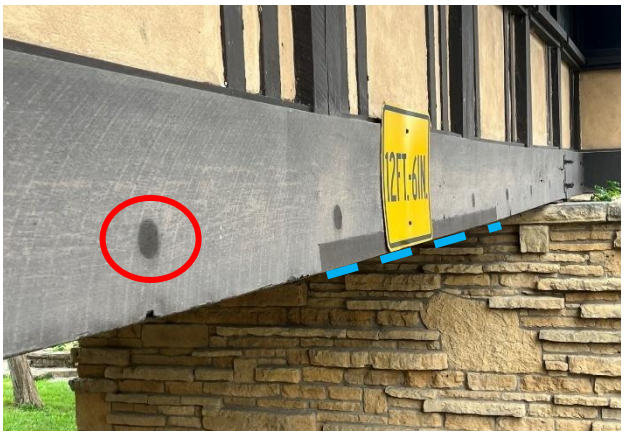


Figure 408. View of beam framing at bridge, note the circular wood dutchman (red circle) evenly spaced along the length and the wood dutchman (blue dashed line) along the edge.

Figure 409. Wood tongue-and-groove flooring at lookout tower.

Figure 410. Underside of wood-framed flooring at lookout tower.

Figure 411. Non-original flooring systems include the concrete flooring located at the north annex.

Walls and Ceiling

The interior walls include exposed stone cladding at piers and chimneys and wood-framed stucco walls, similar to the materials visible at the exterior.

The interior typically has exposed wood-framed ceilings, allowing for the wood roof framing to be visible. However, plaster ceilings are present at the north annex of the east pavilion and west room of the west pavilion. The ceiling at the north annex consists of plaster applied to expanded metal lath that is secured to the underside of the roof rafters. The plane of the ceiling follows the slope of the roof (Figure 412). The west room has a flat plaster ceiling with recessed light fixtures, each with wood frames, opaque glazing, and measuring 7-1/2 inches square (Figure 413). The plaster ceilings and walls have a float finish and are painted yellow.

Figure 412. Plaster ceiling at the north annex.

Figure 413. Plaster ceiling at the west room.

Doors

The interior doors are similar to doors present on the exterior as described above.

An original interior door, similar in appearance to the exterior door at the south end of the east pavilion, is located at the opening between the east room and the private dining room at the south end of the east pavilion. The double-leaf door opening measures 51 inches wide by 77 inches tall and has a door frame measuring 7-1/2 inches deep (Figure 414).

The six-panel door leaves consist of three rectangular glazed panels at the upper portion of the door and three rectangular recessed panels at the lower portion of the door. The panels are 4 inches wide and separated by mullions with wood stops, measuring 1-1/2 inches wide. Hardware includes double-action brass door hinges and brass push plates on either side of the door (Figure 415). Non-original eye hooks have been mounted to the push plates on the south side of the door so that the doors can be maintained in the open position with latches mounted to the adjacent walls.

The interior door between the east pavilion and bridge is similar in appearance to the main east entrance door; however, the door appears to have original hardware. The door opening measures approximately 69 inches wide by 76 inches tall and has a wood frame, measuring 7 inches deep. Individual door leaves consist of three rectangular glazed panels at the upper portion of the door, each with glazing, and recessed wood panels at the lower portion of the door. The six panels measure approximately 6 inches wide and are separated by 1-1/2-inch-wide mullions. Original door hardware consists of double-action brass hinges, inset brass vertical slide locks at the top of the door leaves, and brass push plates. Non-original hardware includes a metal latch, surface-mounted pull handles, and surface-mounted door stops (Figure 416).

The interior door between the east room and north annex consists of two single-leaf door openings framed by wood posts, measuring 8 inches square. Each door opening measures 32 inches wide by 77 inches tall and consists of three glazing panels, each measuring 6 inches wide and consisting of glazing, at the top of the door leaf. Recessed wood panels are located at the bottom of each leaf and aligned with the glazing panels. The panels are separated by wood mullions, measuring 1-1/2 inches wide. The brass double-action door hinges are mounted directly to the wood post framing. Non-original hardware includes surface-mounted pull handles and slide locks (Figure 417).

Figure 414. Interior door between the private dining room and east room.

Figure 415. Original double-action hinge at door.

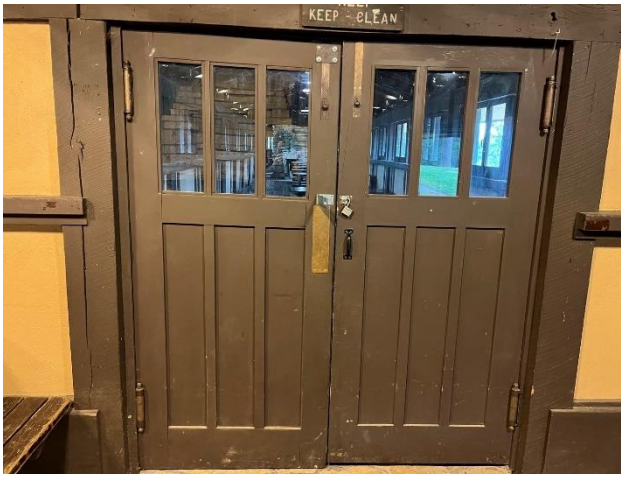


Figure 416. Double-leaf door between east room and bridge.

Figure 417. Pair of single leaf doors between the east room and north annex.

Fireplace and Chimney

East Room Fireplace and Chimney

The fireplace at the east room is two-sided, with two fireboxes on the exterior and one on the interior. The fireboxes on the exterior are located at the corners of the chimney (Figure 418). Two large face-bed stones are focal points of the exterior chimney, one above the north firebox and one next to the south firebox (Figure 419). The stone above the north firebox forms the mantel of the fireplace and is supported by a 6x8 steel channel (Figure 420). The south fireplace has a large horizontal stone mantel that projects approximately 2 inches beyond the plane of the wall and is supported by 6 inch steel plates (Figure 421). The firebox on the interior has a segmental arched opening with stone voussoirs and a stone hearth that extends into the room (Figure 422). The fireplace has a large horizontal stone mantel that extends the width of the fireplace and projects approximately 8 inches beyond the plane of the wall. It is supported on

two projecting stone blocks (Figure 423). Above the mantel, the stone is coursed to form a niche, semi-circular in plan. The chimney tapers above the mantel as it extends to and through the roof framing. All three fireboxes have non-original firebrick.

Figure 418. Two exterior fireboxes, one at each corner.


Figure 419. Large face bed stone above north firebox.


Figure 420. A 6x8 steel channel supporting stone unit above,


Figure 421. A 6 inch steel plates supporting stone unit above.

Figure 422. Arched firebox opening and hearth stone at interior fireplace.

Figure 423. Horizontal tooled mantel supported by two stone blocks.

West Annex Fireplace and Chimney

The fireplace in the west annex has a rhombus shape with two fireboxes: one on the southeast side, facing the bridge, and one set within a sunken inglenook. At the corners, there are alternating courses of projecting stone units. The chimney also features many large face bed accent stones and square-shaped stone units (Figure 424). The stone chimney extends up to and through the lookout tower.

The southeast fireplace has a stone mantel that spans over the firebox opening and projects approximately 2 inches beyond the adjacent stone. A rectangular face bed stone unit is positioned above the mantel. A cubic stone unit, measuring approximately 16 inches on each side, is located at the northeast side of the mantel (Figure 425).

The west fireplace is located at the west corner of the rhombus plan and is set within an inglenook, sunken approximately 14 inches below the finished floor level of the west annex (Figure 426). Stone walls define the perimeter of the inglenook and are constructed of alternating courses of long and short stone units. The short stone units support the ends of the long stone units, creating wide openings in the knee-height walls (Figure 427 and Figure 428).A routed groove and abandoned fasteners on the top of the knee wall stone suggest that a metal screen of some sort may have originally been present (Figure 429). The lookout tower was originally accessed from a ladder within this room but the ladder has since been removed and an acrylic glass cover installed over the opening (Figure 430).

Figure 424. Large accent stone units and square shaped stone units.

Figure 425. Mantel stone and hearth stone at southeast fireplace.

Figure 426. Sunken inglenook at the west fireplace.

Figure 427. North knee wall, consisting of alternating long and short stone units.

Figure 428. Alternating long and short stone units at south knee wall.

Figure 429. Embedded anchors and routed channel in stone indicate a previously installed screen feature on stone.

Figure 430. Location of previous ladder for access to lookout tower.

Electrical and Lighting

The Bridge Complex is supplied by utility lines that are routed overhead and supported by wood utility poles. There are two main utility connections into the building that are mounted to the wood roof fascia: one at the west elevation of the west pavilion and one cantered on the north elevation of the bridge (Figure 431 and Figure 432). Both utility connections extend, via rigid conduit, to electrical panels located in the east room. The electrical panels are mounted to a plywood panel and secured to the stone wall at the north end of east room (Figure 433). The electrical panels, manufactured by Square D and dated June 2015, are labelled "Power Panel Fed from MDP" (MDP) and "Lighting Panel Fed from Contractor" (Contractor). The MDP panel consists of thirty-two spaces, with sixteen occupied by 10kA, 3-pole, 120/240-volt plug-in circuit breakers. The MDP panel appears to support the lights at the east and west pavilions, bridge, and lower level of the Bridge Complex. The adjacent Contractor panel has a separate rigid conduit connection and was locked at the time of the inspection; thus it could not be confirmed if the circuits within the panel were active or only used to monitor electrical usage by a contractor during previous repairs. Both electrical panels have rigid conduit that extends down through the stone paved-floor and into a below-grade electrical room. The electrical room was not accessed as part of the assessment. In addition to the two non-original electrical panels, there is an original black electrical panel inset into the plaster wall at the west elevation of the east room (Figure 434). The electrical panel is no longer in use.

Based on conditions observed, the original electrical wiring has been removed and replaced with PVC-jacketed wiring routed through flexible coiled steel conduit. The conduit is mostly routed through the wood-framed roof eaves that are open and accessible from the interior (Figure 435). At rooms with exposed roof framing, the conduit is attached to wood joists and extends to surface-mounted ceiling light fixtures. The conduit at the walls is either surface-mounted or recessed within the plaster and stucco finishes. At the west room of the west pavilion and covered patio, north annex, and private dining room of the east pavilion, the conduit is set within the walls and supports wall-mounted light fixtures, switches, and GFCI receptacles recessed into the plaster walls (Figure 436 and Figure 437). At the east room, the

switches and receptacles are surface-mounted and some of the conduit has been covered by a notched 2x4, painted brown (Figure 438).

Figure 431. Main utility line attached to wood fascia at west elevation of building.

Figure 432. Main utility line attached to wood fascia at north elevation of bridge.

Figure 433. Electrical panels mounted to the wall at the north end of the east room.

Figure 434. Original electrical panel recessed into the wall.

Figure 435. Conduit extending through open eave framing in roof.

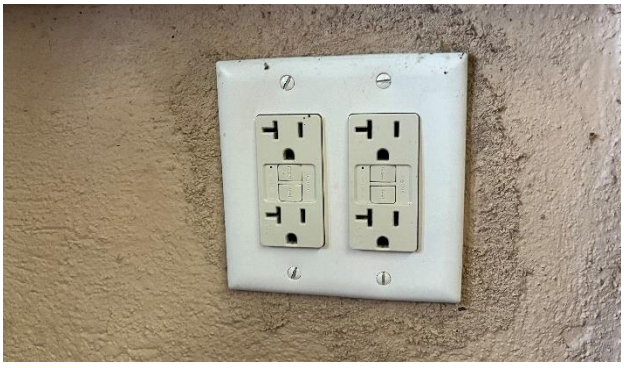


Figure 436. Non-original GFCI receptacle set into wall. Note evidence of previous plaster repair around the outlet.

Figure 437. Non-original surface-mounted conduit and light switch.

Figure 438. Non-original outlet with wood 2x4 concealing the surface-mounted conduit.

Most of the interior surface-mounted light fixtures are original or have been replaced with replica features. Original interior light fixtures include ceiling-mounted lanterns with adjacent lighted panels, wood-framed wall sconces, and recessed wood-framed ceiling lights. Original light fixtures at the exterior consist of recessed wood-framed lights at the stucco soffit and stone passageway. The wood-framed lanterns measure approximately 14 inches on each side and have slatted wood louvers, suggesting an influence of Japanese architecture. Light is visible between the wood slats and at the opening on the underside of the fixture (Figure 439). The fixtures are suspended from the ridge of the roof framing at the interior of the bridge and at covered outdoor spaces. At the interior of the bridge, the lanterns are accompanied by wood-framed lighted panels with opaque acrylic glazing that are mounted to the underside of the wood rafters. The panels create light boxes that conceal the surface-mounted conduit and diffuse light (Figure 440). Wood-framed wall sconces are mounted between roof rafter at the interior of the bridge. The units measure approximately 6-1/2 inches wide by 4-1/2 inches tall and have glazing on the face and underside. Wood baffles form an "X" across the face of the glazing (Figure 441). Recessed wood-framed light fixtures are located at the west room of the west pavilion, exterior stucco roof soffits, and at the stone pavilion. The fixtures consist of a wood-framed box, measuring approximately 4 inches deep, that are recessed in the ceiling and a wood-framed face plate, measuring 7-1/2 inches square, with opaque acrylic glazing (Figure 442 through Figure 444). Replica fixtures, where present, are similar in appearance but may exhibit slight differences in construction, such as the use of screws. As indicated under the site description, outdoor lighting around the Bridge Complex historically included wood posts with wood-framed Japanese-inspired lanterns.

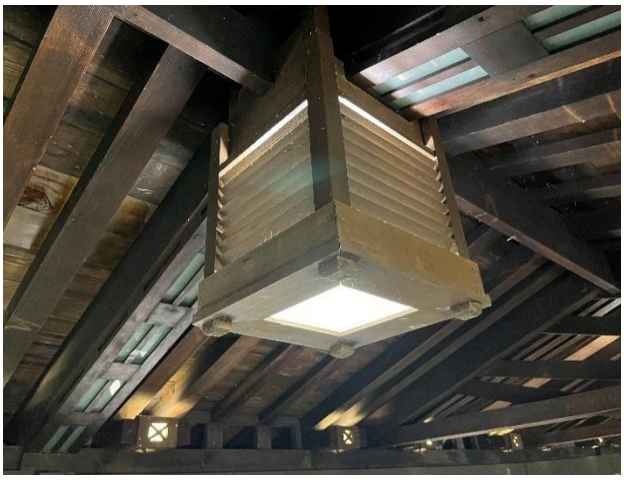


Figure 439. Lantern-style light fixture mounted to ceiling framing.

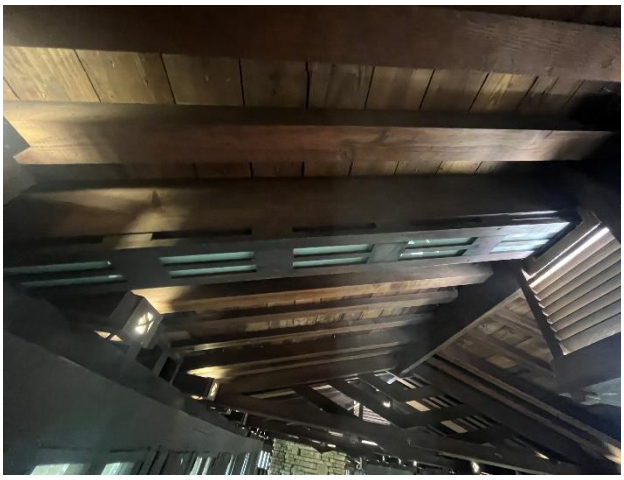


Figure 440. Wood panel, adjacent to lantern-style light, mounted to roof rafters to create a light box.

Figure 441. Wall sconce at interior of bridge is set between roof rafters.

Figure 442. Recessed lighting at west room.

Figure 443. Recessed lighting at stucco soffit is of similar design as the interior recessed lighting.

Figure 444. Recessed lighting at stone arched passageway.

The ceiling-mounted light fixtures in the east room are non-original. The light fixtures consist of a wood-framed housing, mounted to the wood ceiling framing, and a pendent light supporting a cluster of five fluorescent lamps (Figure 445). The original design of the light fixture could not be confirmed through archival documentation.

Other non-original fixtures include the wall-mounted triangular LED-light sconces at the private dining room, the wood-framed lightbox with opaque glazing mounted to the ceiling at the north annex, and utility lights mounted to the concrete structure at the stone terrace (Figure 446 through Figure 448). In general, the original light switches and receptacles have been replaced with new units, although some of the historic junction boxes remain and were capped with metal plates (Figure 449).

Figure 445. Non-original wood light fixture mounted to roof framing at the east room.

Figure 446. Non-original light box mounted to the ceiling of the north annex.

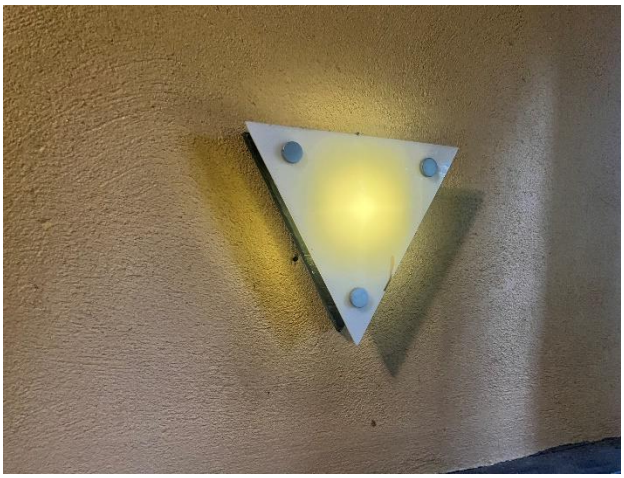


Figure 447. Triangular wall sconce at private dining room.

Figure 448. Non-original surface-mounted light at stone terrace.

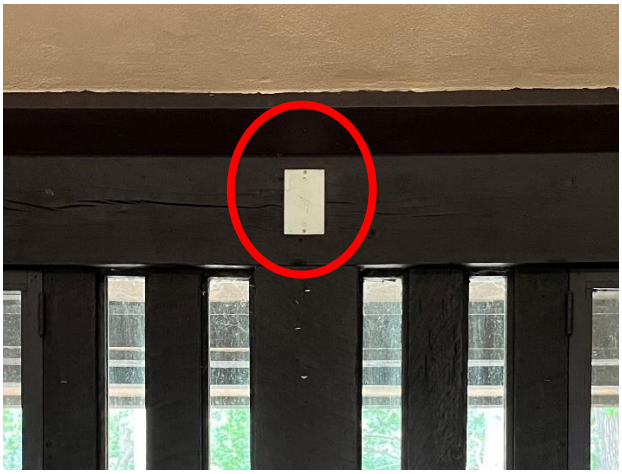


Figure 449. Cover plate over abandoned junction box.

Plumbing

Historically, the building included a kitchen and housed two water reservoirs. The historic plumbing pipes appear to have been removed.

Mechanical Systems

The building does not have a mechanical, ventilation, or air conditioning system. Historically, the building was heated using the fireplaces. Passive ventilation was facilitated through window and door openings.

Fire Protection Systems

The building does not have a fire alarm system.

Condition Assessment

Stone

- *Spalling and Deterioration of Stone Along Mortar Joints*. At a few locations, spalling and erosion of the stone was observed along mortar joints (Figure 450, Figure 451, and Figure 452). The mortar joints remain intact; however, the stone is deteriorated and there are gaps or spalls along the joints.
- *Individual Cracks Stone Units at Retaining Wall.* The retaining wall that supports the stone balustrade at the top of the archway stair has individual units that are cracked. At a few locations, the cracking extends the full depth of the stone and the stone has displaced (Figure 453).
- *Spalled Stone at Anchor Penetration.* One of the stone stair treads at the east stair has spalled (Figure 454). The spall is associated with embedded anchors for a stair railing. The embedded steel guardrail post is in good condition but the metal anchors used to secure the guardrail were observed to be corroded.

- *Cracked and Spalled Stone Pavers*. Several of the stone pavers at the stairs have distress that include cracking at stone tread units, surface spalling and pitting, and full-depth spalling of the pavers. Cracking typically extends across stone units and measures less than 1/16 inch wide. Surface spalling was observed at the face of stone units and consists of a loss of surface material to a depth of as much as 1/2 inch (Figure 455). Localized areas of full depth stone paver spalls were observed at stair treads and landings, where the edge of the stone paver is exposed to view (Figure 456).
- *Erosion of Foundation at Stone Paving.* The stone paving at the north end of the covered stone terrace is cracked and displaced. The cracking runs along joint lines, parallel to the length of the terrace. The stone units to the west of the crack are displaced and sloped away from the terrace (Figure 457). Stone units around the base of the stone terrace piers were likely installed onto the concrete foundation of the pier and remain intact and level (Figure 458).
- *Cracking at Stone Below Coping.* Cracking was observed at the west stair that extends from an open crack, measuring 1/8 inch wide, and vertically through stone units and mortar joints (Figure 459 and Figure 460). The cracking extends the full height of the wall and the lower 5 feet exhibited soiling and staining indicative of water infiltration (Figure 461).
- *Cracking at Stone Pavers*. Cracking was observed at the stone paving at the east end of the bridge. The crack is located along the south side of the bridge and extends for approximately 15 feet, parallel to the south wall of the bridge and to the south terrace door (Figure 462). The crack extends through stone units, mortar joints, and cementitious patch repairs that were likely installed to address damage to the stone.
- *Vertical Cracking at Exterior Face of East Fireplace.* At the east fireplace, vertical cracking extends through mortar joints and stone units from the roof to a face bed stone mantel unit over a firebox opening (Figure 463). The crack is as wide at 1/8 inch but decreases in width at the lower portion of the wall. A similar pattern of vertical cracking was also observed at the west fireplace. The hairline cracking extends through mortar joints and several stone units below a face bed stone unit (Figure 464).
- *Crack at Stone Mantel.* The stone mantel at the east fireplace has a crack, measuring as wide as 1/4 inch, that extends down the center of the unit (Figure 465). Evaluation of the stone using a sounding mallet indicated that the crack extends the full depth of the stone. The mantel is supported on the arch of the stone firebox. Cracking was observed at the mortar joints between the stone voussoirs; however, there is no displacement of the stone (Figure 466).
- *Open Joints at Stone.* The stone hearth at the east fireplace has open mortar joints between stone units as well as at the brick firebox (Figure 467).
- *Displaced Firebox Brick.* The thin brick cladding at the firebox of the west fireplace has broken and come loose from the wall. Approximately four of the upper brick units have become loose (Figure 468). One stone unit at the fireplace surround has a large spall (Figure 469).
- *Spalled Stone Unit*. The bottom of the stone keystone at the fireplace mantel has spalled (Figure 470). The spall measures approximately 2 inches square. Black soot staining suggests that the spall may have been associated with exposure to high heat from fires.

- *Cracking at Copings and Projecting Stone Units.* Cracking was observed at the upward-facing surface of several ledge, coping, and projecting stone units (Figure 471). The stone units were found to be unsound when evaluated with a sounding mallet; however, these units remained stable in their current location. At several locations, previous repairs have been performed to treat the crack (Figure 472).
- *Cracking at Stair Setting Beds.* Cracking was observed at the mortar joint between one of the stone-paved stair treads and the stone-clad face of the stair riser (Figure 473).
- *Biological Growth.* Biological growth was observed at the stone units, specifically at the stone wall above a planter box at the covered stone terrace and at base course units (Figure 474). Some biological growth was also observed at the concrete framing at the covered stone terrace. At a few locations, moss and small plants were growing in recesses in the stone and at projecting surfaces created by the stone coursing (Figure 475).
- *Black Soiling.* Black soiling was observed at the stone units at the cheek wall for the east stair (Figure 476). The soiling had a pattern consistent with water runoff from above.
- *Divots and Voids in Stone.* At several locations, large divots and voids were observed in the stone (Figure 477). The voids appear to be associated with natural erosion of the stone that may have been accelerated at isolated locations on the stone. Voids and divots in the stone have the potential to collect more debris, water, and biological growth.
- *Chipped Stone Drip Ledge.* At the east elevation of the archway, there are thin stone ledges intended to direct water to the sides of the arch. The stone ledges have chipped (Figure 478).

Figure 450. Spalling and erosion of stone along a mortar joint.

Figure 451. Spalling and erosion of stone along a mortar joint. Arrow shows continuous mortar above a stone spall.

Figure 452. Spalling and erosion of stone along a mortar joint.

Figure 453. Cracking extending the full depth of the stone, with stone displaced.

Figure 454. Spall at the end of a stone stair tread at the east stair.

Figure 455. Surface spalling at the face of a stone unit.

Figure 456. Localized spall the full depth of a stone paver.

Figure 457. Displaced stone unit, sloped away from the terrace.

Figure 458. Displacement of stone pavers adjacent to concrete footing for pier.

Figure 459. Cracking at coping unit.

Figure 460. Cracking at stone wall that extended from coping.

Figure 461. Efflorescence at lower portion of a vertical crack.


Figure 462. Cracking at stone floor pavers.


Figure 463. Vertical cracking at west room fireplace.


Figure 464. Vertical cracking at west room fireplace.


Figure 465. Cracking at mantel of east room fireplace.


Figure 466. Cracking at stone below mantel at east room fireplace.


Figure 467. Open joint at hearth stone.

Figure 468. Four of the upper brick units that are loose.

Figure 469. Spalled stone unit adjacent to firebox.

Figure 470. Spall at the bottom of the stone keystone at the fireplace mantel.

Figure 471. Cracking at the upward-facing surface of a ledge unit.

Figure 472. Previously repaired crack. The stone unit was unsound when tapped with a mallet.

Figure 473. Cracking at the mortar joint between a stone-paved stair tread and the stone-clad face of the stair rise.

Figure 474. Biological growth above the planter box at the covered stone terrace.

Figure 475. Plants and biological growth at the stone cladding.

Figure 476. Black-colored soiling at the stone units at the cheek wall for the east stair.

Figure 477. Large divot in stone at coping unit.

Figure 478. Chipped stone ledge unit.

Concrete

- *Cracking at Concrete Paving.* Cracking was observed at the concrete paving of the south terrace (Figure 479). The cracks extend between control joints and exhibit displacement. The cracks align with the edge of the covered stone terrace deck slab and a gap between sections of the retaining wall below (Figure 480).
- *Spalled Concrete Encased Lintel.* The concrete encasing the metal lintel over the west fireplace has spalled and the steel is exposed to view (Figure 481). The lintel supports two mantel stones and the mortar joint between the stones is cracked. In addition to the distress at the mantel, the brick cladding at the firebox below the lintel is loose and displaced (Figure 482).
- *Spalled Concrete*. The decorative concrete brackets at the underside of the planter box that surrounds the balcony have spalled and the steel reinforcing is exposed to view (Figure 483). The reinforcing exhibits minor surface corrosion. Spalling and cracking was also observed at the vertical surface of the planter boxes and balcony soffit (Figure 484).
- *Cracking and Spalling at Concrete Flooring*. Cracking and spalling was observed at the concrete flooring of the north annex (Figure 485 and Figure 486). Hairline cracks radiated from a location with a previous patch repair. Spalling was observed near the base of a door frame.
- *Open Joint Between Paving Units.* The joint between the non-original concrete paving and stone paving at the top of the archway stair is open (Figure 487). The mortar is cracked and has fallen loose at many locations along the joint.
- *Moisture Staining.* Moisture staining was observed at the concrete at the underside of the balcony (Figure 488). The staining is most prevalent along the edges of the balcony and at an embedded abandoned electrical junction box. The tinted finish on the concrete has eroded.

Figure 479. Cracking at the concrete paving of the south terrace.

Figure 480. Crack aligned with the edge of the covered stone terrace deck slab.

Figure 481. Spalled concrete exposing the metal lintel over the west fireplace.

Figure 482. Displaced and loose brick cladding at the firebox.

Figure 483. Spall at concrete bracket at balcony.

Figure 484. Spall of concrete at balcony edge.

Figure 485. Cracking and spalling at the concrete flooring of the north annex.

Figure 486. Crack and spall at concrete flooring of north annex.

Figure 487. Open joint between concrete sidewalk and stone stair.

Figure 488. Moisture staining at the concrete at the underside of the balcony.

Wood Structure

- *Splits and Cracks in Wood Post Framing.* A number of the 8 inch by 8 inch wood wall framing posts exhibit splits that extend most of the height of the post (Figure 489). At approximately three locations along the west elevation of the east room, the splits are full depth, measure approximately 1/2 inch wide, and could be viewed from the interior and exterior (Figure 490). Where multiple split wood posts were observed, such as at the west elevation of the east room, other distress conditions were also observed, such as door frames that are not plumb and sagging, displacement and bowing of wood roof framing beams, and separations at joints between wood framing members (Figure 491, Figure 492, and Figure 493).
- *Spits and Displacement of Wood Beams.* Splits were observed along the center of some wood roof beams that span across the east room (Figure 494 and Figure 495). The splits extend most of the length of the beams. In addition to splits, the beams appear to be bowed and displaced at the center. When evaluated with a level, the displacement was measured to be 1/8 inch per foot at some locations. The areas with the most significant distress align with the three wood framing posts that exhibit distress, as described above.
- *Splits at Bridge Framing.* The east portion of the south bridge framing member exhibits a split that extends approximately 20 feet along the middle of the wood beam (Figure 496). The split originates from a dovetail joint and anchor connection between framing members.
- *Irregularities in Wood Bridge Decking.* The bridge deck surface is irregular and appears to have localized areas where the flooring is crowned (Figure 497). Many of the wood members also exhibit some warping which has caused open joints between the wood floor beams (Figure 498). It does not appear that the bridge deck was originally intended to have a finished and level floor surface as evidenced by all of the wood beams having slightly different heights. The irregularities appear to have been accentuated by warping and twisting of the deck beams.

Figure 489. Vertical split in wood post framing viewed from interior.

Figure 490. Vertical split in wood post framing, viewed from exterior.

Figure 491. Door leaf out of plumb near area of displaced roof framing.

Figure 492. Vertical splits in wood post framing, viewed from exterior.

Figure 493. Separations at joint between wood framing members.

Figure 494. Split along the center of a roof beam that spans across the east room.

Figure 495. Splits along the center of a roof beam that spans across the east room.

Figure 496. An approximately 20-foot-long split extending though the middle of the wood beam at the east portion of the south bridge framing member.

Figure 497. Irregular bridge deck surface and localized crowned area.

Figure 498. Open joint between wood floor beams resulting from warping.

Wood Elements

- *Deteriorated Wood at Terrace Guardrails.* Distress and deterioration at the wood railings included open joints at mitered corners, biological growth, bowed and twisted boards, peeling paint, splits, insect damage, and areas where wood was found to be damp and soft when probed with an awl (Figure 499, Figure 500, Figure 501, and Figure 502).
- *Pest Infestation.* Insect nests were observed at window openings, and at projecting stone units on the building facade (Figure 503 and Figure 504).

Figure 499. Deterioration at wood top rail of balcony guardrail.

Figure 500. Severe deterioration and biological growth at wood of top rail of railing.

Figure 501. Severe deterioration and biological growth at wood of top rail of railing.

Figure 502. Severe deterioration and biological growth at wood of top rail of railing.

Figure 503. Insect nest at wood window framing.

Figure 504. Birds nest at recess between stone units.

Ferrous Metal Elements

- *Corrosion of Steel Post Supports at Guardrails.* The steel plates that support the wood posts for the terrace guard rails exhibit surface corrosion (Figure 505).
- *Abandoned Anchors.* At a few locations, metal anchors, junction boxes, and eye hooks were observed at the stone cladding and stucco soffits that are no longer being actively used (Figure 506 and Figure 507). The anchors and embedment's exhibit surface corrosion with some staining or cracking of the adjacent stone or stucco.

Figure 505. Surface corrosion at a steel plate that supports a wood post for the terrace guard rail.

Figure 506. Corroded embedded steel anchor in the stone.

Figure 507. Abandoned junction box in the soffit has resulted in cracking of the adjacent stucco.

Roofing

- *Mild Biological Growth at Roof.* The roof was recently replaced. Mild biological growth was observed at the west-facing slope of the roof (Figure 508). The growth consisted of a slight green discoloration on some of the shingles.

Figure 508. Mild biological growth at the west-facing slope of the roof.

Stucco/Plaster

- *Gaps in Wall Framing.* Gaps and open joints were observed between the stucco wall and the wood post framing (Figure 509 and Figure 510). The gaps measure as much as 1/4 inch in width and daylight was visible through the joint.
- *Cracking of Stucco Finish.* A vertical hairline crack and evidence of a previous patch repair were observed at the stucco finish (Figure 511). The crack appears to extend from the corner of the non-original electrical box embedded in the wall. The cracking may be associated with installation of the non-original box.
- *Previous Stucco Repairs.* Previous localized patch repairs have been performed at the stucco. The patches were typically not painted (Figure 512).
- *Unsealed Wall Penetrations.* Non-original penetrations in the stucco walls are typically associated with installation of non-original electrical conduit. Some of the penetrations were not treated, leaving a gap between the conduit and stucco (Figure 513).
- *Peeling Paint at Stucco.* At a few locations, the paint at the stucco walls has failed and the underlying stucco is exposed to view (Figure 514).

Figure 509. Gap between stucco wall framing and wood post framing.

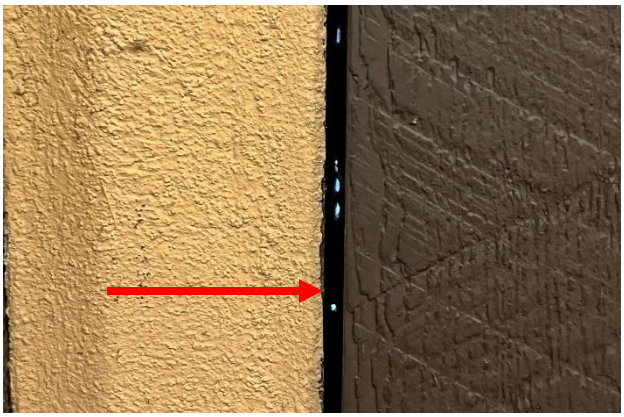


Figure 510. Open joint between stucco wall framing and wood post framing.

Figure 511. Vertical hairline crack extending from the corner of a non-original electrical box.

Figure 512. Unpainted patch at previous patch repair.

Figure 513. Untreated penetration with gap between conduit and stucco.

Figure 514. Failed paint at stucco wall exposing the white underlying stucco.

Windows

- *Wood Deterioration.* Deteriorated wood was observed at window and framing, casings, and trim. The distress included checking, splits, peeling paint, and areas where the wood was soft when probed. The distress was typically located at the bottom of vertically oriented wood members, at the end grain of boards, and at sills (Figure 515).

Figure 515. Distress at bottom of vertically oriented wood member.

Doors

- *Cracking at Concrete Lintel.* A crack, measuring 1/16 inch wide, was observed to extend the full depth of the concrete lintel that spans across a door opening at the west elevation of the east pavilion. There was evidence of moisture staining and infiltration along the crack (Figure 516). There was no visible displacement at the lintel and there does not appear to be an immediate safety concern.
- *Corrosion at Door.* Corrosion was observed at the hollow core metal door. The corrosion was most prevalent along the bottom of the door leaf and at the head of the door frame (Figure 517 and Figure 518). The corrosion has resulted in localized areas with full section loss of the steel.
- *Broken Glazing.* At least one glass light at a door was observed to be cracked (Figure 519). The cracked glazing was located at the south door opening on the east pavilion. The existing glass is secured in place and does not present an immediate safety concern.

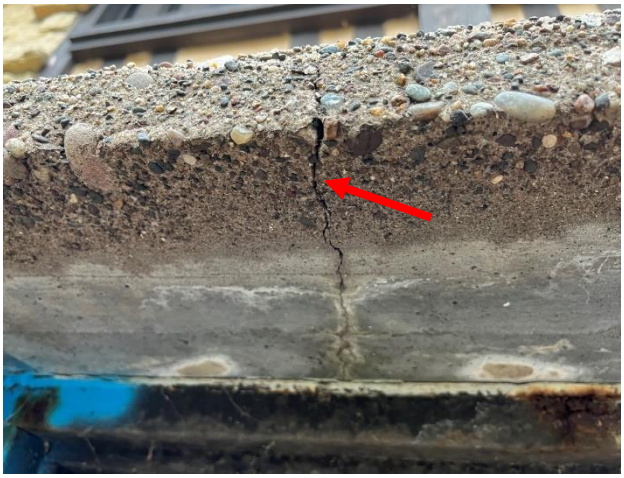


Figure 516. Cracking at concrete lintel with evidence of moisture staining and infiltration along the crack.

Figure 517. Corrosion along the bottom of the door leaf.

Figure 518. Corrosion at the head of the door frame.

Figure 519. Cracked glass light at door.

Mechanical, Electrical, and Plumbing

- *Missing Light Fixture.* Light fixtures at the west elevation, adjacent to the balcony, appear to have been intentionally removed and are not being maintained as sources of illumination. The framing for the light has been removed and the wires are exposed to view. At other locations, such as at the stone archway, it appears that the light bulb and lens are missing or have been removed and not replaced (Figure 520). The recessed fixture remains in serviceable condition.

Figure 520. Removed light that has not been replaced.

SIGNIFICANCE AND INTEGRITY

National Register Significance Evaluation

The National Register of Historic Places is the official list of the nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources.[142]

The significance evaluation identifies the important historical associations of the property, and comments on its architectural, archeological, and social values as they relate to the criteria established for the National Register of Historic Places. A property's significance is tied to a discrete period of time in which its important contributions were made and to relevant national, state, and local historic contexts.

Significance Criteria

In order for a property to be eligible for inclusion in the National Register of Historic Places, it must possess significance under one of four criteria. The Criteria for Evaluation for listing in the National Register of Historic Places state:

> The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:
>
> A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
> B. That are associated with the lives of persons significant in our past; or
> C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
> D. That has yielded, or may be likely to yield, information important in prehistory or history.
>
> **Criteria Considerations**
>
> Ordinarily cemeteries, birthplaces, graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:
>
> a. A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
> b. A building or structure removed from its original location but which is primarily significant for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
> c. A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building associated with his or her productive life; or

[142] National Park Service, "National Register of Historic Places," https://www.nps.gov/subjects/nationalregister/index.htm, accessed August 2022.

d. A cemetery that derives its primary importance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
e. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
f. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
g. A property achieving significance within the past 50 years if it is of exceptional importance.[143]

In 1973, Eagle Point Park was determined eligible for listing in the National Register of Historic Places.[144] The park was formally listed in the National Register of Historic Places as part of the *Eagle Point Park Historic District* nomination, dated November 27, 2017. The nomination notes that the historic district is significant under National Register Criteria A and C and identifies thirty contributing resources and four non-contributing resources. Contributing resources include six sites, five structures, five objects, and fourteen buildings. The Indian Room, Veranda Rooms, and Bridge Complex are all listed as contributing buildings.

The nomination outlines three historical context periods under which the park has significance. The first period, referred to as *The City Beautiful Movement and Advocating Urban Parks*, includes the park's early history and development. The park was established at the recommendation of Charles Mulford Robinson, an advocate of the City Beautiful Movement who eventually went on to design a plan for the City of Dubuque that included Eagle Point Park. Robinson solicited the assistance of Charles Nassau Lowrie to design the park. The tree-lined roads, walkways, and framed views can be attributed to this early plan.

The historical context entitled *Influence of the Prairie School: The WPA, Alfred Caldwell and His Legacy*, is related to new construction and improvements. By the 1930s, the needs of park visitors had shifted from an approach of strolling and viewing the picturesque scenery to a focus on communal activities such as picnicking, recreation, and sports. Improvements to the park were facilitated through Civil Works Administration (CWA, the successor organization to the Works Progress Administration) funding and support and were implemented using the principles of Prairie style architecture and design. This period was characterized by the influence of Alfred Caldwell, Park Superintendent from February 1934 to January 1936, and his legacy as continued by his successor Wendelin Rettenberger. The context identifies Alfred Caldwell's plan for a "City in a Garden" within Eagle Point Park that called for a series of buildings and built features that were connected by covered walkways and landscaped areas. The plan included buildings, a ledge garden, water feature, council rings, and horseshoe pits. Only the Indian Room, Veranda Rooms, Bridge Complex, and adjacent landscape features were constructed.

The third context period is entitled *Post World War II Optimism: The Baby Boom and Community Concerns* and is associated with the active and continued use and development of the park. Throughout the mid-

[143] *Code of Federal Regulations, Title 36, Part 60,* "The National Register Criteria for Evaluation."

[144] Dr. Julie Schlarman and the City of Dubuque Planning Services Department, *Eagle Point Park Historic District National Register of Historic Places*, section 7, 38.

twentieth-century, the park continued to be used as a recreational and gathering spot for the community. Playground, picnic shelters, and band shells were constructed to support the use of the park.

The Indian Room, Veranda Rooms, and Bridge Complex, designed and constructed between 1934 and 1937, are significant as they relate to the second and third historical contexts identified in the nomination. The buildings are significant under Criterion A as part of a broad pattern of development constituted by the CWA and its successor, the WPA. Eagle Point Park was awarded a $200,000 WPA grant that led the City to hire Alfred Caldwell as Park Superintendent, and to a period of construction and development characterized by a cohesive architectural and landscape plan influenced by Prairie style design.

The buildings are also significant under Criterion C as distinctive examples of Prairie style design implemented by Alfred Caldwell in his role as Park Superintendent and as a part of his "City in a Garden" design concept. The influence of the Prairie style is exemplified by the use of local and naturally occurring construction materials such as stone and wood, accentuation of horizontal lines in the building design and construction, high-quality craftsmanship and unique detailing, seamless flow between interior and exterior spaces, large expanses of windows, and open interior floor plans. At Indian Room, Veranda Rooms, and Bridge Complex, the Prairie style design is harmoniously conveyed through the architecture, built landscape features, and landscape design.

The Eagle Point Park Historic District nomination suggests that, while the district is locally significant, the resources constructed as part of the "City in a Garden" plan may have national significance. The nomination paraphrases an excerpt from the Society of Architectural Historians (SAH) online publication *Archipedia*. The description states:

> Two of the most memorable examples of Prairie School landscape architecture are situated in Iowa. One of these is the Rock Glen development in Mason City, designed by Walter Burley Griffin; the other is Eagle Point Park in Dubuque. . . .
>
> The designer of Eagle Point Park with its "nature-aiding" park structures was the Chicago-trained landscape architect Alfred Caldwell. Caldwell . . . devised a plan that he named "The City in a Garden." With a large WPA crew funded through the federal government's relief programs of the depression years, Caldwell built his own version of Frank Lloyd Wright's Taliesin at Spring Green, Wisconsin. In lookouts, pavilions, shelters, stone circles, pools, and pathways he brought together the "organic" sensitivity of Wright in architecture and of Jens Jensen in landscape architecture. Native limestone was the fundamental building material, and he treated it so that the structures read as manmade, but at the same time their layered horizontality reflected the character of the nearby native limestone outcroppings. Just as William Steele and Purcell and Elmslie's Woodbury County Courthouse in Sioux City represents the high point of public architecture for the Prairie School, Caldwell's work at Eagle Point Park is a near-perfect summation of "organic" landscape architecture.[145]

A National Register of Historic Places *Eligibility Review* document, dated October 13, 2023, and signed by the Iowa SHPO, provides concurrence that the Eagle Point Park Historic District has State Level significance. The review also recommended an amendment to the National Register nomination to reflect the change in level of significance. In the review, the SHPO had the following comment: "Eagle Point Park

[145] David Gebhard and Gerald Mansheim, "Eagle Point Park Pavilions," [Dubuque, Iowa], SAH *Archipedia*, Gabrielle Esperdy and Karen Kingsley, eds. (Charlottesville: University of Virginia Press, 2012), http://sah-archipedia.org/buildings/IA-01-ME190, accessed December 4, 2024.

is an important early example of Alfred Caldwell's park design and maintains excellent integrity. There is no comparative park located within the State of Iowa and additional research is recommended to determine the possibility of National Significance."[146]

Period of Significance

The National Register nomination for the Eagle Point Park Historic District identifies a period of significance extending from 1908, when the land for the park was acquired, to 1966, fifty years before the nomination was written. As described above, the nomination outlines three historical contexts, each of which spans a sub-period of significance. The historical context and justification for the period of significance include the following:

The City Beautiful Movement and Advocating Urban Parks

- Period of Significance: 1908 to 1933.
- The period begins with acquisition of land for the park in 1908 and extends to the period of park improvement made under the CWA and WPA in the 1930s.

Influence of the Prairie School: The WPA, Alfred Caldwell and His Legacy

- Period of Significance: 1933 to 1952.
- The period begins with improvements and new construction within the park associated with funding made available by the CWA WPA in the 1930s and extends to 1952, with the retirement of Wendelin Rettenberger, the successor to Alfred Caldwell as the Park Superintendent.

Post World War II Optimism: The Baby Boom and Community Concerns

- Period of Significance: 1953 to 1966.
- The period captures the continued usage of the park for its original function.

As stated above, the Indian Room (constructed in 1934), Veranda Rooms (constructed in 1937), and the Bridge Complex (constructed in 1936) are primarily associated with *Influence of the Prairie School* historic context and continue into the *Post World War II Optimism* historic context, suggesting a sub-period of significance of 1933 to 1966 for the three buildings. This would include the period of design and construction of the three buildings as well as maintenance and early repairs and alterations to the structures.

The existing Eagle Point Park Historic District National Register nomination should be amended to reflect the Iowa SHPO concurrence that the site is significant at a State level and potentially at a National level. Additional discussion about the recommended amendment is included in the *Recommendations* section below.

[146] *Eligibility Review, National Register of Historic Places: Eagle Point Park Historic District*, dated October 13, 2023. Reviewed by Lorinda Bradley, National Register Coordinator, of the Iowa State Historic Preservation Office.

Character-Defining Features

The historic nature of significant buildings and structures is defined by their character, which is embodied in their identifying physical features. Character-defining features can include the configuration of a building; its materials, craftsmanship, interior spaces, and features; and the different components of its surroundings.

The following list identifies existing character-defining features of the Indian Room, Veranda Rooms, Bridge Complex, and their immediate site:

Site

- Stone promenade that extends north–south along the west side of the site.
- Various stepped stone terraces that extend off the main stone promenade, many of which feature unique stone accents, benches, and planters that are integrated into the construction.
- Stone walkways and low-rise steps that extend from the terrace and promenade to the Southern Gate Road.
- Plan and stonework at the landscaped outdoor room that extends from the east elevation of the Indian Room, including the stone retaining walls, low-height walls, and piers.
- Stone drinking fountains at either side of the semicircular terrace.
- Dry-laid stone retaining wall that extends north–south across the east side of the site and is incorporated into the structure of the east pavilion of the Bridge Complex.
- General site plan, layout, and relationship between the three buildings and the adjacent site features.

Indian Room

- General massing and form.
- Relationship of the restroom wing to the adjacent stone promenade.
- Configuration of window and door openings.
- Rock-faced random coursed ashlar stone construction at the walls including projecting stone units and projecting watertable courses.
- Hip roofs with wood shingles, wide overhanging eaves, and stone chimneys.
- Large window opening at the east elevation and ribbon window openings at the restroom wing.
- Recessed entrance vestibule at the restroom wing.
- Exterior balconies.
- Open interior space.
- Stone double fireplace and chimney. Fireplaces feature large stone mantles, face-bed stone units, carved stone units, and crafted coursing patterns.
- Interior Juliet balcony.
- Mural that wraps the upper portion of the interior walls.
- Original plaster ceiling with wood trim.
- Stone-paved flooring.

Veranda Rooms

- General massing and form.
- Relationship of the building to the stone-paved terrace
- Configuration of window and door openings.
- Rock-faced random coursed ashlar stone construction at the walls including projecting stone units, projecting watertable courses, and face bed stone units.
- Wood-framed exterior stucco wall at the east elevation.
- Hip roof with wood shingles, dormer windows, stone chimney, and wide overhanging eaves.
- Wrapping window openings with casement windows at the north and south elevations and the casement windows at the east elevation.
- Stone fireplaces and chimneys at the east elevation. The exterior features of the chimneys include the design and configuration of the stone mantel, decorative carved stone features, and steel fixtures. The interior fireplaces include a raised stone hearth, stone mantel, and crafted coursing patterns.
- Original wood exterior doors.
- Exposed wood roof rafters.
- Original interior plaster ceiling and walls with wood baseboard and trim.
- Cementitious interior flooring painted red and green.
- Dropped soffit and nook at the south end of the south room.

Bridge Complex

- General massing and form.
- Relationship of the building to the Southern Gate Road.
- Configuration of window and door openings.
- Rock-faced random coursed ashlar stone construction at the walls including projecting stone units, projecting watertable courses, face bed stone units, carved stone units, and crafted coursing patterns.
- Complex hip roof with wood shingles, wide overhanging eaves, wide gutters, and stone chimneys.
- Exterior stone stairs and unique stone details integral to the construction of the west stair, east stair, and archway stair.
- Covered stone terrace at the lower level of the building.
- Stone archway that extends under the east pavilion of the building.
- Lookout tower at the west pavilion with stone and wood walls and casement windows.
- Relationship of the building to the adjacent north and south terraces.
- Covered entrance at the east elevation.
- Exterior balcony with original wood railing and planter box at the west elevation.
- Stone chimneys and fireplaces. Chimneys include the east chimney with two exterior fireboxes and an interior firebox, and the trapezoidal stone chimney with multiple fireboxes at the west pavilion. Fireboxes include massive stone mantles, decorative carved stone units, face-bed units, and crafted coursing patterns.
- Open interior space.
- Stone-paved flooring.

- Wood decking at the bridge, which is visible at the interior and exterior.
- Sunken firepit at the lower level of the lookout tower that is defined by a screen of coursed horizontally oriented stone units and is adjacent to the west chimney.
- Stucco and plaster walls with exposed wood framing.
- Wood flooring at lookout room.
- Exposed roof framing at interior spaces, specifically at the bridge and east room, which feature more complex roof construction.
- Original wood doors with double-action hinges and slide locks.
- Historic interior light fixtures.

Assessment of Integrity

Assessment of integrity is based on an evaluation of the existence and condition of the physical features that date to a property's period of significance, taking into consideration the degree to which the individual qualities of integrity are present. The seven aspects of integrity as defined in the National Register Criteria for Evaluation are location, design, setting, materials, workmanship, feeling, and association. As noted in the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*:

> Location is the place where the historic property was constructed or the place where the historic event occurred. . . . Design is the combination of elements that create the form, plan, space, structure, and style of a property. . . . Setting is the physical environment of a historic property. . . . Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. . . . Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. . . . Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. . . . Association is the direct link between an important historic event or person and a historic property.[147]

To have integrity, the property must retain the essential physical features that enable it to convey its historical significance. The essential physical features are those features that define both why a property is significant (National Register criteria) and when it was significant (period of significance). The *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* defines integrity as "the ability of a property to convey its significance."[148]

The historic integrity of the three buildings; Indian Room, Veranda Rooms, and Bridge Complex, has been assessed as a single collection of buildings that were constructed as part of the "City in a Garden" design concept, rather than as individual buildings. Based on the information presented in the Eagle Point Park Historic District National Register nomination as outlined above, we evaluated the historic integrity assuming a sub-period of significance from 1933 to 1966. An assessment of integrity is as follows:

[147] *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: Government Printing Office, 1997), 44–45.

[148] Ibid.

Integrity of Location. The Indian Room, Veranda Rooms, and Bridge Complex collectively retain integrity of location. The buildings remain in their original location within Eagle Point Park at the top of a hill.

Integrity of Design. The three buildings retain integrity of design. The buildings and surrounding site features were constructed in the Prairie style, different from the rustic "lodge" form typically constructed by the WPA. The use of natural materials, fluidity between interior and exterior spaces, focus on craftsmanship, accentuation of the horizontal planes and lines, and open interior spaces are all features of original construction that remain present in the buildings. The buildings all convey integrity of design dating to their period of significance.

Integrity of Setting. The three buildings retain integrity of setting. The buildings retain their original setting along the Southern Gate Road, the main thoroughfare through the park. The buildings were constructed as part of an integrally connected collection of stone terraces, promenades, walkways, retaining walls, and stairs. All of the site features remain today and continue to be integrated with the design, use, and access of the buildings.

Integrity of Materials and Workmanship. The three buildings retain integrity of materials and workmanship. When constructed, the three buildings conveyed a high level of stone and wood craftsmanship and skill that is still present in the structures today. Some minor alterations have been performed to the buildings over the years that have included enclosing (and later restoring) the covered patio at the east pavilion of the Bridge Complex, repaving and replacement of railings at the north and south terraces, and renovation of the restroom wing at the Indian Room. Despite these alterations, the Indian Room, Veranda Rooms, and Bridge Complex retain integrity of materials and workmanship dating to their period of significance.

Integrity of Association. The Indian Room, Veranda Rooms, and Bridge Complex retain integrity of association. Significant for their architecture and design as well as the broad pattern of park development under the CWA and WPA, the buildings and surrounding landscape features remain as a cohesive collection of resources that exemplify Prairie style architecture and design and convey their use as public buildings intended for community use and recreation.

Integrity of Feeling. The Indian Room, Veranda Rooms, and Bridge Complex collectively retain integrity of feeling. The three buildings were constructed as part Caldwell's "City in a Garden" plan, which included a series of integrated site features. The collection of resources was set on the bluff of a hill, surrounded by mature trees. The intent of the "City in a Garden" design was to provide buildings and resources for the public to gather that were integrated with the surrounding picturesque landscape. All of the buildings and resources constructed in the study area during the period of significance remain. The buildings convey their original feeling as park buildings intended for public use and gathering that are integrated into the landscape.

TREATMENT AND USE

Requirements for Treatment and Use

The Indian Room, Veranda Rooms, and Bridge Complex were determined eligible for listing in the National Register of Historic Places in 1973 and officially listed as part of the Eagle Point Park Historic District in 2017.[149] The buildings are significant as exceptional examples of the Prairie style conveyed through the architectural and landscape design, as well as for their association with the CWA and WPA and the broad pattern of development associated with those programs, specifically at Eagle Point Park. As such, treatment and use of the three buildings should be considered within the context of relevant legal mandates, policy directives, and treatment guidelines for historic structures. The buildings should be understood for their historic significance and preserved for the education, use, and enjoyment of present and future generations.

Laws, Regulations, Functional Requirements, and Treatment Guidelines

Key laws, regulations, and functional requirements that apply to the recommended work include the following:

- Secretary of Interior's Standards for the Treatment of Historic Properties
- Americans with Disabilities Act (ADA)
- City of Dubuque Building Code (which references the 2021 IBC and 2021 IEBC)
- Iowa Statewide Urban Design and Specifications (2023 Edition)

In response to these laws and regulations, threats to life safety, if present, should be addressed in the repair of the buildings. Conditions were observed at the Veranda Rooms and Bridge Complex that may be potential structural concerns and should be evaluated. These include the wood roof framing at the Veranda Rooms roof, wood roof framing at the east room of the Bridge Complex and the stone retaining wall. In the 2021 editions of the *International Existing Building Code*, which is referenced in the City of Dubuque Building Code, Section 507–Historic Buildings states:

> 507.1 Historic buildings. The provisions of this code that require improvements relative to a building's existing condition or, in the case of repairs, that require improvements relative to a building's predamage condition, shall not be mandatory for historic buildings unless specifically required by this section.
>
> 507.2 Life safety hazards. The provisions of this code shall apply to historic buildings judged by the building code official to constitute a distinct life safety hazard.
>
> 507.3 Flood hazard areas. Within flood hazard areas established in accordance with Section 1612.3 of the International Building Code, or Section R322 of the International Residential Code, as applicable, where the work proposed constitutes substantial improvement, the building shall be brought into

[149] Gebhard and Mansheim, "Eagle Point Park Pavilions," [Dubuque, Iowa], SAH *Archipedia*, Esperdy and Kingsley, eds., http://sah-archipedia.org/buildings/IA-01-ME190.

compliance with Section 1612 of the International Building Code, or Section R322 of the International Residential Code, as applicable:

Exception: Historic buildings meeting any of the following criteria need not be brought into compliance:

1. Listed or preliminarily determined to be eligible for listing in the National Register of Historic Places.
2. Determined by the Secretary of the US Department of Interior as **contributing** to the historical significance of a registered historic district or a district preliminarily determined to qualify as an historic district.
3. Designated as historic under a state or local historic preservation program that is approved by the Department of Interior.

507.4 Structural. Historic buildings shall comply with the applicable structural provisions in this chapter.

Exceptions:

1. The code official shall be authorized to accept existing floors and existing live loads and to approve operational controls that limit the live load on any floor.
2. Repair of substantial structural damage is not required to comply with Sections 405.2.3, and 405.2.4. Substantial structural damage shall be repaired in accordance with Section 405.2.1.[150]

Additional codes related to historic buildings are outlined in *Chapter 12: Historic Buildings* of the 2021 IEBC. The IEBC exceptions noted above pertain to the three buildings and immediately adjacent landscape features evaluated as part of this HSR, as well as those considered contributing to the Eagle Point Park Historic District as a property listed in the National Register.

As the Indian Room, Veranda Rooms, and Bridge Complex are historic sites and are part of a historic district listed in the National Register of Historic Places, alternatives to full prescriptive legislative and code compliance should be considered where such compliance would compromise the integrity of the character-defining features of the buildings.

Alternatives for Treatment and Use

The U.S. National Park Service has developed definitions for the four major treatments that may be applied to historic structures: preservation, rehabilitation, restoration, and reconstruction. The four definitions are as follows:

> **Preservation** is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

[150] International Code Council, Inc., *International Existing Building Code 2021* (Country Club Hills, Illinois: International Code Council, 2021).

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.[151]

Of the four treatment approaches, ***preservation***, which involves sustaining the building or structure in its existing form, is most appropriate for the three buildings at Eagle Point Park, given the significance and integrity of the structures. The overarching treatment *preservation* allows for minor modifications as needed to address distress conditions and code-related work, thus accommodating continued use of the property. Preservation is to some extent in progress as a result of ongoing repairs and cyclical maintenance implemented by the park. Alterations and repairs to the buildings and site, as performed by the park have retained historic features and materials. Repairs and modifications have included alterations to the covered patio at the north end of the east pavilion of the Bridge Complex, replacement of terrace railing and decking, modifications to electrical systems and lighting, installation of some modern site features, and alterations to the restrooms to provide modern plumbing and facilities. In general, repairs performed in the last twenty years have strived to replace in-kind and restore the original appearance of the building. For example, non-original metal terrace guardrails were replaced with wood railings similar in design to the original. Also, the covered patio at the north end of the east pavilion was enclosed as part of work performed in 1965. The patio was restored as an open-air pavilion in 2011.

Within the overarching preservation approach for the three buildings, this study recommends making the repairs necessary to stabilize and preserve the three buildings and integrated site features in their existing state for continued use by the park. Future treatment is expected to include stabilization, repair, and maintenance of the buildings.

(Refer to the *Developmental History* and the *Significance and Integrity* sections for further discussion of character-defining features.)

Future use of the three buildings is anticipated to be similar to their current function — a collection of buildings intended for public use as a gathering and recreational place for park visitors.

[151] Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (Washington, D.C.: U.S. Department of the Interior, National Park Service, 2017).

Ultimate Treatment and Use

Guidelines for Treatment

Guidelines and requirements for treatment have been defined based on the preservation objectives and requirements for treatment and use outlined above. All treatment guidelines and recommendations were developed in accordance with the Secretary of Interior's Standards for Preservation.

The Secretary of the Interior's Standards for **Preservation** are as follows:

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.[152]

The basic guidelines for work on the subject buildings and their immediate setting are as follows:

- Undertake all work in compliance with the Secretary of the Interior's Standards for Preservation.
- Retain the character of the historic site by protecting the individual building and the site, including the significant site features.
- Ensure that proposed new elements or construction are compatible with historic character of the building and site.

[152] Secretary of the Interior's Standards for the Treatment of Historic Properties. The guidelines that accompany the Standards also note that where repairs or modifications are made, new materials should be distinguishable from old.

- Protect adjacent natural resources during construction activities.
- Document through detailed as-built drawings, photographs, and written narrative all changes and treatments to the historic site and buildings. Maintain records of treatments and preserve documentation according to professional archival standards.
- Retain features and materials at both the exterior and interior of the buildings that date from the period of significance to the greatest extent possible.
- Incorporate sustainable design principles in all future projects that respect the preservation principles listed above.

Prioritization of Treatment

Based on the condition assessment performed as part of the Historic Structure Report, the following prioritization is recommended for work on the three buildings at Eagle Point Park.

- Structural Repairs, Stabilizations, and Investigation: Repairs and additional evaluations related to the structural stabilization and safety issues should be completed first. This work would include repairs to the deteriorated wood roof framing at the Veranda Rooms and at the east room of the Bridge Complex. Further structural evaluations should be performed at the dry-laid retaining walls to evaluate potential distress conditions. High priority items should be addressed in the next 2 years.
- Exterior Envelope: Work related to the exterior envelope should follow structural repairs, stabilization, and investigation. Work at the exterior envelope would be performed to prevent water infiltration and deterioration of materials, and to address conditions that may lead to continued deterioration and loss of historic fabric. This work would include repairs to the Veranda Room roof to address active water infiltration, repointing and repair of open and deteriorated mortar joints and cracked stone units at the wall, installation of joint treatments at open joints and parapet wall copings and between wall framing members, repair and treatment of deterioration wood guardrails at terraces and balconies, and repair of corroded steel at fireplaces.
- The next priority includes modifications to manage issues required to permit the continued use of the buildings, such as site repairs, improvements to improve universal access to the buildings, repairs to fireplaces, and upgrades to building electrical systems.

Finally, in addition to the specific repairs recommended, cyclical maintenance tasks such as inspection, localized repointing of mortar at stone masonry, replacement of joint sealants, repainting of wood components, roof replacement, regular and routine monitoring of conditions, and other ongoing maintenance tasks should be implemented on a regular schedule to avoid damage to the historic site and building fabric and to reduce the need for large-scale repair projects in the future.

Under the overarching treatment approach of preservation, it is anticipated that the structures will be maintained in their current condition and that a change in use is not anticipated. As outlined above, potential structural issues were identified at the Veranda Rooms and Bridge Complex that should be investigated and may require repair. Conditions at the stone retaining wall also require additional investigation. Other potential repairs under the preservation treatment approach would likely include repairs in-kind that may not require code review.

For more extensive repair and restoration projects, a code analysis is recommended. The analysis would be focused on the codes, current at that time, that are relevant to the scope of work anticipated in the specific project. The analysis, typically performed in the schematic design phase of a project, would assist in development of repairs and, working with local and state agencies, identify alternatives to full prescriptive legislative and code compliance, if necessary.

All work performed on the buildings and site features should be documented through notes, photographs, and measured drawings and/or sketches, as well as with as-built annotations to construction documents (if available) at project completion. These documents should be permanently archived as a record of work completed and for future reference.

RECOMMENDATIONS

The following recommendations have been developed for the stabilization and preservation of the Indian Room, Veranda Rooms, and Bridge Complex, as well as associated site features at Eagle Point Park. All repairs should be developed in accordance with the Secretary of the Interior's Standards for Preservation as outlined above.

Site

The following general recommendations address the goal of maintaining the landscape resources that are an integral part of the historic character and setting for the buildings.

- At present, there is very little exterior lighting at the site and around the building. Most of the lighting comes from street lights located along the Southern Gate Road and at the adjacent surface lots. Exterior lights at the Bridge Complex provide some illumination adjacent to the building. Consideration should be given to restoring wood lamps that were once located across the site, specifically near entrances, at exterior stairs, and defining the perimeter of the site. Historic lighting included wood posts with lanterns installed adjacent to stone parapet walls as well as fixtures mounted to the west elevation of the stone piers at the stone terrace of the Bridge Complex.
- Prepare a Cultural Landscape Report (CLR) to document the historic landscape at Eagle Point Park. A CLR would document the layered and complex history of the site from original development to the present, evaluate the landscape resources, identify significance and integrity, and provide treatment recommendations for the cultural landscape. Specific to this HSR, the CLR would provide recommendations for managing the landscape resources that are integral to the buildings and improving site access. The CLR would also provide a broader historical context for the landscape components, specifically in relation to Caldwell's vision for the "City in a Garden" design concept, under which the Indian Room, Veranda Rooms, and Bridge Complex were constructed. A CLR would also identify, assess, and provide treatment recommendations for other landscape resources significant to Caldwell's vision and influence, such as the ledge garden, council rings, and landscape features associated with the log cabin pavilion at the southern portion of the park.

Stone

- Repairs at Wall.
  - Crack Repairs. Repair cracks wider than 1/16 inch in the stone at walls and copings. Repair should include installation of an appropriate cementitious grout, compatible with the stone and detailed to match the adjacent surface. Hairline cracks do not require repair. If a crack is active (accommodating movement), sealant may be considered for repair; however, sealant crack repairs can be visually intrusive and should be used only where necessary to accommodate movement. These repairs should be detailed to be as unobtrusive as possible. Non-staining sealants matching the color of adjacent mortar should be used; sand can be broadcast into the wet sealant to further conceal the repair. Sealant should not be used for repair of non-moving cracks.

- Small Chips and Spalls. Shallow spalls and chips less than 2 inches square do not require repair unless failure to perform the repair will impact the management and flow of water across the building, such as at some portions of cornice units. At highly visible locations on the walls, consideration can be given to redressing the stone at spall locations. Redressing may vary depending upon the location of the stone. At some locations, redressing may include removal of loose material and retooling with a rock-faced finish to facilitate water runoff. For carved stone units, retooling may include re-establishing a decorative carving or combed texture along the edge of the stone.
- Large Incipient Spalls and Areas of Unsound Material. Remove areas with large incipient spalls or unsound material and replace with new matching stone units or dutchman units as appropriate, depending on the size of the repair at all three buildings. Stone coping units with multiple cracks and spalls may require replacement with new stone units. The new stone should match the color, texture, and pattern of the existing stone. Consideration can be given to redressing areas with large shallow spalls.
- Pitting. Naturally occurring pits in the stone do not require repair.

- Repairs at Mortar Joints.
  - In general, the mortar at joints between stone units is intact and does not require comprehensive repointing. Localized repointing should be performed to address deteriorated, eroded, or open mortar joints. For all of the buildings and built landscape features, the repointing should use a compatible mortar. Tool the mortar with a concave joint profile. Do not feather the mortar into the texture of the stone.
  - Coping Units. Joints at the stone coping units should be repointed using a mortar compatible with the stone. Stone coping units at parapet walls and chimney caps were observed to be open and were often associated with cracking in the field of stone units below. As part of the repair, cracked stone units should be treated as described above, and cracked mortar joints repointed.
  - Stone Deterioration. At a few locations, the stone adjacent to mortar joints exhibited surface erosion and spalling. The condition suggests that the mortar at some locations may be harder than the stone. Consideration should be given to performing petrographic examination of the mortar and stone to identify an appropriate repointing mortar.
- Repairs at Stone Mantels and Surrounds. Despite being cracked, stone mantels above interior and exterior fireplaces are supported on steel lintels, are secured in place, and do not present an immediate safety hazard.
  - Interior Fireplace. Cracking and spalling of mantels at interior fireplaces is likely the result of differential thermal expansion and contraction between the stone and steel lintel that occurs when the fireplace is used. The condition will remain active as long as the fireplace remains in use. Repairs are not required. However, if for aesthetic reasons the park would like to perform repairs, treatment may include installation of a tinted grout within the open crack at the mantel. This would be a short-term repair that would likely have a service life of a few years before it would need to be replaced. In addition, the open mortar joints above the mantel could be repointed and cracked stone units treated, as outlined above.

- Exterior Fireplaces. The cracking and spalling of the stone mantel at the exterior fireplaces of the Veranda Rooms and Bridge Complex appear to be associated with a combination of factors. In addition to the differential properties of thermal expansion between the lintel and stone, the steel lintel that supports the stone lintel and the embedded steel reinforcing are susceptible to corrosion. Repairs to the exterior stone mantels would include removal and salvage of existing stone mantel units to expose the steel lintel support and embedded steel plates. Steel lintels should be cleaned, primed, and painted. Corroded steel plates should be removed and replaced with new steel that is protected against corrosion. For lintels and reinforcing steel that is encased in concrete, the deteriorated, cracked, and unsound concrete should be removed. Once exposed, the reinforcing should be cleaned, primed, and painted, and new concrete installed. Following steel repairs, the existing stone mantel should be reinstalled. Because of existing cracks in the mantel stone, the stone may be broken (or may break during removal) into multiple pieces. Depending upon the location of the cracks, the original stone may be salvaged or replaced with a new stone lintel to match the original.
- Interior and exterior fireboxes with displaced, cracked, debonded, or missing firebrick should be repaired. Repairs would include removal of loose and damaged material and replacement with new firebrick set in mortar.

- Repairs at Dry-Laid Stone Retaining Walls.
  - Areas of bulged and displaced stone at retaining walls were observed near the top of retaining walls under the north terrace. Repairs were performed at the north terrace within the past 15 years that included installation of a thick concrete topping slab. It could not be determined from our visual observation whether the observed bulging and displacement was active or stabilized due to the repairs at the terrace decking above. Routine seasonal monitoring should be performed at the north retaining wall to determine if the observed distress condition is active and requires stabilization or repair. Repairs, if required, may include localized rebuilding of the retaining wall and may also include localized replacement of the terrace decking and guardrail.
  - Separation and widening of the vertical joint between retaining wall sections was observed at the south terrace. The open joint aligns with the edge of the concrete terrace slab and a crack in the concrete paving above. Routine seasonal monitoring should be performed at the location to determine if the observed distress condition is active and requires stabilization or repair. Repairs, if required, may include partially packing large voids between stone units with mortar, installing pin or anchor repairs, or localized rebuilding. Rebuilding of portions of the retaining wall may require localized replacement of the terrace decking and guardrail.
  - Cracked stone units were observed throughout the retaining wall. At a few locations, including at the north cheek wall along the archway stair, a cracked stone unit was observed to be displaced, indicating movement in the wall system that is not accommodated. Routine seasonal monitoring should be performed at the cheek wall to determine if the observed distress remains active and requires stabilization or repair. Repairs, if required, may include localized rebuilding of the cheek wall and may require localized removal and rebuilding of the stone partial-height parapet wall above.

- Cut back large rooted plants and trees growing at joints between dry-laid stone units, including complete removal of root systems. Where roots cannot be removed without significant distress or dismantlement of the stone units, the plant material should be cut back and not allowed to regrow. Consideration may be given to targeted treatments of plants that are not harmful to the stone, or surrounding landscape, and could slowly decompose the stump until it can be safely removed.

- Repairs at Parapet Walls and Terraces
  - Parapet Wall Collapse Repair. The portion of the stone parapet wall along the stone promenade that has partially collapsed should be dismantled and rebuilt. Rebuilding would include removal of the stone units to the foundation, shoring of adjacent portions of the parapet wall, and rebuilding to match the historic appearance. This portion of the wall includes a vertically oriented stone coping unit, around which a cementitious parging should be installed to facilitate the shedding of water away from the top of the wall. Displacement at the adjacent stone paving should also be addressed as part of the repairs. Prior to dismantling, the stone units and construction should be documented. During dismantlement, stone units should be labeled for reinstallation.
  - Displaced Stone Paving. Localized displacement of the stone paving typically occurs along the edges of terraces and promenades and is an indication of water infiltration. Slightly displaced paving units do not require repair. Larger areas of displaced stone paving and those localized areas that may present a tripping hazard should be repaired. Prior to repairs, conditions should be evaluated to identify potential sources of water infiltration or other mechanisms of distress that may have contributed to the displacement. Once repairs have been performed to address the source of distress, repairs should also be performed at the paving, which may include removal and salvage of the stone pavers, repair or replacement of the sand or concrete substrate, and reinstallation of the mortar-set stone pavers.
- Repairs at Stone Paving and Stairs
  - Shallow Chips, Spalls, and Areas of Erosion. Shallow spalls, chips, and eroded areas less than 1-1/2 inches in depth do not require repair unless failure to perform the repair will cause a significant tripping hazard. At highly visible locations, consideration can be given to redressing the stone at some locations to provide a more even surface.
  - Deep Erosion. Areas of stone erosion and chips deeper than 1-1/2 inches may present a tripping hazard and should be addressed. Repair would include removal of the portion of the stone paver that is significantly eroded and installation of a new stone paver unit to fill the area of removal. The new stone material should match the color, size, and texture of the adjacent stone pavers.
  - Large Spalls. Large spalls at the stone pavers and stairs are typically associated with embedded steel anchors from guardrails. As part of the repair, the guardrails should be removed and cleaned, primed, and painted. Repair would include removal of unsound stone and installation of a new matching stone units or dutchman unit as appropriate, depending on the size of the repair. The new stone should match the color, texture, size, and pattern of the existing stone paver. Guardrails may be reinstalled using stainless steel anchors or sleeves.

  - Open Joints. Repoint open joints between stone paving and stair units. At joints between dissimilar materials or at transitions between the paving and walls, consideration should be given to installing a non-staining sealant to accommodate movement. As discussed above, the visual effect of sealant should be considered in determining whether it will be used at these locations.

- Clean the stonework to remove efflorescence, organic growth, animal nests, animal waste, and general soiling. Cleaning products should be selected based on field trials, with preference given to the gentlest means of cleaning that is effective in removing deleterious materials. Potential cleaning methods may include chemical cleaners such as biocides and mild detergents, or water misting techniques. Water used for rinsing should be applied at low pressure, not to exceed 200 psi, and include appropriate nozzles and gauges to control the water pressure. Products containing strong acids such as hydrochloric acid or hydrofluoric acid should not be used on these buildings, as these acids can damage masonry and concrete, and are harmful to persons, animals, site features, and the environment. Before and after the cleaning trials, the substrate should be examined petrographically with a field microscope to identify any potential damage to the substrate. Cleaning trials should be performed at discrete and representative areas for each building material including stone, stucco, and wood, as the effectiveness of the cleaning methods may differ for each substrate. Based on the trials, one or more cleaning systems and methods of application may be recommended for the buildings. The gentlest effective cleaning systems should be selected. Aggressive abrasive systems (e.g., sandblasting) should not be used, as these systems would damage the substrates. Proprietary microabrasives, which use very fine particulates applied at extremely low pressures, may be considered based on trials; however, these systems are likely not necessary based on the type and extent of soiling observed during our assessment.

Concrete

- Spalled, unsound, and cracked concrete at the projecting balcony of the Bridge Complex should be removed and replaced. The repair would include saw-cutting areas of unsound concrete square; cleaning, priming, and painting the reinforcing steel; and installing a new concrete patch. The new concrete should match the original concrete in texture and finish.
- Loose and spalled concrete at floors should be removed, the concrete cut square and to a uniform depth, and a new concrete patch installed to match the color and finish of the existing concrete floor.
- Hairline cracks in the concrete less than 1/16 inch wide, such as those at the floor of the Veranda Rooms, do not require repair. Cracks wider than 1/16 inch should be routed out and filled with mortar.
- Missing drain strainers at concrete floor areas should be replaced with new strainers to match the historic units.

Wood Structure

Conditions observed at the wood roof structures at the Veranda Rooms and Bridge Complex will require further investigation and evaluation and are high priority repairs.

- Veranda Rooms Building Roof Framing Repairs.
  - Active water leakage was detected at the wood framing below the east dormer of the Veranda Rooms. High priority should be given to performing an investigation to identify the source of water infiltration. Potential sources of water infiltration could include open or unsealed joints around the electrical conduit that penetrates the roof system, open or reverse lapped joints in the aluminum cladding at the dormer window, breaches in the sheet metal roof flashing, or other discontinuities in the roofing and flashing system. The investigation would be intended to identify the source of leakage so that appropriate repairs can be developed.
  - Evaluation of Previous Repairs. Active water infiltration at the wood framing members may have compromised previous steel repairs. As part of an investigation, the condition of the existing wood framing and supplemental steel saddle repair along the east side of the Veranda Rooms should be evaluated. Based on the conditions observed on site, repairs may be required to stabilize and repair the wood beam and rafters.
- East Room Wood Framing Repairs.
  - The wood posts that frame the walls of the east room and the wood girders that span across the east room and bear on the wood post exhibit splitting along the member. In some instances, the split wood structural members exhibit bowing, sagging, and displacement. The roof system was replaced in 2021. It could not be determined from our visual assessment whether the distress conditions are active or may have been addressed as part of the recently performed roof replacement.
    Wood roof framing members with splitting that extends the full depth of the wood member should be monitored seasonally to determine if the distress condition is active. High priority should be given to performing an engineering study to document the existing roof structure, identify other distressed conditions that may contribute to the long-term performance of the roof framing, and evaluate the potential need for stabilization or repair. Potential repairs may include reinforcing existing wood framing members or installation of ties.
- Bridge Deck.
  - Wood deck framing at the bridge deck should be monitored. The conditions observed at the deck indicate weathering of the wood but are not indicative of structure failure. Repairs are not required at this time.

Wood

- Remove deteriorated wood members at terrace and balcony guardrails and replace with new wood members to match the existing. New wood members should be primed and painted to match the existing. Clean localized areas of guardrails of biological growth.
- Remove deteriorated wood trim and decorative elements and replace with new wood dutchman units. The dutchman units should match the existing wood in profile and be primed and painted to match existing. Prior to replacement of the trim, the condition of the underlying plaster, stucco, or wood framing should be evaluated and repairs made to provide a sound substrate.
- Open joints were observed between the wood post framing and the stucco-clad walls at the Bridge Complex. The joints should be sealed on the exterior and interior face with backer rod and sealant.

- Replace decorative wood trim at the Juliet balcony in the Indian Room, where missing. The new trim should match the existing wood in profile and be primed and painted to match existing.
- As part of cyclical maintenance, touch up or recoat wood with damaged or peeling paint coatings, where present, to provide an intact paint coating to protect the wood elements from decay. As part of this work, scrape partially debonded areas to reach an intact surface, and prime areas of bare wood prior to repainting.

  In some cases, the irregular build-up of paint layers on historic wood elements may be aesthetically objectionable, interfere with the proper adhesion of new paint coatings, or include older coating layers that contain lead or other heavy metals. In this case, all paint layers may be removed using a chemical stripper, down to bare wood. Following any required wood repair or replacement, the wood surface should be primed and painted.

Windows

- In general, the windows at all three buildings are in fair to good condition. As windows continue to weather, deteriorated wood window sash should be repaired. As part of repairs, the sash should be removed, deglazed, and the deteriorated portions of the sash removed and replaced with new wood dutchman units and epoxy. Window sash should be adjusted and joinery reinforced so that frames are square. Repairs can be performed on windows at all three buildings, as conditions indicate. Based on our survey, the wood-framed screen windows at the east elevation of the Veranda Rooms and the window screens at the east elevation of the Indian Room exhibit the most distress. Displaced window sashes were also observed at the Bridge Complex.
- Deteriorated window components, such as missing screen stops, deteriorated wood sills and mullions, and broken glass lights, should be removed at all three buildings. Severely deteriorated wood window components should be replaced with new dutchman units or replacement components to match the original. Broken glass lights and torn window screens should be replaced with new glazing to match the original.
- The existing dormer windows at the Veranda Rooms have acrylic glazing with no apparent window frame. The acrylic glazing should be removed and replaced with a new wood-framed window system. The new window should include a frame, dividing mullions, and glass glazing. The window system should be secured to the existing wood-framed opening and the perimeter joints sealed with backer rod and sealant.
- Non-original screens at the restroom addition of the Indian Room should be removed and replaced with new screens, one per sash. The new screens should be mounted to the individual window sash and allow the casement sash to be operable.
- At a couple of locations, specifically at the Veranda Rooms, open joints were observed between the window frames and adjacent wall system. Open perimeter joints at windows should be treated with backer rod and sealant.

Doors

- In general, the wood-framed doors are in serviceable condition and should be retained, with repairs as necessary. Repairs would include the following:

- As they continue to weather, deteriorated wood doors leaves and frames should be repaired. As part of repairs, the door leaves should be removed, deglazed, and the deteriorated portions of the leaves removed and replaced with new wood dutchman units and epoxy. Door leaves and frames should be adjusted and joinery reinforced so that frames are square. Repairs should be performed on doors at all three buildings, as conditions indicate. Based on our survey, the entrance doors at the Veranda Rooms exhibit the most distress.
- Refinish or repaint the doors to match the existing and reinstall.
- Salvage and reuse all original hardware where possible or should be based on archival documentation, if original hardware is not evident and sympathetic to the historic character of the structures.

- Non-original doors that are severely deteriorated and may be beyond repair should be replaced. Some of the wood doors are replacement doors that may not match the original door design but are sympathetic to the historic character of the structure. Where there is sufficient information available to replicate the original door, consideration should be given to replacing deteriorated non-original doors with doors replicating the original. If sufficient information about the original door is not available, doors should be replaced in-kind, sympathetic to the historic character of the structures.

The non-original steel-framed door at the lower level of the Bridge Complex exhibits severe corrosion and full section loss. The door and frame should be replaced.

Roofing

The roofing at all three buildings has been replaced within the last fifteen years and is in good condition. All three buildings have a wood shingle roofing system consistent with what appears in archival documentation. All of the buildings also feature aluminum sheet metal roof hip ridges that are painted red. The Veranda Rooms also has a sheet metal flashing along the main roof ridgeline. It appears that the painted red flashings were first installed when the Veranda Rooms was reroofed in 2009 and were intended to match the color of the exposed wood framing that was painted red. The flashings at the other buildings were to match the Veranda Rooms roof. The wood framing has been restored to its historic dark brown color.

Based on review of archival documents, the buildings originally had wood shingles along the roof ridge. However, archival photographs suggest that the roofs at all of the buildings were replaced within the first fifteen years. The replacement roof included sheet metal flashing at the roof hip, the historic profile of which appeared to be mostly rectangular with a center ridge, similar to what is present at the Indian Room and Bridge Complex. Gutter outlets at the Bridge Complex currently consist of extruded rectangular downspout elbows that direct water away from the building. The original gutter outlets appear to have used circular pipe.

The existing roof systems should be maintained for their remaining serviceable life. When replacement of the roof is necessary, consideration should be given to using more historically appropriate construction materials at the flashing, such as copper. Wood shingles could be used at the ridges of the replacement roof to match the original construction, or, if a ridge flashing is desired, a sheet metal flashing with a rectangular profile and center ridge could be used, to match the profile of the first replacement roof, which was installed early in the life of the structures. As part of a roof replacement project, roofing work

should be coordinated with repairs to the wood fascia, stucco soffit, and recessed light fixtures set in the soffit.

The existing roofing systems should be maintained. Maintenance would include the following:

- Replace of backer rod and sealant along the edge of sheet metal flashings and at regletted joints.
- Clean localized portions of the Vernada Rooms and Bridge Complex roofs with a biocide to remove heavy deposits of biological growth.
- Touch up paint at wood fascia where peeling and flaking. Repainting would include removal of the existing loose paint, light sanding of the painted surface, and application of a new primer and paint to match the color of the existing paint finish. Repair areas of deteriorated wood, where present, prior to repainting.
- Replace localized wood shingles where displaced or missing.

Stucco

- Open joints between stucco-clad roof eave and the stone wall of the Indian Room and Veranda Rooms should be treated with backer rod and non-staining sealant. The sealant should be installed as a continuous joint and carefully tooled to fill the irregular joint profile so that excess sealant is not smeared across the face of the stone.
- Debonded and deteriorated stucco as well as areas of previous stucco repair and areas where the stucco is missing should be repaired. Repair would include removal of the existing unsound stucco, cutting of the stucco to create rectilinear edges, installation of new metal lath onto the historic lath, and application of a new stucco patch. The stucco should have a finish and paint coating to match the adjacent stucco.
- Cracks in the stucco under 1/16 inch wide do not require repair. Cracks wider than 1/16 inch should be cleaned and filled with backer rod and paintable sealant. The repair should be painted to match the adjacent stucco.

Plaster

- Cracked, damaged, debonded, and deteriorated plaster and areas where the plaster is missing should be repaired. Repair would include removal of the existing unsound and damaged plaster, cutting of the plaster to create rectilinear edges, repair of the existing wood lath and installation of new metal lath onto the repaired lath, and application of a new plaster patch. The plaster should have a finish and paint coating to match the adjacent plaster.
- Cracks in the plaster under 1/16 inch wide do not require repair.

Furniture

- The wood furniture at the Indian Room should be restored. Restoration would include partial dismantlement of the two benches at the fireplace to repair deteriorated wood members at the bench base. The top rail of the bench should also be remove to reset the vertical spindles. As part of the restoration, the benches should be primed and repainted.

- Remove the non-original wood handrail at the stair in the Indian Room and replace with a new wood handrail that matches the original profile and is set with concealed anchors.

Murals

The murals were restored circa 2011 and remain in good condition. Staining at the wood framing appears to be associated with moisture from condensation that forms on the interior face of the acrylic glass covering the mural. Condensation forming on the clear acrylic glass collects at the bottom portion of the frame, specifically near anchor attachments where the acrylic glass is tight against the wood frame. Treatment of the murals would include the following:

- Remove the acrylic glazing covering the murals and reset with a rubber washer, creating a continuous space between the wood framing and acrylic glass.
- While the acrylic glass covering is off, clean the wood frame of white deposits and staining.
- Consideration may also be given to installing blinds or shades at the balcony doors that may be contributing to the formation of condensation caused by solar radiation heating the cold mural glazing during winter months.

Electrical and Lighting Fixtures

In general, original light fixtures should be retained and repaired. Many of the original light fixtures within the Veranda Rooms and Indian Room have been removed. Where sufficient archival documentation is available, missing light fixtures should be replicated and installed. Where replication is not feasible, the electrical junction boxes should be capped or new light fixtures installed of a material, design, type, and size that is sympathetic to the original.

Double ballast fluorescent light fixtures at the Veranda Rooms and Indian Room are not sympathetic to the historic character of the structures. It is recommended that the non-original fluorescent lights are replaced with new fixtures that replicate the original fixtures, if archival documentation is available, or are sympathetic to the historic pendent style lighting. As described in the *Physical Description* section above, some archival documentation was identified for the pendent light at the Indian Room. Similar consideration should be given to the lighting at the upper balcony of the Indian Room; however, in addition, the location of the light fixture should be shifted to match the original, which was centered on the recessed nook. Historic wall-mounted lanterns at the Indian Room should be restored. Exterior light fixtures, mounted to wood posts at the recessed vestibule of the restroom wing of the Indian Room, were previously removed. Consideration should be given to restoring the lights.

At the Bridge Complex, replica wood light fixtures present at the bridge should be maintained. Non-original lighting, such as the sconce fixtures with LED lights at the private dining room, should be replaced with new fixtures that are sensitive to the historic character of the building.

At the Veranda Rooms, the existing electrical panel may be over fifty years old, beyond what is considered an anticipated service life for an electrical service panel. Although there are no indications that the existing electrical panel is inadequate, consideration could be given to replacing the panel. The panel at the Bridge

Complex and Indian Room appear to have replaced within the last twenty-five years and adequately sized to meet the existing electrical loads. The existing electrical panels at the Indian Room and Bridge Complex could likely support additional lighting, recommended under the lighting section above, but should be evaluated further when an expanded lighting plan and scope have been developed. Improvements to the electrical system should comply with the 2023 National Electrical Code (NEC).

Plumbing and Fixtures

The existing plumbing at the Indian Room was installed circa 2005 and appears to be in serviceable condition. Based on review of the original construction drawings and the conditions observed on site, the plumbing system was designed to support the existing fixtures.

Mechanical System

The structures currently do not have active heating, cooling, or ventilation. At this time, we understand that the City of Dubuque does not intend to add mechanical systems to the structures.

Fire Protection

Installing a fire alarm system in the building is recommended. Since these are historic buildings and include fireplaces, a commercial-grade fire alarm system should be provided with heat detection in each room. As the buildings are not mechanically conditioned year-round, heat detectors should be used instead of smoke detectors. These systems would be wired to the existing electrical system.

Accessibility

The buildings, constructed in the 1930s, are not required to meet current requirements for accessibility as outlined by the Americans with Disabilities Act (ADA) in the *2010 ADA Standards for Accessibility* and the Architectural Barriers Act (ABA) in the *2015 Architectural Barriers Act Standards*. However, we understand that the City is interested in identifying potential options for universal design to improve access to the buildings and to provide persons with disabilities with experiences equivalent to those of able-bodied persons. The standards outlined by the ADA and ABA documents include guidelines for providing accessible routes, including compliance requirements for walking surfaces, ramps, and curb ramps. The ADA standards also state that existing historic structures, such as the Caldwell buildings at Eagle Point Park, may have exceptions to the standards, such as a slight increase in the slope of short lengths of ramps to meet the spirit of the standards without resulting in significant alterations to the historic building.

Considering the overarching treatment approach of preservation, Figure 521 shows a schematic plan for improving access across the site and within buildings while maintaining historic integrity. The plan relies on the existing non-original concrete and original stone-paved walks and identifies approaches for developing accessible routes while preserving the historic material. Conceptually, the schematic design is intended to be minimally intrusive to the existing original material, such as the stone-paved walks, by using surface-mounted ramps to navigate stepped terraces, raised construction, and door thresholds. Ramps would likely include wood-framed systems installed on the existing stone or concrete paving in a

manner that would not damage or accelerate deterioration of the historic material. More extensive alterations, such as installation of curb ramps, regrading, and replacement, would be focused on areas with non-original concrete walks.

Other approaches could be considered for improving accessibility across the site, beyond the preservation approach outlined below and depicted in Figure 521. However, these other approaches would likely require more intervention and have a more significant impact on the buildings and site. The schematic design is intended to depict how site access could be improved with minimal interventions and to identify those locations where universal access, if desired, may require more significant alterations that may impact the historic character and integrity of the site. The schematic design can assist in framing the objectives for future studies and repair projects associated with site access. A separate and detailed study should be performed of the site to identify the potential accessibility options. The study would likely include a topographic review of the site; define objectives as to what features the City would like to provide access; review codes relevant and applicable to the specific project; and evaluate different design options and their impact on the historic site.

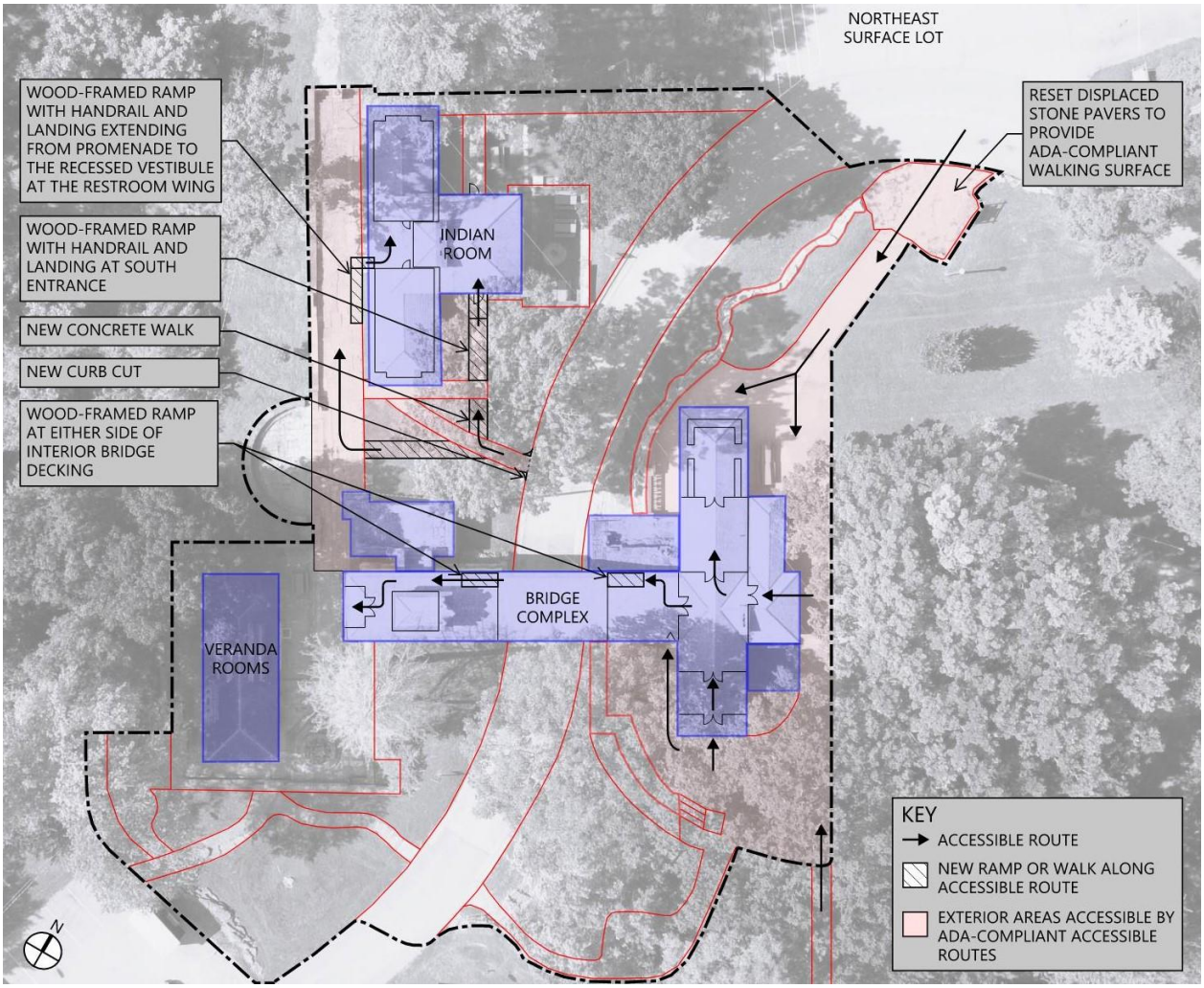


Figure 521. Schematic plan depicting a means for improving site accessibility without impacting the historic integrity.

Schematic Design Narrative

Using the existing non-original concrete walks and original stone walks, accessibility in and around the site could be significantly improved through some slight modifications and installation of removable ramps. At present, there is an asphalt-paved surface lot to the northeast of the site. A concrete walk with a stone apron extends from the northeast parking lot to the main entrance at the east pavilion of the Bridge Complex. With some localized resetting of historic stone pavers, the walk could comply with the ADA standards. A concrete path extending from the open-air pavilion to the south also provides an accessible route to the east pavilion.

An accessible route at the west half of the site could provide access to the Indian Room, restroom wing, and the stone promenade. The accessible route would include a new concrete walk with curb ramp that extends from South Gate Road to the stone promenade. The path, located north of the west pavilion of the Bridge Complex and south of the Indian Room, would provide access to a wood-framed ramp with

handrail and landing that would extend to the south entrance of the Indian Room. A wood-framed ramp with handrails and landing could also provide access from the stone promenade to the restroom wing. This route would require replacement of a portion of the existing non-original concrete walk as well as reversible modifications to the historic stone-paved walks. This route would provide access to the raised terrace at the entrance to the restrooms that are currently not accessible to some persons with limited mobility. However, the path to the restroom doors is partially obstructed by a stone bench and does not provide sufficient clearance to comply with ADA standards. Significant alterations would be required to make the door opening ADA compliant.

Because of the terraced steps, the Veranda Rooms cannot be accessed without significant impact to the historic fabric of the site. If an ADA-compliant accessible route is desired, consideration could be given to altering the historic stone path at the south end of the site to provide access to the terrace and Veranda Rooms. The stone terrace at the Bridge Complex would also not be accessible without significant alterations to the site. An accessible route could be obtained by rebuilding the existing stone walk at the south end of the site to be ADA-compliant and installing a new concrete walk that extends to the stone terrace. Both of the approaches outlined above would require removal of historic material and changes to the original design.

At the Bridge Complex, ADA-compliant exterior entrances are located at the main east entrance, the south entrance to the private dining room, and at the bi-fold door accessed from the south terrace. Once in the Bridge Complex, interior doors are adequately sized to allow for access between rooms. The wood framing for the bridge deck is raised approximately 6 inches above finish floor. Wood-framed ramps could be installed at either side of the bridge decking to allow for persons to access the west room and west balcony. ADA-compliant access to the sunken fireplace at the west pavilion and to the second floor overlook at the Indian Room cannot be provided without significant modification of the interior space.

Additional Studies

- Material Studies. Sampling and laboratory studies of historic and original materials may be performed to assist in development of repairs and treatments. Studies may also include field trials of certain repairs to evaluate appropriate treatment approaches. These studies and trials may include the following:
  - Stone Evaluation. Petrographic examination of the existing stone to evaluate its condition and to inform understanding of the distress conditions observed. This evaluation, which would be performed in the field and with small samples in the laboratory, can also assist in identifying appropriate repair materials and treatment approaches.
  - Mortar Analysis. Petrographic and chemical analysis of the existing and historic setting mortars. There are isolated instances where the stone adjacent to the mortar has deteriorated, potentially indicating that the mortar is harder than the stone. Material analysis will assist in characterizing the mortar and in identifying an appropriate repair material.
  - Cementitious Floor Coating. The thin cementitious floor coating at the Veranda Room has colored aggregate and has been painted either red or green. Materials analysis of small samples will help assist in identifying if the floor finish is original to the building.

- Cleaning Trials. Field trials and evaluation of potential products and procedures for cleaning the limestone on the building.
- Hazardous Material Assessment. Sampling of materials throughout the building, including the coatings and finishes on wood framing, trim, and stucco as well as samples of sealant to identify asbestos-containing materials, lead, and other potentially hazardous materials. This information would help inform treatment recommendations.

- National Register Amendment. Based on the determination of State-level significance by the Iowa SHPO, it is recommended that the existing Eagle Point Park Historic District National Register nomination be amended to reflect the change in significance level. (The National Register nomination documentation indicates a Local level of significance.) The amendment would include additional information about the district and its significance at a State or potentially National level. The amendment could also include a more extensive history of the three Caldwell-designed structures and landscape features, provide an insightful description of the architectural merits of the design and workmanship, discuss the events and personalities associated with the park, and identify the influence the park and architects had on the broad patterns of history. Themes of importance may include the unique craftmanship and design of the structures, the development and influence of Caldwell's "City in a Garden" plan, the influence of the Eagle Point Park project on a young Caldwell, and the impact of Caldwell's work on the broader architecture and landscape architecture community.

  As part of the amendment, the period of significance could be reviewed and, based on the historic context presented, either extended or divided into additional sub-periods, appropriate for the significant resources within the park. An amendment to the nomination would also allow additional review by the Iowa SHPO, including consultation on a possible National level of significance for the historic district.

  Caldwell, who later worked for the Chicago Park District, designed the landscapes for other well-known sites also listed in the National Register including Promontory Point in Burnham Park, Chicago; Riis Park, Chicago; various improvements to Lincoln Park, Chicago, including the Alfred Caldwell Lily Pool; and Lafayette Park in Detroit, Michigan. The latter two are also listed as National Historic Landmarks.

  Following preparation of the amendment to the National Register nomination, consideration could be given to pursuing National Historic Landmark status using the research and context established for the National Register nomination and amendment.

OPINION OF PROBABLE COSTS

The opinion of probable costs identifies repair approaches to address the recommended repairs and treatments, outlined above, and separates them by building and structure. The repairs are based on the overarching treatment approach of ***Preservation*** which allows for stabilization and maintenance of the existing buildings and structures in their current condition. In addition to line items for treatments and repairs, the opinion of probably costs includes architectural fees for design and construction period services, a construction contingency, and a design contingency that will be part of the construction costs. These are included as a percentage of the estimate repair costs. The opinion of costs is based on

conditions and pricing relevant to 2025. It is recommended that, for budgeting purposes, the opinion of probable costs be regularly revised to reflect current construction costs and any changes to the anticipated scope of work.

Consideration may be given to prioritizing and phasing repairs, as outlined above, to address high priority items, High priority issues include structural evaluation and repair of the deteriorated wood roof framing at the Veranda Rooms, evaluation and repair of the wood framing at the Bridge Complex, and evaluation of displacement at the dry-laid stone retaining walls. These items should be addressed within the next two years. On the opinion of probable costs, high priority items have an asterisk and have been highlighted. Below is a summary of the high-priority repairs with the tasks associated with each repair estimated opinion of probable cost for each:

- **Veranda Rooms.**
  - Perform an investigation to identify the source of water infiltration, document existing conditions, and evaluate the structural integrity.
  - Develop repair documents to address conditions identified during the assessment.
  - Perform repairs to the roof, dormer, wood structure, and interior plaster. For budgeting purposes, we assume that roof repairs will be limited to the area around the east dormer. If, upon investigation, more extensive roof repairs are required, it may be recommended that the building be reroofed. The budget should be re-evaluated after the scope of work has been defined by the investigation.
  - Opinion of probable costs (including A/E fees, contractor fees, and contingency): $175,000.
- **Bridge Complex.**
  - Perform an investigation to document existing conditions and evaluate the structure.
  - Develop repair documents to address conditions identified during the assessment.
  - Perform repairs to the wood structure. We do not anticipate extensive roof repairs and dd not include them in the budget. However, upon further investigation, localized roof repairs may be recommended. The budget should be re-evaluated after the scope of work has been defined by the investigation.
  - Opinion of probable costs (including A/E fees, contractor fees, and contingency): $90,000.
- **Retaining Wall.**
  - Perform an investigation to evaluate the extent of bowing and displacement at the stone retaining wall.
  - Install gauges to monitor and evaluate potential movement, if condition is active.
  - Opinion of probable costs: $10,000.
  - Following the initial investigation and monitoring, an appropriate scope of work can be developed for repair of the retaining wall to be included as part of exterior envelop repairs.

The remaining treatments and repairs can be performed as part of an exterior envelope repair project, to manage issues required to permit the continued use of the buildings, and as part of cyclical maintenance.

BIBLIOGRAPHY

Archival, Manuscript, and Photographic Collections

Chicago Architects Oral History Project

Chicago Tribune

City of Dubuque, Dubuque Park Division Files

Dubuque Telegraph Times Herald and Journal

Books

Caldwell, Alfred. "Atlantis and Return," in *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect.* Edited by Dennis Domer. Baltimore, Maryland: The John's Hopkins University Press, 1997.

Domer, Dennis, ed. *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect*. Baltimore, Maryland: The Johns Hopkins University Press, 1997.

Grese, Robert E. *Jens Jensen: Maker of Natural Parks and Gardens.* Baltimore, Maryland: The John's Hopkins University Press, 1992.

Ness, Zenobia B., and Louise Orwig. *Iowa Artists of the First Hundred Years.* Des Moines, Iowa: Wallace Homestead Co., 1939.

Wilson, Richard Guy, and Sidney K. Robinson. *The Prairie School in Iowa*. Ames, Iowa: The Iowa State University Press, 1977.

Wilson, William H. *The City Beautiful Movement.* Baltimore, Maryland: The Johns Hopkins University Press, 1989.

Reports and Landmark Nominations

"Alfred Caldwell Lily Pool: Preliminary Landmark Report." City of Chicago, Department of Planning and Development. May 2, 2002.

Bachrach, Julia S., and Jo Ann Nathan. *Jens Jensen: A Force of Nature: The Life and Work of Jens Jensen, A Collection of Essays.* Chicago: Chicago Department of Cultural Affairs, 2002.

Brown, Glenn. Form A-4, N.P.S., Priority #3. Washington, D.C.: United States Department of the Interior, National Park Service, February 9, 1935.

Robinson, Charles Mulford. *A Report for the Improvement of the City of Dubuque, Iowa*. Dubuque: Iowa, 1907.

Schlarman, Julie. Eagle Point Park Historic District National Register of Historic Places Registration Form. United States Department of the Interior, National Park Service, 2017.

Sniderman Bachrach, Julia. National Historic Landmark Nomination Form for the Lincoln Park Lily Pool. Washington, D.C.: United States Department of the Interior, National Park Service, December 2004.

Other Government Documents

Code of Federal Regulations, Title 36, Part 60, "The National Register Criteria for Evaluation."

Grimmer, Anne E. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings.* Washington, D.C.: U.S. Department of the Interior, National Park Service, 2017.

International Code Council, Inc., *International Existing Building Code 2021*. Country Club Hills, Illinois: International Code Council, 2021.

National Park Service, "National Register of Historic Places," https://www.nps.gov/subjects/nationalregister/index.htm, accessed August 2022.

National Register Bulletin: How to Apply the National Register Criteria for Evaluation. Washington, D.C.: Department of the Interior, National Park Service, 1997.

Slaton, Deborah. *Preservation Brief 43: The Preparation and Use of Historic Structure Reports.* Washington, D.C.: Department of the Interior, National Park Service, 2005.

Code of Federal Regulations, Title 36, Part 60, "The National Register Criteria for Evaluation.

Articles: Periodicals and Journals

Wilson, Richard Guy. "Alfred Caldwell Illuminates Nature's Way." *Landscape Architecture 67*, September, 1977.

Wilson, Richard Guy. "Themes of Continuity." *Modern Architecture*. Ames, Iowa: Iowa State University, 1991.

Manuscripts, Oral Histories, and Other Archival Materials

Brown, Glenn, memorandum to Charles T. Landon, May 5, 1934. Dubuque Park Division Files.

City of Dubuque. "Design and Engineering Investigation and Study." May 28, 1985. Dubuque Park Division Files.

City of Dubuque. "List of Areas of Flagstone, Bid Documents." July 16, 1980. Dubuque Park Division Files.

Eagle Point Lime Works, letter to Dubuque Park Board, April 25, 1923.

Donoghue, George T., letter to Charles T. Landon, January 26, 1934. Dubuque Park Division Files.

Caldwell, Alfred, interview conducted by Robert Grese and Julia Sniderman, January 31, 1987.

Caldwell, Alfred, letter to Charles T. Landon, January 24, 1934. Dubuque Park Division Files.

Caldwell, Alfred, letter to Charles T. Landon, February 2, 1934. Dubuque Park Division Files.

Caldwell, Alfred, letter to Charles T. Landon, February 20, 1934. Dubuque Park Division Files.

Caldwell, Alfred. "Oral History of Alfred Caldwell." Chicago Architects Oral History Project, interview by Betty Blum. Art Institute of Chicago, 1987.

Landon, Charles T., letter to Alfred Caldwell, January 31, 1934. Dubuque Park Division Files.

Landon, Charles T., letter to Alfred Caldwell, February 16, 1934. Dubuque Park Division Files.

Landscape Architecture Magazine, https://www.jstor.org/journal/landarch.

"Minutes of Special Meeting of the Park Board." January 26, 1934. Dubuque Park Division Files.

"Minutes of Special Meeting of the Park Board." January 14, 1936. Dubuque Park Division Files.

"Minutes of the Park Board." April 9, 1936. Dubuque Park Division Files.

Rettenberger, Wendelin, letter to Park Board, December 10, 1937. Dubuque Park Division Files.

Archival Drawings

"Indian Room Toilet Facility Renovation," Anderson Design and Consulting, Inc., December 20, 2004.

Online Resources

"An Ordinance Providing for the Election of Park Commissioners and Defining Their Duties and Powers." Dubuque, Iowa: Dubuque City Council, February 3, 1910. 1910 February Council Proceedings (cityofdubuque.org)

Dubuque: The Encyclopedia, s.v. "Eagle Point Park." Edited by Randolph W. Lyon. https://www.encyclopediadubuque.org/index.php/EAGLE_POINT_PARK

Dubuque: The Encyclopedia, s.v. "Rettenberger, Wendelin." Edited by Randolph W. Lyon. https://www.encyclopediadubuque.org/index.php/RETTENBERGER,_Wendelin

"Trappist Caskets: The Community of Eagle Point." *Julien's Journal,* February 26, 2021. https://dev.juliensjournal.com/sponsored/shades-of-dubuque/trappist-caskets-the-community-of-eagle-point/

APPENDIX A. OPINION OF PROBABLE COSTS

EAGLE POINT PARK- OPINION OF PROBABLE COSTS

16-Apr-25

WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS
Wiss, Janney, Elstner Associates, Inc.

DESCRIPTION	TASK	UNIT PRICE	UNIT OF MEASURE	INDIAN ROOM QUANTITY	INDIAN ROOM COST	VERANDA ROOMS QUANTITY	VERANDA ROOMS COST	BRIDGE COMPLEX QUANTITY	BRIDGE COMPLEX COST	SITE QUANTITY	SITE COST
General Conditions											
	Mobilization (scaffolding, site access, storage, permits, fencing, canopies, and management fees)	Ranges	Per Construction Phase	1	$14,509.00	1	$41,382.00	1	$44,647.00	1	$16,088.00
				SUBTOTAL	**$14,509.00**	SUBTOTAL	**$41,382.00**	SUBTOTAL	**$44,647.00**	SUBTOTAL	**$16,088.00**
Site Treatments											
	Cultural Landscape Report	$100,000.00	Lump Sum	0	$0.00	0	$0.00	0	$0.00	1	$100,000.00
	Replica of historic wood lamps throughout site	$1,000.00	Per Lamp	0	$0.00	0	$0.00	0	$0.00	10	$10,000.00
				SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$110,000.00**
Additional Investigations, Exploratory Openings, and Preparations Prior to Construction											
	Mortar Analysis	$7,500.00	Lump Sum	1	$7,500.00	1	$7,500.00	1	$7,500.00	0	$0.00
	Assesment and monitoring of potential displacement at retaining walls*	$10,000.00	Lump Sum	0	$0.00	0	$0.00	0	$0.00	1	$10,000.00
	Investigate water leakage at the Veranda Rooms*	$17,500.00	Lump Sum	0	$0.00	1	$17,500.00	0	$0.00	0	$0.00
	Structural assessment of existing conditions at Veranda Rooms and Bridge Complex*	$17,500.00	Lump Sum	0	$0.00	1	$17,500.00	1	$17,500.00	0	$0.00
	Historic Material Analysis (stone, paint, cementitious floor coating)	$2,500.00	Lump Sum	2	$5,000.00	1	$2,500.00	2	$5,000.00	0	$0.00
	Hazardous Material Assessment (lead and asbestos)	$500.00	Lump Sum	2	$1,000.00	2	$1,000.00	2	$1,000.00	0	$0.00
				SUBTOTAL	**$13,500.00**	SUBTOTAL	**$46,000.00**	SUBTOTAL	**$31,000.00**	SUBTOTAL	**$10,000.00**
Stone Repairs											
	Crack repairs at individual stone units	$15.00	Units	25	$375.00	25	$375.00	75	$1,125.00	0	$0.00
	Redress/retool stone	$20.00	SF	6	$120.00	8	$160.00	16	$320.00	16	$320.00
	Dutchman repair of stone	$200.00	Each	8	$1,600.00	6	$1,200.00	16	$3,200.00	0	$0.00
	Remove cracked and deteriorated coping unit and replace with new.	$690.00	Each	0	$0.00	0	$0.00	6	$4,140.00	8	$5,520.00
	Repoint mortar joints at field of wall and at chimney caps	$75.00	LF	50	$3,750.00	60	$4,500.00	150	$11,250.00	0	$0.00
	Repoint at stone paving units	$75.00	LF	50	$3,750.00	0	$0.00	20	$1,500.00	0	$0.00
	Seal/repoint joints at copings, ledges, and upward-facing surfaces. Broadcast sand into sealant joint.	$15.00	LF	150	$2,250.00	60	$900.00	350	$5,250.00	250	$3,750.00
	Repair stone and steel lintels at exterior fireplaces including cleaning, priming, and painting of lintels; replacement of corroded steel features; and reinstallation of stone mantels.	$9,600.00	Each	0	$0.00	1	$9,600.00	0	$0.00	0	$0.00
	Rebuild brick firebox	$3,000.00	Each	0	$0.00	1	$3,000.00	2	$6,000.00		$3,000.00
	Pack large voids in stone retaining walls with grout.	$75.00	SF	0	$0.00	0	$0.00	0	$0.00	300	$22,500.00
	Rebuild of the upper portion of the stone cheekwall at the stair.	$200.00	SF	0	$0.00	0	$0.00	120	$24,000.00	0	$0.00
	Rebuild of collapsed portions of site parapet walls.	$200.00	SF	0	$0.00	0	$0.00	0	$0.00	20	$4,000.00
	Reset and replace displaced, spalled, and eroded stone pavers and stair treads.	$250.00	Units	0	$0.00	0	$0.00	20	$5,000.00	25	$6,250.00
	Cutback and treat rooted plants in joints between stone units.	$50.00	Locations	0	$0.00	0	$0.00	5	$250.00	15	$750.00
	Remove invasive plants and weeds from joints between pavers	$5.00	LF	0	$0.00	0	$0.00	150	$750.00	500	$2,500.00
	Clean stone masonry with biocide	$5.00	SF	800	$4,000.00	600	$3,000.00	1000	$5,000.00	0	$0.00
				SUBTOTAL	**$15,845.00**	SUBTOTAL	**$22,735.00**	SUBTOTAL	**$67,785.00**	SUBTOTAL	**$48,590.00**
Concrete											
	Repair cracked and spalled reinforced concrete at fireplaces.	$100.00	SF	0	$0.00	4	$400.00	6	$600.00	0	$0.00
	Patch cracked and deteriorated concrete at floor slabs.	$25.00	SF	0	$0.00	0	$0.00	20	$500.00	0	$0.00
	Repair crack in concrete floor slab.	$50.00	LF	0	$0.00	0	$0.00	10	$500.00	0	$0.00
				SUBTOTAL	**$0.00**	SUBTOTAL	**$400.00**	SUBTOTAL	**$1,600.00**	SUBTOTAL	**$0.00**
Wood											
	Structural repairs to roof framing at Veranda Rooms including repairs to sheet metal roof flashing to address water infiltration, interior plaster repair, wood shoring, and wood framing repairs to joists and beams.*	$40,000.00	Per Location	0	$0.00	2	$80,000.00	0	$0.00	0	$0.00
	Structural repairs to wood framing at east annex of Bridge Complex. Repairs to include shoring/reinforcing of wood posts, beams, and joints at individual framing bays.*	$15,000.00	Per Framing Bay	0	$0.00	0	$0.00	3	$45,000.00	0	$0.00
	Replace deteriorated wood at terrace and balcony top railings and prime and repaint.	$125.00	LF	0	$0.00	0	$0.00	60	$7,500.00	0	$0.00
	Repair wood posts at balcony railings and prime and paint.	$400.00	Each	0	$0.00	0	$0.00	4	$1,600.00		$400.00
	Replace wood trim and casings where deteriorated and prime and repaint	$150.00	LF	20	$3,000.00	12	$1,800.00	35	$5,250.00	0	$0.00
	Replace missing wood trim at juliet balcony	$350.00	LF	2	$700.00	0	$0.00	0	$0.00	0	$0.00

EAGLE POINT PARK- OPINION OF PROBABLE COSTS

16-Apr-25

WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS
Wiss, Janney, Elstner Associates, Inc.

DESCRIPTION	TASK	UNIT PRICE	UNIT OF MEASURE	INDIAN ROOM QUANTITY	INDIAN ROOM COST	VERANDA ROOMS QUANTITY	VERANDA ROOMS COST	BRIDGE COMPLEX QUANTITY	BRIDGE COMPLEX COST	SITE QUANTITY	SITE COST
	Touch up paint at wood trim where peeling	$35.00	SF	20	$700.00	30	$1,050.00	50	$1,750.00	0	$0.00
	Clean wood railings with biocide	$5.00	SF	0	$0.00	0	$0.00	800	$4,000.00	0	$0.00
				SUBTOTAL	**$4,400.00**	SUBTOTAL	**$82,850.00**	SUBTOTAL	**$65,100.00**	SUBTOTAL	**$400.00**
Windows											
	Restore windows/screens. Remove sash, deglaze, repair/replace deteriorated wood, square frame, paint, reglaze, and reinstall.	$600.00	Each Sash	12 screens	$7,200.00	8 screens	$4,800.00	2 windows	$1,200.00	0	$0.00
	Replace broken glass and torn mesh at windows and screens.	$250.00	Each	4 screens	$1,000.00	0	$0.00	1 glass unit	$250.00	0	$0.00
	Replace screens at restroom wing with new to fit operable sash.	$200.00	Each	14	$2,800.00	0	$0.00	0	$0.00	0	$0.00
	Fabricate new wood frame and glaze dormer windows at Veranda Rooms with glass. Install new window sash in existing opening.	$1,500.00	Each	0	$0.00	2	$3,000.00	0	$0.00	0	$0.00
	Repair/Replace wood window sill and prime and paint.	$800.00	LF	10	$8,000.00	12	$9,600.00	8	$6,400.00	0	$0.00
	Install backer rod and sealant at perimeter of window opening.	$15.00	LF	0	$0.00	75	$1,125.00	0	$0.00	0	$0.00
	Install sealant at interior and exterior joints between wood framing and stucco.	$12.00	LF	0	$0.00	0	$0.00	2300	$27,600.00	0	$0.00
				SUBTOTAL	**$19,000.00**	SUBTOTAL	**$18,525.00**	SUBTOTAL	**$35,450.00**	SUBTOTAL	**$0.00**
Doors											
	Replace deteriorated doors at Veranda Rooms. Salvage and reuse historic hardware, where present.	$4,000.00	Each	0	$0.00	2	$8,000.00	0	$0.00	0	$0.00
	Replace steel-framed door at Bridge Complex	$3,000.00	Each	0	$0.00	0	$0.00	1	$3,000.00	0	$0.00
	Repair/dutchman wood planks at doors.	$1,500.00	Per Leaf	2	$3,000.00	0	$0.00	2	$3,000.00	0	$0.00
	Restore historic door hardware including double action hinges and surface-mounted slide locks.	$750.00	Per Leaf	5	$3,750.00	0	$0.00	14	$0.00	0	$0.00
				SUBTOTAL	**$6,750.00**	SUBTOTAL	**$8,000.00**	SUBTOTAL	**$6,000.00**	SUBTOTAL	**$0.00**
Roofing											
	Install backer rod and sealant at perimeter joint between stucco soffit and stone wall.	$15.00	LF	275	$4,125.00	140	$2,100.00	0	$0.00	0	$0.00
	Stucco soffit crack repairs	$100.00	LF	15	$1,500.00	20	$2,000.00	0	$0.00	0	$0.00
	Stucco soffit patch repairs	$100.00	SF	6	$600.00	36	$3,600.00	10	$1,000.00	0	$0.00
	Replace sealant at regletted joints at flashing	$15.00	LF	40	$600.00	50	$750.00	0	$0.00	0	$0.00
	Touch up paint at wood fascia where peeling.	$50.00	LF	10	$500.00	20	$1,000.00	0	$0.00	0	$0.00
	Clean roof with biocide	$5.00	SF	0	$0.00	2000	$10,000.00	3500	$17,500.00	0	$0.00
				SUBTOTAL	**$7,325.00**	SUBTOTAL	**$19,450.00**	SUBTOTAL	**$18,500.00**	SUBTOTAL	**$0.00**
Finishes											
	Interior plaster patch repair	$50.00	SF	400	$20,000.00	30	$1,500.00	10	$500.00	0	$0.00
	Interior plaster crack repair	$50.00	LF	12	$600.00	0	$0.00	0	$0.00	0	$0.00
				SUBTOTAL	**$20,600.00**	SUBTOTAL	**$1,500.00**	SUBTOTAL	**$500.00**	SUBTOTAL	**$0.00**
Furniture											
	Repair/restore bench. Repairs to include rebuilding the base of the bench to replace deteriorated and damaged wood, localized removal of wood components (such as the top rail) to reset spindles and displaced componenets, and priming and painting.	$3,500.00	Each	2	$7,000.00	0	$0.00	0	$0.00	0	$0.00
	Replace handrail with new wood rail using concealed fasteners.	$750.00	Each	1	$750.00	0	$0.00	0	$0.00	0	$0.00
				SUBTOTAL	**$7,750.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**
Murals											
	Reset acrylic glazing panels	$50.00	Each	13	$650.00	0	$0.00	0	$0.00	0	$0.00
	Clean wood of discoloration	$100.00	SF	5	$500.00	0	$0.00	0	$0.00	0	$0.00
				SUBTOTAL	**$1,150.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**
Electrical, Plumbing, and Fire Protection Systems											
	Replace existing electrical system at Veranda Rooms.	$12,000.00	Each	0	$0.00	1	$12,000.00	0	$0.00	0	$0.00
	Scope floor drain and install new drain strainer	$500.00	Each	2	$1,000.00	2	$1,000.00	0	$0.00	0	$0.00
	Install new exterior light fixtures sensitive to the original in appearance and location.	$1,000.00	Each	0	$0.00	3	$3,000.00	8	$8,000.00	0	$0.00
	Remove non-original lights and replace with new fixtures sensitive to the original in appearance and location.	$1,200.00	Each	3	$3,600.00	9	$10,800.00	4	$4,800.00	0	$0.00
	Install heat detection systems.	$500.00	Each	5	$2,500.00	2	$1,000.00	7	$3,500.00	0	$0.00
	Install replica light fixtures at recessed landing near restroom wing.	$1,800.00	Each	2	$3,600.00	0	$0.00	0	$0.00	0	$0.00

EAGLE POINT PARK- OPINION OF PROBABLE COSTS

16-Apr-25

WJE ENGINEERS ARCHITECTS MATERIALS SCIENTISTS
Wiss, Janney, Elstner Associates, Inc.

DESCRIPTION	TASK	UNIT PRICE	UNIT OF MEASURE	INDIAN ROOM QUANTITY	INDIAN ROOM COST	VERANDA ROOMS QUANTITY	VERANDA ROOMS COST	BRIDGE COMPLEX QUANTITY	BRIDGE COMPLEX COST	SITE QUANTITY	SITE COST
	Restore historic wall-mounted lanterns/lamp	$600.00	Each	2	$1,200.00	1	$600.00	0	$0.00	0	$0.00
				SUBTOTAL	**$11,900.00**	SUBTOTAL	**$28,400.00**	SUBTOTAL	**$16,300.00**	SUBTOTAL	**$0.00**
Accessibility											
	Install wood-framed ramps near building entrances and along accessible path.	$450.00	LF	0	$0.00	0	$0.00	0	$0.00	35	$15,750.00
	Install new curb cut.	$2,500.00	Unit	0	$0.00	0	$0.00	0	$0.00	1	$2,500.00
	Install new concrete walk.	$20.00	SF	0	$0.00	0	$0.00	0	$0.00	160	$3,200.00
				SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$0.00**	SUBTOTAL	**$21,450.00**
	Estimated Construction Cost				**$122,729.00**		**$269,242.00**		**$286,882.00**		**$206,528.00**
	Profit and Overhead (10%)				$12,272.90		$26,924.20		$28,688.20		$20,652.80
	Total Construction Cost				**$135,001.90**		**$296,166.20**		**$315,570.20**		**$227,180.80**
	Architectural Fees (Design, Bid, and CPS)				$13,500.19		$29,616.62		$31,557.02		$22,718.08
	Construction Contingency (20%)				$27,000.38		$59,233.24		$63,114.04		$45,436.16
	Design Contingency (10%)				$13,500.19		$29,616.62		$31,557.02		$22,718.08
	Total Project Budget				**$189,002.66**		**$414,632.68**		**$441,798.28**		**$318,053.12**

* Indicates high priority repair that should be addressed within the next few years.

All unit prices and quantities are based on conditions obsererved on site and our experience performing similar repairs on projects. The opinion of probable costs is based on projected 2025 labor and material costs.

APPENDIX B. EAGLE POINT PARK NATIONAL REGISTER NOMINATION

EAGLE POINT PARK
Name of Property

DUBUQUE, IOWA
County and State

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.

1. Name of Property

Historic Name**:** Eagle Point Park Historic District

Other names/site number: _____

Name of related multiple property listing: N/A
(Enter N/A if property is not part of a multiple property listing.)

2. Location

Street & Number: 2601 Shiras Avenue
City or town: Dubuque State: IA County: Dubuque
Not for Publication: N/A Vicinity: N/A

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 CRF 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 levels(s) of significance:

_____ National _____ Statewide __X__Local

Applicable National Register Criteria:

__X__ A ___ B __X__ C _____ D

_____ _____

Signature of certifying official/Title: **Date**

_____

State Historical Society of Iowa

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

5. Classification

Ownership of Property(Check as many boxes as apply.)

Private:	_____
Public – Local	X
Public – State	_____
Public – Federal	_____

Category of Property (Check only **one** box.)

Building(s)	_____
District	X
Site	_____
Structure	_____
Object	_____

Number of Resources within Property (Do not include previously listed resources in the count)

	Contributing	Noncontributing
Buildings	14	2
Sites	7	0
Structures	5	2
Objects	5	0
Totals	30	4

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions
(Enter categories from instructions.)
RECREATION AND CULTURE
OUTDOOR RECREATION
LANDSCAPE / PARK

Current Functions
(Enter categories from instructions.)
RECREATION AND CULTURE
OUTDOOR RECREATION
LANDSCAPE / PARK

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE NINETEENTH AND TWENTIETH CENTURY REVIVIALS/ Mission/Spanish Colonial Revival
LATE_NINETEENTH AND TWENTIETH CENTURY AMERICAN MOVEMENTS / Craftsman
LATE_NINETEENTH AND TWENTIETH CENTURY AMERICAN MOVEMENTS / Prairie School
MODERN MOVEMENT
OTHER

Materials: (enter categories from instructions.)
Principal exterior materials of the property: STONE / Limestone; WOOD / Shingles; METAL/Iron, METAL/Steel, METAL/Aluminum; CONCRETE; STUCCO; TERRA COTTA; Asphalt

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the 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.)

Summary Paragraph
Eagle Point Park is a large urban park located on a wooded limestone bluff along the Mississippi River just above Lock and Dam #11 in Dubuque, Iowa. The boundaries of the park lie within the city of Dubuque in an area which is colloquially known as 'The Point.' The park is owned and maintained by the City of Dubuque and is open to the public from May through October. This large urban park was conceived in the City Beautiful style in 1909 by Charles Mulford Robinson and Charles Nassau Lowrie with panoramic views of the city, the river and the eastern bluffs of Wisconsin and Illinois, tree-lined drives and a variety of amenities to appeal to all ages. Nearly all the original plan of the park is intact and contains one hundred and sixty-four acres which is bounded by the Canadian Pacific Railroad tracks to the east and north, Lincoln Avenue to the south, and Shiras Avenue to the west. Eagle Point went through some major changes in the 1930s to extend its usage to the winter months with the addition of park shelters with fireplaces. These structures and features were designed in the Prairie School style by Alfred Caldwell and his apprentice, Wendelin Rettenberger. The parks features take advantage of local material such as logs, wood shingles and native limestone. Although the park needs repairs and grooming, a high degree of historic integrity is evident today.

Narrative Description

General Description
Eagle Point Park is the largest urban park located in Dubuque, Iowa and takes advantage of the natural beauty of its setting. The heavily wooded bluff is spotted with park pavilions, gardens and spectacular views. The meandering roads guide visitors through northern areas of the park which is thick with communal areas for picnicking and athletic activities and through the secluded, intimate and natural qualities of the southern reaches of the park.

Eagle Point Park Pavilions

There are ten pavilions located in the park and their construction spans nearly 100 years. From largest to smallest in terms of seating capacity those pavilions are: Riverfront Pavilion (410), Open Air Pavilion (318), Bridge Complex (110), Log Cabin Pavilion (100), Eagle's View (100), Shiras Memorial (48), Veranda Rooms (42), Terrace Room (40), Indian Room (25), Tri-State View Pavilion (24).[2] The styles exhibited in the pavilions are diverse and express their particular period of construction. Some are free standing structures while others are heavily embedded in constructed and natural landscape features.

Riverfront Pavilion

The oldest pavilion is Riverfront Pavilion, constructed in 1910 and designed by European born architect John Spencer.[3] The style as characterized by the National Register as the early twentieth century movement known as Craftsman.[4] This style has characteristics very similar to the Arts and Crafts style of Spencer's native England. Riverfront Pavilion exhibits the following features of those styles: rectilinear forms, porches with stone supports, low roof with deep eaves, and a sense of hand craftsmanship. Much of the original character of the structure is intact. This large enclosed rectangular building [30'x60'] is wood framed on a concrete platform, sided with wood, and walls constructed with large wooden sash windows topped by transom windows with x-shaped mullions. All of the windows have immobile screens. There are paired doors on both the east and west facades and the building is surrounded on all four sides with a 10 foot overhang supported by piers constructed of rustic pieces of native limestone and mortar.

[Photo 40] Another unique aspect of the shelter is the retention and preservation of the original oak picnic tables and benches created specifically for the Riverfront Pavilion. [Photo 42] The covered concrete patio provides additional seating opportunities and on the north, south and eastern faces of the building, fabulous views of the Mississippi River. Additionally, the eastern patio is arched, elevated, supported by a limestone retaining wall and edged with a modern iron fence. The only notable alteration to the building was the removal of the parapet screen, which is clearly illustrated in Spencer's drawing and in early postcards. [Figure 3]

1 http://www.cityofdubuque.org/453/Eagle-Point-Park

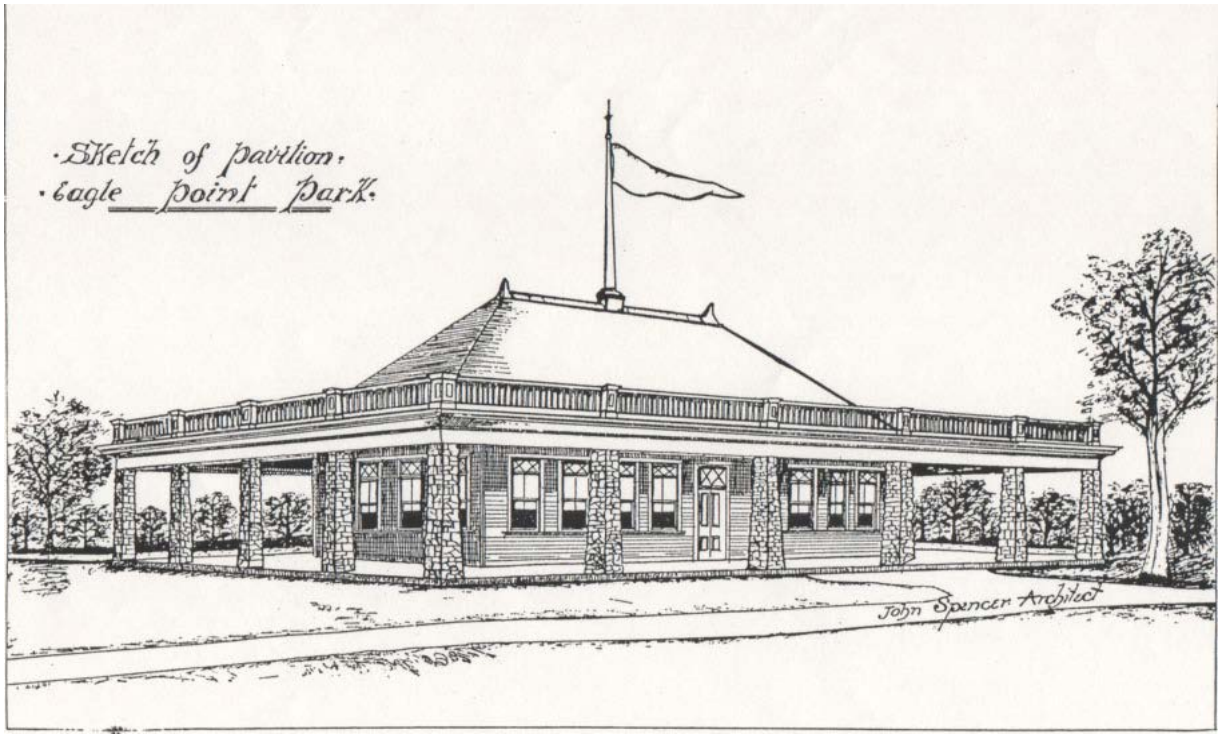


FIGURE 3 Perspective drawing of Riverfront Pavilion by John Spencer, 1910. Source: City of Dubuque Planning Office

Shiras Memorial

Shiras Memorial, which forms the southern point of the Bluff's Promenade Edge, was built to honor the man who had major influence on the acquisition and development of the park, Judge Oliver Perry Shiras. Built in 1920, Shiras Memorial is an open air building in the Mediterranean Revival style and characterized by its rounded arches, stucco façade and red tile roof. The landscaping around the building has changed significantly since the view in

2 Virginia Savage McAlester, *A Field Guide to American Houses*, rev. ed. (New York, NY: Alfred P. Knopf, 1984 and 2013), p.567

3 John Spencer was born in York, England in 1856, moving to Dubuque in 1880.

FIGURE 4 Postcard of 'Shiras Memorial Shelter, Eagle Point Park, Dubuque.' c1940. Source: The Encyclopedia of Dubuque: First National Bank 1991.

Figure 4 was illustrated. The Memorial was designed by then Park Superintendent G.A. Heyne as a 'Rough Cast Concrete Design' and furnished with a 'Red Spanish Terra Cotta Tile Roof' from the Ludivici-Celadon Company of 1118 Monroe Bldg, Chicago.[5] The arcaded building is 20'x30' has bracketed two foot eaves and sits on a large concrete patio equipped with modern metal benches to take in the views of the river and city. [Photo 51]. The pavilion has lighting on its interior as well as a lamppost on the patio to the east of the building. Presently the interior vaulted ceiling is damaged, requires repairs, but in no way threatens the stability of the building. [Photo 53]. On the Robinson/Lowrie plan, this spot is identified as 'Eagle Point' and marked with hexagon form. A polygonal building was constructed on Shiras Point and the Shiras Memorial was instead constructed on the historic 'Eagle Point.'[6] Originally, the pavilion had direct access to the Gate of the Rocks staircase and would have been the first building encountered when entering the park from the south. The Shiras Memorial forms the southernmost point for the promenade. The changes to the landscaping around the pavilion occurred during the 1950s when the limestone retaining walls were created to support the promenade and create the structurally stabilizing patio surrounding the pavilion.

'City in a Garden' Pavilions

A prime concern in the 1930s was the desire to create year round usage of the park with the addition of heated enclosed pavilions.[7] The Bridge Complex, Veranda Rooms, Indian Room with public restrooms, Terrace Room and Log Cabin Pavilion were built for year round usage with the inclusion of large scale interior fireplaces. Alfred Caldwell was hired by the park board to design year round shelters and conceived a grandiose plan which he titled 'City in a Garden' and included features which were built and unbuilt as shown in Figure 5. Only the buildings in the center of this plan were actually constructed. Those built buildings are fabricated of native limestone laid in an irregular stratified manner with wood frame windows and in the case of the Bridge Promenade, half timber and stucco walls. The oldest of these buildings is the Indian Room, designed by Alfred Caldwell in 1934.

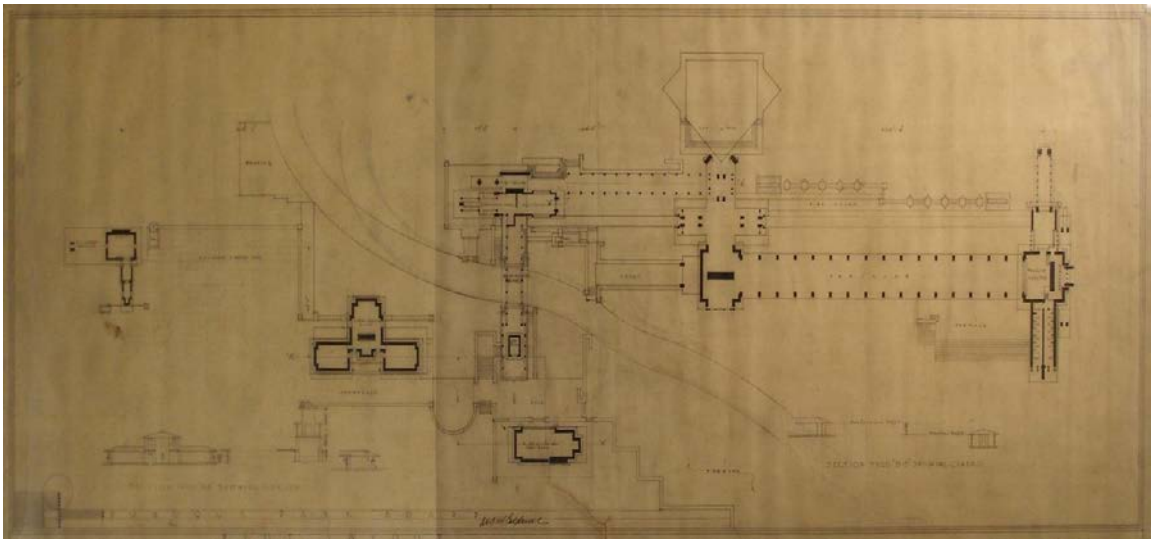


FIGURE 5 General plan of 'City in a Garden' by Alfred Caldwell, 1935. Source: Dubuque Museum of Art DUMA A5 1934.

[5] Dubuque City Park Department Archive #0050-2
[6] Dubuque City Park Department Archive, Robinson/Lowrie plan 1909
[7] Letter from Dubuque Park Commissioner Charles Landon to Alfred Caldwell, dated February 22, 1934. Folder C, City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA

Indian Room

The first of the buildings constructed in the 'City in the Garden' group is the Indian Room, designed by Alfred Caldwell in 1934.[8] The Indian Room is a free standing great room backed by public restrooms to form a T-shaped plan facing the cardinal directions. The east façade is mainly windows and the western façade has clerestory windows which flank the fireplace. The entrances to the pavilion on the north and south façades are situated behind exterior walls which define the landscaped outdoor 'room' facing the shelter. The cozy interior is dominated by a grand wood burning fireplace and WPA era painted decorations for which the building gets its name.[9] The dimensions of the Indian Room are 25 feet square with a 20 foot height and a pyramidal roof. The basic form of this building is reminiscent of Hillside School at Taliesin by Frank Lloyd Wright – a

building of which Caldwell was knowledgeable from his visits to the site. The north and south wings which form the public restrooms are 15' by 17' each and project from the western façade of the Indian Room. Between the two restrooms is a projecting stone ledge which acts as a bench and an amenity which points to Caldwell's great attention to detail in the functionality of the building and the manner in which the materials were chosen and used. The Indian Room and its flanking restrooms share features with Caldwell's other buildings including stratified limestone exterior, deep overhanging eaves, massive fireplaces and chimneys and an emphasis on the horizontal nature of the building, which are all characteristics which define Organic Architecture or more commonly in the American Midwest, the Prairie Style.

Bridge Complex

The Bridge Complex has three built components: the East Room and North Annex which form the north–south portion of this cruciform shaped building; the Bridge Promenade spans the eastern and western elements; and the multi-storied Lookout Tower on the western end of the complex. The complex was designed by Alfred Caldwell in 1935 as part of his 'City in a Garden' design for the park. Caldwell's intentions for the building were very different than its present usage as a pavilion only. His vision included a restaurant, kitchen, concession stand and private dining room for the eastern range of the Bridge Complex as illustrated in Figure 6. The eastern range is 132 feet long by 25 feet wide with two covered porches on the eastern façade. The larger of the two porches is 19' by 19', centered on the eastern front and defined by Caldwell as a 'Shelter.' In the 25' by 28' restaurant has a six foot wide stone hearth upon which the mantel bears the inscription of 'The Tree Returns the Life it Sucked from Stone.'[10]

[8] Caldwell refers to the building as the Stone Shelter House on his plans.

[9] "Young Artist Scores at Eagle Point Park," *Telegraph Herald*, June 7, 1936, p. 17.

[10] Caldwell was a poet and his colleagues oftentimes noted that his architectural works were 'poetry in stone.'

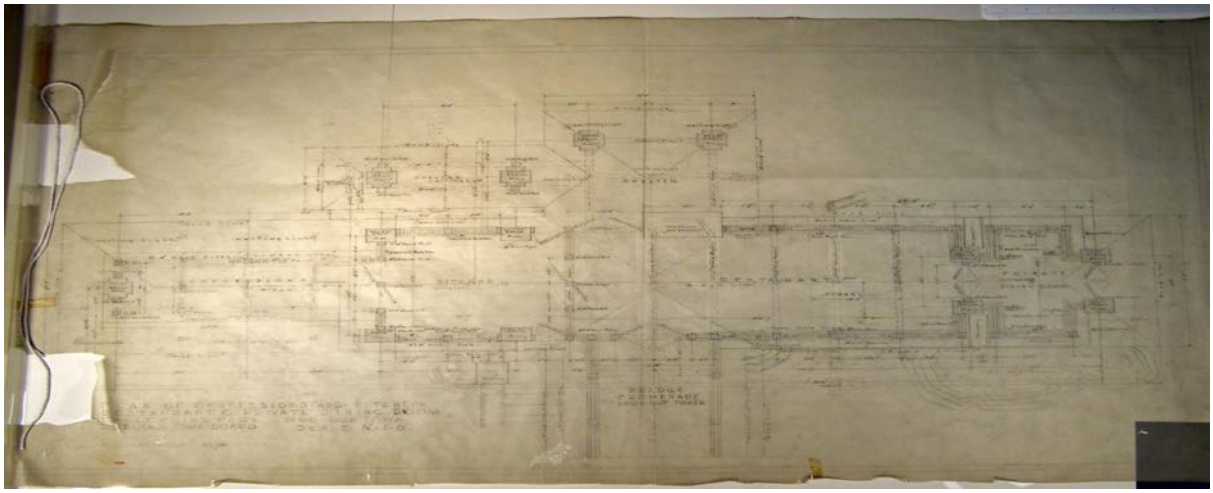


FIGURE 6 Partial plan illustrating the eastern range of the Bridge Complex by Alfred Caldwell, 1934. Source: Dubuque Museum of Art E22, 1934.

The eastern range of the Bridge Complex has four inch flagstone and terminates in a massive stone abutment. On the western end of the Bridge Promenade is a small dining room with a cantilevered balcony, hearth and steps to the Lookout Tower. [Photo 27] Access on the western end of the Bridge Promenade is made via the massive stone steps descending to the large stone patio containing both the Indian Room with its attached restrooms and the Veranda Rooms.

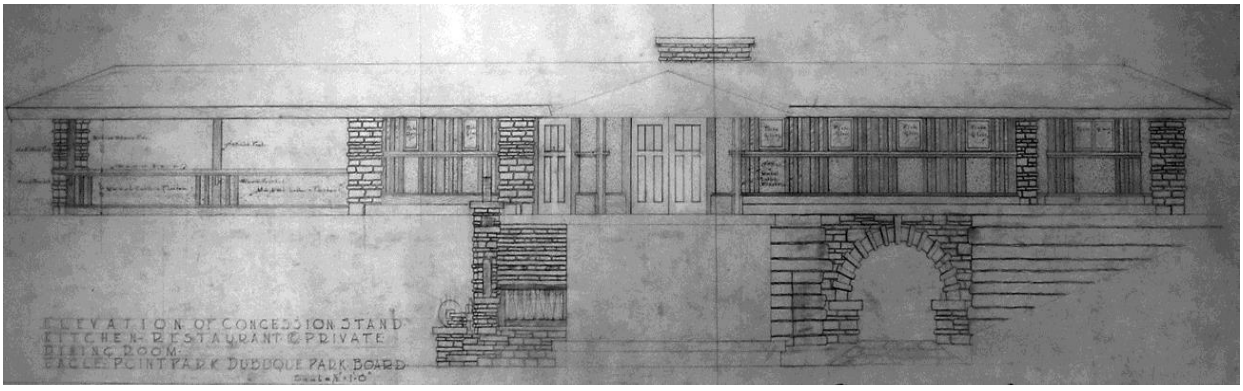


FIGURE 7 Elevation of the eastern range of the Bridge Complex and its supporting superstructure by Alfred Caldwell, 1934. Source: Dubuque Museum of Art, DUMA E23, 1934.

The eastern range is supported by 3' stone piers resting on 5' deep rock fill while the bridge is stabilized with steel girders. A ten foot cement patio fronts the eastern range of the Bridge Complex, curving around both ends and forming elevated patios with ornate wooden fencing.

FIGURE 8 Detail of the western end of the Bridge Complex, showing the deterioration of the balcony and its missing lighting fixtures. Source: Photograph by Dr. Julie Schlarman September 14, 2015.

The southern patio contains a covered garden bench and curves to the west with stone steps that lead to the drive and a flagstone path to Open Air Pavilion. Beside the eastern entrance are stone steps leading though a vaulted arch to the drive. Under each stone abutment supporting the bridge water reservoirs were installed, fed by 5 cisterns on the hill to the east on the highest geographic point in the park. These reservoirs became obsolete when the park was annexed by the City in 1940.[11]

The Bridge Complex has a low-pitched roof with wood shingles terminating in broad eaves with copper flashing. The long, horizontal roof plane – an essential element of Prairie style architecture – contrasts with walls of stucco in which the studding is flush with the surface, creating panels encasing horizontal rows of casement windows under the eaves. The Complex is in need of repair both inside and out, with the Lookout Tower in the most need of attention. As can be noted in Figure 8, the balcony on the western end has noted damage on the exterior and the entire feature of the complex has been closed to the public for repairs.

[11] Helen Mercer notes from incomplete National Register nomination of 1989; City of Dubuque Archives Folder C, section F-11, p.2. City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA.

Veranda Rooms
The Veranda Rooms was designed by Alfred Caldwell, but completed after his termination in 1936 under the direction of his chief assistant, Wendelin Rettenberger. In keeping with the other buildings in the 'City in a Garden' group, the Veranda Rooms is a north-south building with exposed studding on stucco for the eastern wall with the remaining walls compose mostly of stratified limestone measuring 20' by 28'. Clerestory casement windows adorn the north and south ends of the pavilion. There are interior and exterior fireplaces on the western wall [Photo 32] Transom dormers adorn the eastern and western sides of the roof, while 7 foot high overhanging eaves extend three feet out from the walls. The building sits on a large flagstone patio with a circular planter, retaining walls, a semicircular plaza with built in water fountains – all constructed from stratified native limestone. [Photo 33]

Terrace Room
The Terrace Room stands apart from the other buildings in Caldwell's grouping since its original purpose was as a tool shed and forge for the workers. According to a memo by Wendelin Rettenberger, Superintendent of Parks dated December 10, 1937 the Veranda Rooms which had formerly housed the workshop and pumping station for the building project had now been converted to a picnic shelter and there was a need to create a new building 'for housing the project timekeeper, W.P.A. tools and materials' as well as a workshop.[12] The building was complete except for a chimney to be used as a stove and blacksmith forge. According to Rettenberger, the building was 'a sore spot and detracts from the beauty and value

of the new building group ['A City in a Garden' grouping by Caldwell].'[13] The Terrace Room is 17' by 35' and stands about fifteen feet below the grade of the main road and parking lot. One approaches the building from a staircase from the parking lot on the Southern Gate Road and the eastern façade is dominated by an exterior fireplace. The north and west faces of the building are composed with asymmetrical arrangement of windows and striated wall of native limestone. The south façade is constructed of wooden barn siding topped by stationary clerestory windows. This modest building is topped by a hipped roof with asphalt shingles. There is a concrete patio on the northeast corner of the building and a large oak tree shelters the entire building. [Photo 7] This building was converted to use as a picnic shelter in 1958.[14]

[12] Dubuque City Archives City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA. Folder C Memo from W. Rettenberger December 10, 1937, p.2
[13] Dubuque City Archives City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA. Folder C Memo from W. Rettenberger December 10, 1937, p.3
[14] Dubuque's Eagle Point – 164 Acres of Beauty, *Telegraph Herald* (1960), p.1.

Log Cabin Pavilion

The Log Cabin Pavilion is the most recent of the New Deal era buildings in Eagle Point Park. Designed by Caldwell's apprentice and park superintendent Wendelin Rettenberger, the Log Cabin shelter is constructed on the southernmost point in the park approximately 350 feet above the city and well below the highest points in the park. The Log Cabin was constructed by the National Youth Administration [NYA] between 1937 and 1939. The north-south aligned building is a 40 by 30 foot one room building constructed of stripped and stained logs that rest on a two and one-half foot native limestone foundation. The cabin is capped with a low-pitched wood shingled roof supported by exposed log roof beams.

FIGURE 9 Detail of the complex fireplace on the western façade of the Log Cabin pavilion. Source: Photograph by Dr. Julie Schlarman, September 23, 2014.

There are covered porches on the east and west faces creating a cruciform footprint. The building has attributes of both the rustic architecture principles of New Deal era recreational buildings and then the stone work exhibiting the stratified ledges like that of Caldwell's 'City in a Garden' buildings and Rettenberger's other features. The Log Cabin rests on a limestone patio which is surrounded by a two and one-half foot high limestone retaining wall. The western face of the building has a large stone fireplace with three separate flues for outdoor cooking as shown in Figure 9.

Open Air Pavilion

Open Air Pavilion was one of the first Post- World War II improvements to Eagle Point Park. This exceptionally large shelter was built to hold either one large gathering or three to four smaller ones in a communal setting. This pavilion was designed by local architect Paul Rossiter in 1954 and sited just south of the Bridge Complex and west of the Southern Gate Road. In a memo dated January 12, 1955 by the Dubuque Park Board, Open Air Pavilion was described in the following manner:

> The piers and fireplaces are constructed of native limestone and constitute bearing points for the laminated wood roof trusses, which in turn support a tongue and groove horizontally placed roof deck. This eliminated unsightly purloins and rafters, and heightens the beauty created by the mingling of stone and wood.[15]

FIGURE 10 Interior of the Open Air pavilion looking south. Source: Photograph by Dr. Julie Schlarman September 14, 2015.

[15] Dubuque City Archives City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA. Folder F, Memo from the Dubuque Park Board dated January 12, 1955.

Open Air is a U-shaped building, measuring 40 foot on each side, with ten feet of overhanging eaves and resting on a concrete patio. Fireplaces are located on the northeast, southeast and northwestern corners of the building. Those fireplace piers are equipped with grills for cooking, warming areas and shelves, plus electrical outlets, as shown in Figure 10. The building can be approached from the west by a stone staircase and an ADA accessible concrete walk and from the north by a limestone path from the Bridge Complex. The pavilion is well suited for large family and community gatherings as it has direct and immediate access to the Wading Pool, a play area with a large sandbox, swings and climbing equipment, the horseshoe pits, and the Meadow which is frequently used for badminton, volleyball and softball.

Tri-State View Pavilion

Tri-State View is a modest covered picnic area on the eastern edge of the park, midway between Shiras Memorial and the Log Cabin pavilion. The rectangular building is 12 by 25 foot consisting of four brick posts supporting a pitched wooden roof covered with modern asphalt shingles. The shelter sits on a concrete patio with a concrete east-west walk from Kramer Circle Drive. This pavilion was constructed c.1959. The simplistic design has no defining stylistic character but provides an intimate view of the Mississippi River.

FIGURE 11 Tri State View Pavilion looking east over the Mississippi River. Source: Photograph by Dr. Julie Schlarman September 14, 2015.

Eagle's View Pavilion

Eagle's View Pavilion is the newest picnic building in the park. The pavilion is situated between Riverfront Pavilion to the north, Shiras Memorial to the south and located on one of the highest points in the park overlooking the Bluff's Edge Promenade to the east. Eagle's View was built in the early 1970s to replace the Louis Arrandeaux Log House which had been moved from its original location on Second and Locust Street in 1933 to the park and then moved again to its current location on the grounds of the Mathias Ham House on Shiras Avenue in 1967.[16]. The design of the shelter is in a postmodern take on the rustic architecture found elsewhere in the park. The shelter consists of two piers of stratified limestone that act as both supports and working fireplaces/chimneys. The superstructure of the pavilion consists of wooden trusses reinforced with steel braces and topped by a complex roof which is steep pitched on the south side and low pitched on the north. The overhang is 10 feet on three sides and on the eastern side is 18 feet deep. The pavilion rests on a concrete patio with two concrete walks – one from the east and Kramer Circle Drive and the other approaches from the north and connects the pavilion to the newest public restrooms and the parking lot adjacent to Riverfront Pavilion.

FIGURE 12 Eagle's View Pavilion looking south. Source: Photograph by Dr. Julie Schlarman, September 14, 2015

[16] http://www.encyclopediadubuque.org/index.php?title=LOG_CABIN

Other Structures and Resources in the Park
Also spanning the over one hundred year old history of the park are buildings such as public restrooms and others which performed a variety of functions for park visitors. Other structures and resources within the park include the park entrance kiosk, the Streetcar Stand, the Band Shell, the water tower and a building (former concession stand) which is now used as maintenance shed. There are also two small machines sheds, one to the west of the water tower and the other on the hillside west of the Streetcar Stand.

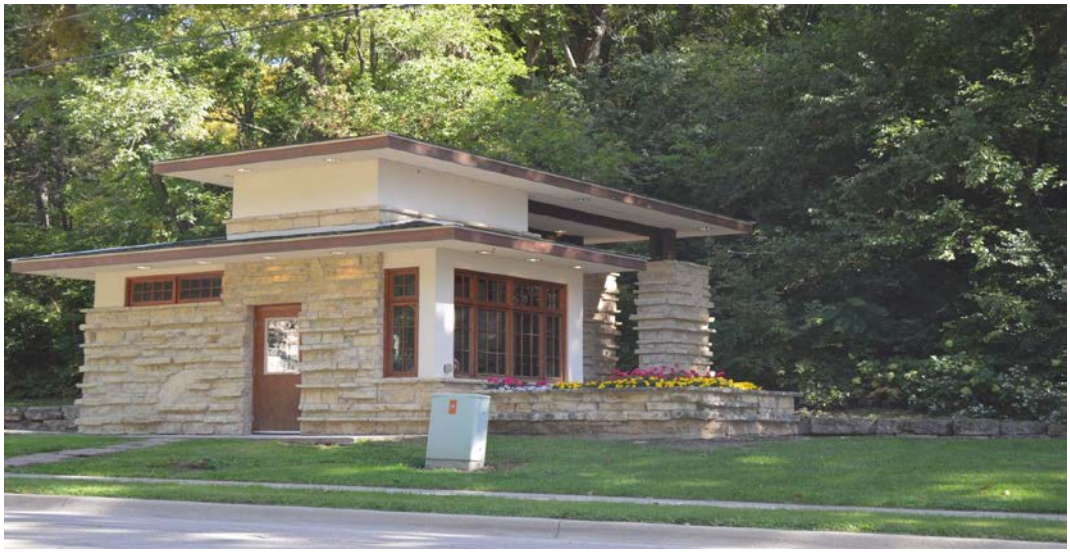


FIGURE 13 Entrance Kiosk facing northeast. Source: Photograph by Dr. Julie Schlarman September 23, 2014.

Entrance Kiosk
The Entrance Kiosk on Shiras Avenue is the newest structure for the park and controls traffic into the park. Due to continued vandalism in the park through the 1960s and 1970s, the City of Dubuque began to enforce an admission fee to reduce the problems. The entrance kiosk is a Postmodern styled toll booth, with stylistic reference to the Prairie style/New Deal era structures and buildings contained within the park. The kiosk sits along Shiras Boulevard only a few hundred feet from the main entrance. The building is 15 feet square with a drive through awning on the east side supported by two piers of stratified limestone. [Figure 13] The southern face consists mostly of wooden casement windows fronted by a limestone planter for seasonal blooms. The access road through the kiosk

then joins with the Southern Gate Road just below the main entrance. Access to the building is through a single door on the west face of the building.

Streetcar Stand

The Streetcar Stand is located on the eastern side of the circular drive part of the Southern Gate Road, midway up the bluff. The structure is a simple, rustic lean-to shed constructed on wooden posts and siding on a concrete slab and footings. The slanted roof is covered with wood shingles. [Photo 2] The building was once flanked by dual staircases and is dwarfed by the enormous bald eagle statue and planter to its west. The stand was built c1925 and was used as a shelter for visitors using public transit to the park. When streetcars were replaced by buses, the stand was used by those patrons. The stand is now used for information and maps.

Band Shell

The Band Shell[17] was constructed in 1958 and points to communal improvements that were evident in the park in the post-World War II era. The building consists of a concrete platform used as a stage and topped by a sweeping cantilevered roof of wood and asphalt shingles. The building has a storage/dressing room at its rear with access on the eastern side and from the stage through wooden double doors constructed of native limestone. Access to the stage is also available on the eastern face by a short staircase which is hidden from the audience by an 8' x 8' screen wall of striated limestone as shown in Figure 14. The complex roof is flat over half of the dressing room, then ascends dramatically at about a 70-degree angle to a height of approximately 30 feet over the stage/concrete platform. This acoustic awning is also equipped with lighting.

FIGURE 14 Band Shell, camera facing south. Source: Photograph by David Cobb Craig, 2010.

[17] Fine Arts Community Shell was the original name of the Band Shell.

There are permanent metal benches installed for a modest audience to the north of the stage and for large events guests often sit on the hillside adjacent to the Meadow. The building was designed by the firm of Rossiter and Ham in 1958 to harmonize with the existing Prairie style architecture within the park. The Band Shell has been home to the Tri-State Wind Symphony for the last two decades.

Water Tower

The water tower at Eagle Point Park is a noteworthy Dubuque landmark. Its construction marks the annexation of the park by the City of Dubuque in 1940. The tower was a New Deal project, constructed shortly after the City of Dubuque annexed the park. Water towers are a form of community branding and a significant 'signpost' for many Midwestern cities and towns; like grain elevators, towers have become the rural equivalent of skyscrapers. The water tower is 50 feet in diameter and 100 feet tall, which makes it easily seen from many parts of the city. In recent years the water tower has become the home for turkey buzzards, which soar on the currents of air over the river and then rest on this conspicuous perch, as seen in Figure 15.

FIGURE 15 Water Tower, camera facing north with turkey vultures sunning themselves on a cool autumn morning. Source: Photograph by Dr. Julie Schlarman October 17, 2015.

Concessions Stand

The former concessions stand which stands on the narrowest part of Kramer Circle Drive now serves as a tool and machine shed for park maintenance. [Photo 46] This building was another important community amenity in the park. The exact date of construction had not been determined, but the rustic style of the building is in harmony with other New Deal era service buildings such as the public restrooms across the road. This structure sits on a concrete slab with wooden frame and large wooden sided awning style openings, hinged at the tops so they could be swung up to provide open windows and counters. The integrity of the building exterior is still intact despite its new functionality. The building operated as a concessions stand through the 1950s and 1960s and was often the hub of activity on hot summer days.

There are four handicap accessible public restrooms of two distinct styles with indoor plumbing located in the following locales – A –midway between Open Air Pavilion and the Band Shell, B – between Riverfront Pavilion and Eagle's View Pavilion, C – at the south end of the park near the Log Cabin.

FIGURE 16 Accessible restrooms located between Eagle's View and the Riverfront Pavilions, camera facing south. Source: Photograph by Dr. Julie Schlarman, October 1, 2015.

Pavilion. Restrooms A, C and D are of the rustic style typical of New Deal era architecture with the facilities near the Log Cabin shelter constructed by the National Youth Administration at the

same time as the shelter, council ring and staircase to the shelter in the late 1930s. Each of these facilities is a wood frame and sided building topped with a low pitched roof covered with asbestos shingles. The buildings rest on concrete platforms and are fronted with wooden screens which obstruct the direct view of the doorways for privacy and modesty purposes. Restroom B is the newest in the park added in the 1990s to provide an ADA accessible facility close to the largest and most frequently used pavilion, Riverfront. This building was designed to harmonize with others in the park in a Postmodern style which echoes the materials and scale of the other restrooms but with a plan set diagonally on the site and including triangular limestone planters on the north and east sides. The fifth set of public restrooms are attached to the west face of the Indian Room, as previously noted.

Landscape Features in Eagle Point Park

The primary thoroughfares of the park are as follows: Southern Gate Road, Eagle Point Drive, Memorial Drive, and Kramer Circle Drive. All or part of each one of these thoroughfares appears in the 1909 plan of the park.

Southern Gate Road

Southern Gate Road is a 2-way road that leads from the park entrance on Shiras Avenue, ascending the hill by doubling back on itself at the circular drive, passing through the Bridge Complex and ending in the juncture of Eagle Point Drive and Memorial Drive.[18] Near the front entrance of the park, the road is intersected by the frontage road which park patrons must use to gain access. The road is lined with mature hardwoods including many varieties of oak. As the road then gently rises past the circular drive of the former streetcar line. The road progresses past the horseshoe pits and other recreational features. The western side of the road is lined with parking spots. Near Open Air and the Bridge Complex the trees along the road become sparse. After the road passes under the bridge, it meets the northern parking lot and Memorial Drive to the south.

[18] Formerly known as Ravine Road in the park's early history and in the 1909 plan of the park. The lower end of Southern Gate Road was significantly changed during the New Deal era.

FIGURE 17 Scenic overlook of the Mississippi River from Eagle Point Drive; camera facing northeast. Source: Photograph by Dr. Julie Schlarman June 27, 2015.

Eagle Point Drive

Eagle Point Drive is also a two-way road which runs the northern ridge of the park from the parking lot between the Fish Pond and tennis courts to a sharp turn which intersects with Shiras Avenue as it descends to the location of the former back entrance and gates. As the drive traverses the top of the bluff the road provides scenic overlooks. Access from this road to the park for vehicles has been obstructed by gates and fencing at the parking lot which were installed to regulate park fees. There is pedestrian access to the park from a break in the fence and parking spaces on the north side of the park for those patrons. On the western boundary of the road is private property with a few homes popping up over the last 50 years.

Memorial Drive
Memorial Drive is a two-way road which begins at the juncture of Southern Gate Road and the parking lot near the Fish Pond and ends at the parking lot adjacent to Riverfront Pavilion. The drive is the shortest in the park and is tree lined its entire length with hardwoods.

Kramer Circle Drive

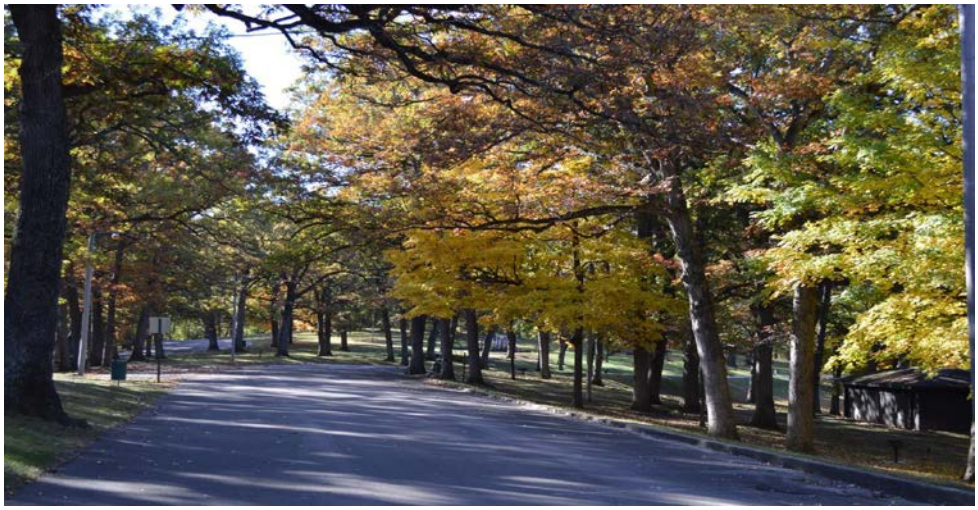


FIGURE 18 Tree-lined Kramer Circle Drive with public restrooms [C] on far right; camera facing south. Source: Photograph by Dr. Julie Schlarman October 1, 2015.

Kramer Circle Drive is a one-way road which begins and ends at Riverfront Pavilion and encompasses the southern section of the park[19.] The southern passage of the drive is tree lined and contains parking spaces and wooded area on the western side for most of its length. The drive then circles the water tower and progress north in a meandering fashion past pavilions, playgrounds, paths, picnic areas and scenic overlooks. Parking spaces are sparse on this side of the drive, but it is also tree lined, with wooded areas to the east. A frontage road near the old concessions stand links the two parts of the drive together. The drive then curves to the south towards Shiras Memorial and its small parking area, and progresses north towards Riverfront Pavilion where it terminates.

[19] Google Maps mistakenly identifies Kramer Circle Drive as Memorial Road.

The drive gently rises to this portion of the drive as it dramatically opens up to a view of the river and the opposing bluffs as it passes above the Bluff's Edge Promenade. The drive is lined with trees on the western side, which also contains parking spots.

Southern Gate Road is a dramatic ascent through a heavily wooded lane which then opens to the level area of the former streetcar stop, with a circular drive, planter, Streetcar Stand and other landscape features. Encircling half of the circular drive is a concrete retaining wall, which is intersected by the former dual staircases and the Streetcar Stand. A fiberglass statue of a bald eagle dominates the scene. Perched on a 15-foot-high limestone pier, this c1990 exact replica [10 foot high with a 12 foot wingspan] replaces the vandalized original which was installed in the early 1950s.[20] [Figure 19]

FIGURE 19 Eagle statue with plantings in foreground, Streetcar Stand and former dual staircases; camera facing southeast. Source: Photograph by Dr. Julie Schlarman October 1, 2015.

[20] This information was obtained through conversations with local citizens and their recollections of the park. There may have been a stature of an eagle at this site since the 1920s.
[21] Rettenberger was an apprentice at the part from 1924 to 1936 when he was appointed Park Supervisor. He served in that position until 1952 when he retired.

Streetcar trail
There are a number of paved walks/paths in the park, as well as unpaved trails. A bicycle and pedestrian trail leads from the south park entrance to the Streetcar Stand located in the circular drive. This trail traces the old streetcar line which served the park from 1912 to the late 1920s.

From the circular drive pedestrians ascend to the park elevation [884 feet at highest point] via the steep stairs and path which flank the Streetcar Stand. Originally there were two sets of stairs/paths and all that remains on each are the first two runs as shown in Figure 19. The southern staircase has had all of the upper treads removed; however, the concrete stringers remain in the upper runs of this staircase. The upper part of the northern staircase has been replaced with a concrete path as shown in Figure 21. This path then intersects with an east-west concrete walk that connects the Riverfront Pavilion and Band Shell with public restrooms.

FIGURE 20 Photograph of remnants of the staircase south of streetcar stand and portions of the concrete retaining wall. Source: Photograph by Dr. Julie Schlarman October 17, 2015.

Bluff's Edge Promenade
Allison Point
Shiras Point
Stone retaining walls
Mechanical viewers [3]

Southern viewing point

The eastern edge of the park permitted views of the Mississippi River, the Eagle Point Bridge [demolished in 1983], Lock and Dam #11 in later years and the bluffs opposite the river in Illinois and Wisconsin. The park sits atop a bend in the river and from the Bluff's Edge Promenade one is provided views of three states. As one of the oldest landscape features in the park, this walk is over 900 feet long and one of most favored features as well. Stretching from Riverfront Pavilion in the north and Shiras Memorial at its southern end, the Promenade is supported by limestone retaining walls built up from the sheer rock face in the 1950s as illustrated in Figure 21. To the west of the walkway is a broad lawn spotted with flowers beds. The walk itself is provided with mechanical viewers, water fountains, benches, and tall chain link fencing. Concrete patios mark the historic sites for viewing – Shiras Point and Allison Point. To the south of Shiras Memorial is an informal walkway leading to a viewing point for the city and the river below the lock and dam.

FIGURE 21 Photograph of remnants of staircase [north of streetcar stand]; camera facing south. Source: Photograph by Dr. Julie Schlarman June 27, 2015.

FIGURE 22 Bluff's Edge Promenade from Shiras Memorial; part of Lock and Dam #11 on lower right; camera facing north. Source: Photograph by Dr. Julie Schlarman September 14, 2015.

Playgrounds [6]

Eagle Point Park is rich with recreational areas including six horseshoe pits, six tennis courts, a children's wading pool and six play areas with swings, slides, sandboxes and climbing equipment. These facilities trace the popularity of outdoor games and sports since the park's origins in the early 20th century. Traditional swing sets of metal pipes, chains and rubber seats are still evident in all of the playgrounds sharing the same areas as modern equipment. During the summer season, picnic tables are placed throughout the park and 88 permanent barbeque grills on concrete pads dot the landscape. As running water was an early feature of the park, fountains, spigots and water pumps are other amenities provided to visitors and widely distributed throughout the park.[22]

[22] 'Eagle Point Park Plans,' *Telegraph Herald*, May 15, 1910, p. 16.

Wading Pool
Meadow
Horseshoe Pits [6]

One of the main recreational areas in the park is adjacent to Open Air Pavilion. Here is contained the wading pool with benches, horseshoe pits, two of the six playgrounds including a large sand box and adjacent to the Meadow [Figure 23]. The Meadow near the Bridge Complex and Open Air Pavilion has

FIGURE 23 The Meadow from Open Air Pavilion with the Band Shell in the background; camera facing east. Source: Photograph by Dr. Julie Schlarman June 14, 2015.

historically been utilized for games such as volleyball, badminton and softball. This feature can also be noted in the Robinson/Lowrie 1909 plan for the park. The meadow is surrounded by mature trees.

[6]

Viewing
Stone steps
Stone water Fountain
Cobblestone Walk

The early history of the park included two tennis courts and in the late 1930s there was a push to expand this recreational feature. The new courts were added with elements and features designed to harmonize with the other new features to which it was physically linked – Caldwell's 'City in the Garden' and the Fish Pond and Ledge Gardens. The tennis courts sit significantly below the grade of the parking lot to its east [which was the site of the earlier courts] and on the same level as the Indian Room to their south. There are two distinct approaches to the courts – from the south there is a cobblestone walk sheltered by Lombardy pines and from the east there is a limestone staircase complete with a viewing bench and water fountain as shown in Figure 23. The parking lot adjacent to the tennis courts and fish pond is ledged with limestone – rough pieces on the western edge and blocks of stone on the eastern edge – and contains log style signage and three circular stone planters as shown in Figure 25.

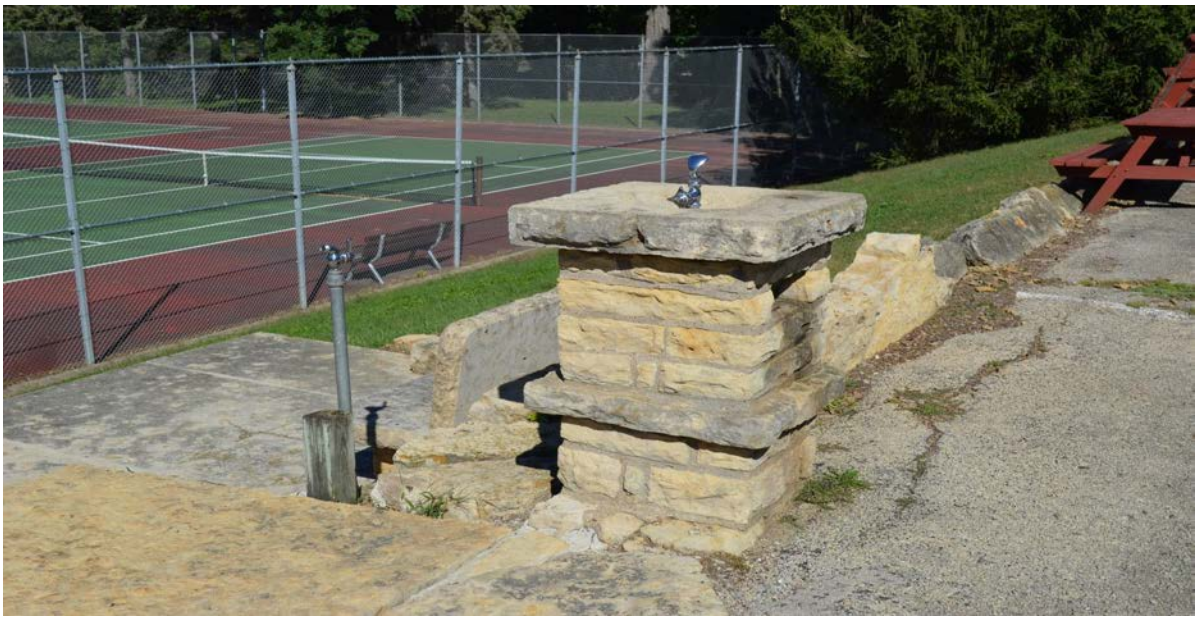


FIGURE 24 The water fountain, limestone viewing bench and parking lot edging with tennis courts in background; camera facing northwest. Source: Photograph by Julie Schlarman June 21, 2015.

FIGURE 26 Stone planter in parking lot adjacent to tennis courts. Source: Photograph by Dr. Julie Schlarman June 27, 2015.

'City in a Garden' Landscape Features

The New Deal embellishments to the park contributed some of the most unique forms of Prairie style landscape architecture in the nation. This era included integrated landscape elements and pavilions. The Bridge Complex, Veranda Rooms and the Indian Room with public restrooms were conceived as a singular entity as illustrated in the model shown in Figure 26. This integrated design includes both indoor and outdoor entertainment spaces designed by Alfred Caldwell in the 1930s. One of the charming aspects of this complex is the attention to detail in the amenities. Stone walls have projections which provide seating or steps for children, a standalone covered bench, and piers which serve as a water bubbler as illustrated in Figure 28. There are staircases, cobblestone paths and native stone patios which encircle the buildings so they may be accessible and used both inside and out.

FIGURE 27 Wood and plaster model of Bridge Complex – upper left, Indian Room and restrooms – lower right, patio, and Veranda Rooms on the far right as built. No date for model. Source: Alfred Caldwell drawings, models and plans. City of Dubuque Parks Division, Dubuque, IA.

The Bridge Complex spans the main drive and connects the East Rooms with the terraced stone patios and semi-circular piazza which surround the other main pavilions on this locale, which is in turn connected to other park features by flagstone walks. Supporting the East Rooms is a fantastic superstructure of ledge gardens, vaulted underground staircase, and elevated patios with decorative fencing. The patio near the Veranda Rooms has a circular stone planter for seasonal blooms.

FIGURE 28 Water bubbler, steps and semicircular stone patio in background; camera facing south.
Source: Photograph by Dr. Julie Schlarman September 14, 2015.

The 'City in a Garden' feature is mainly devoid of trees, consisting mostly of stone and concrete patios and surrounded by sloping lawns to the west. Beyond the lawns are native woods. The entire complex was an ingenious solution to spanning a thoroughfare on a sloping piece of land.

Ledge Garden
Fish Pond Landscape Features

One of the truly unique elements in the park is the Ledge Garden and Fish Pond and encompasses a landscaped area of the park which blends together picturesque and sublime elements. This elaborate feature sits on multiple terraces with the pond itself about 40 feet below the level of the main road, and creates the illusion of being in a large secluded oblong bowl of over 900 feet long. The landscaping includes a prairie stream, reservoir, cascade, ledge garden composed of native stone and a collection of council rings for small gatherings. Today the terraces are mostly grassy lawns surrounded by the rock walls, rock ledges and trees. Caldwell's blueprint for the ledge gardens, which is part of the Dubuque Museum of Art's archive, demonstrates the designer's desire to create a feature with integrated native elements.[23] This would have included native woodland vegetation such as trillium, bleeding hearts, violets, and lady slippers contrasting with the park board request for a formal rose garden.[24]

[23] Alfred Caldwell's 'City in a Garden' plan, 1934. This drawing is titled 'Rose Garden Rings' includes not only plans but directives on plantings.
[24] Chicago Architects Oral History Project, Department of Architecture, the Art Institute of Chicago, c1987. Oral history of Alfred Caldwell interviewed by Betty J. Blum.

FIGURE 29 Ledge garden, camera facing south. Source: Photograph by Dr. Julie Schlarman September 21, 2015.

Historic photographs and postcards illustrate the fact that the terraces of the ledge garden contained flower beds with seasonal blooms. The author recalls the annual trip to the park with her Girl Scout troop to plant one of the flower beds near the pond. The postcard illustrated in Figure 30 represents the abundant display of woodland flowers and water plants that inhabited the ledge garden and fish pond. The weeping willow trees that once surrounded the fish pond are no longer in existence. Another important feature of the ledge gardens is the council ring, a circular bench which evolved from Alfred Caldwell's mentor Jens Jensen, whom he had worked for from 1926 to 1931. Jensen's influence on Caldwell is also evident in the gentle cascade, prairie stream and the meandering, stepping stone limestone paths.

FIGURE 30 Postcard of 'Pool and Rock Garden, Eagle Point Park', c1950 Source: Collection of Dr. Julie Schlarman.

FIGURE 31 Photograph of the eastern council ring, 1935. Source: Telegraph Herald November 11, 1934.

From behind the eastern wall of the fish pond, one travels about along the bluff's edge on an unpaved, heavily wooded trail to the most noted of Caldwell's council rings. This feature gained its notoriety due to its dramatic siting in which it sits like a turret on the edge of the bluff with stunning views of the river in the background. The ring has fallen into disrepair and the unpaved paths to the site have been recently neglected. The view has been obstructed by overgrowth.

FIGURE 32 Photograph of council ring, public restrooms and part of the parking lot adjacent to the Log Cabin Pavilion. Source: Photograph by Dr. Julie Schlarman September 14, 2015.

Council Ring
Stone planter
Stone steps/walk
Stone veranda/walls
Southern viewpoint

Another major area for landscape design during the New Deal era of the park was at its southernmost point. Located below the water tower and at the southern end of Kramer Circle Drive are the features designed to embellish and provide access to the Log Cabin Pavilion. On a terrace between the pavilion and the main road, the Youth Program Administration created a picnic area which included a stone planter for seasonal blooms, a council ring, playground, public restrooms and a parking lot, partly shown in Figure 34. There is a cobblestone staircase which

leads from the upper terrace and parking lot to the Log Cabin below. There is also an unpaved trail to the southernmost lookout point from the shelter, which appears on both the Robinson/Lowrie plan of 1909. This site is cleared of vegetation and has a metal bench to take in relaxing views of the city.

The following **Integrity Statement** for Eagle Point Park is based the Applicable National Register 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.

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.

The retention of specific aspects of historic integrity is evident in seven aspects of Eagle Point Park that convey its local significance. The following sections discuss the seven aspects and explain how they combine to produce integrity for Eagle Point Park.

Location
Eagle Point Park is a large community park located atop the limestone bluffs that overlook Lock and Dam No. 11 on the Mississippi River on the northeast side of the city of Dubuque, providing a spectacular view of Iowa, Illinois, and Wisconsin. This large urban park was conceived in the City Beautiful style in 1909 by Charles Mulford Robinson and Charles Nassau Lowrie. The tree-lined drives, panoramic views of the city, river and the eastern bluffs of Wisconsin and Illinois offers an amazing experience that appeals to all ages. Nearly all of the original plan of the park is intact and contains 164 acres.

Design
The idea for Eagle Point Park was conceived in 1907 by local leaders. In June of 1908, 100 acres were deeded to the city and became Eagle Point Park. Since the original purchase, 17 parcels have been purchased or donated, which brings the park to its present size of 164 acres. Streetcar traffic began to serve the park in 1912. Union Electric Company constructed the track, turnaround, and waiting station in the area at the park entrance where the eagle statue and flower beds are found. The Riverfront Pavilion and Shiras Memorial Pavilion were constructed along the riverfront promenade.

The park took on a new look in the 1930s when the City received a $200,000 Works Progress

Administration (WPA) grant and hired Alfred Caldwell, a gifted landscape architect. His love of Prairie School architecture is very recognizable in the park buildings and gardens. Caldwell's exceptional use of native construction materials, craftsmanship and unique designs make the park one of the most beautiful in the Midwest.

After World War II, several open air pavilions, a band shell, and other park amenities were added to Eagle Point Park. Since 1990, updated play structures, accessible restrooms, and landscape features have been added.

Setting
Rugged and complex topography adds to the highly scenic character of the park. On a bluff top overlooking the Mississippi River, Eagle Point Park is an area of natural quality for outdoor recreation, with walking, viewing, sitting, picnicking, and restroom facilities. The park has several open air and closed pavilions, horseshoe pits, drinking fountains, a seasonal lily pond with waterfalls and goldfish, a band shell, and tennis courts. Other features are playground equipment, barbecue grills, nature trails, flower gardens, and spectacular views.

Materials
Park facilities and amenities in Eagle Point Park make extensive use of native limestone and wood, from the original historic pavilions to the recently constructed ADA-accessible restrooms. Native limestone is found in buildings, landscaping features such as terraces and steps, retaining walls, fireplaces and chimneys, and the fish pond. Wood is used extensively in buildings, including in the form of logs, framing, siding, shingles, and architectural features. Glass windows are found in some of the park buildings.

Workmanship
These six WPA projects designed by Caldwell and built in the Prairie School architectural style in the 1930’s reflect a high degree of workmanship with the use of native limestone and wood: Terrance Room, Veranda Rooms, Indian Room, Bridge Complex, Rock Garden and Fish Pond.

Feeling
Eagle Point Park is considered both a community park and a regional park because of its size, abundant recreational facilities, and many visitors from Dubuque County and the tri-state region. Eagle Point Park is a community asset and a regional destination where visitors and residents can reconnect with nature by experiencing the natural, cultural and ecological aspects of the environment through cultured grounds and natural areas. Below is a list of the key park amenities that contribute to the feeling that Eagle Point Park is one of the most outstanding parks in the Midwest.

The *Terrance Room, Veranda Rooms, Indian Room and Bridge Complex* were built in the 1930s as a WPA project during the great depression.

The *Riverfront Pavilion,* built in 1910, is the oldest pavilion in the park. Riverview walk was constructed in 1950 and quickly became the most popular area in the park.

Viewing towers are available to the public, showcasing the panoramic view of Iowa, Wisconsin and Illinois, and Mississippi River Lock and Dam #11.

The *Shiras Memorial Pavilion* is located at the walkway's end and was built in 1921, in honor of Judge Oliver Shiras, the local person most responsible for the park's creation.

The *Log Cabin Pavilion* was constructed in 1939 with funds from the National Youth Administration. It overlooks Dubuque's Point area and downtown.

The *Rock Garden and Fish Pond* were also built as part of the WPA project, and are made of limestone. A handicapped accessible walk extends north from the riverfront pavilion to the fish pond, avoiding the steep rock steps along the way.

The *Main Park Entrance* road extends from the toll booth for a quarter of a mile. A turnaround was constructed in 1912 as streetcars brought picnickers from downtown. On that spot today a large eagle statue and circular flower bed welcome you to Eagle Point Park.

The *Trolley Line Trail* is a one-half mile paved bike/hike trail that follows the route of the original streetcar service to the park from the Ham House Museum parking lot on Shiras Avenue to the turnaround, with a rest area including public art at trail midpoint.

Association

In 1973, the National Park Service determined that Eagle Point Park was eligible for the National Register of Historic Places (NRHP). The park has multiple historic themes, contexts, and attributes that contribute to its significance.

1908 - 1921 Early Park Inception and Development:
Charles Mulford Robinson and City Beautiful Movement

The idea for the park was conceived in 1907 when Charles M. Robinson, a noted eastern park specialist, visited Dubuque. After touring scenic locations in the city, Robinson made this comment

to his hosts: "I have never seen a place where the Almighty has done more and mankind less, than Dubuque."

In 1908, 100 acres were deeded to the city and became Eagle Point Park. The Riverfront Pavilion, built in 1910, is the oldest pavilion in the park. Streetcar traffic began to serve the park in 1912. The Shiras Memorial was added in 1921.

1934 - 1939 Public Works and the WPA:
Alfred Caldwell and the Prairie School Movement in Landscape Architecture
In the 1930s, the City hired landscape architect Alfred Caldwell as Park Superintendent with a $200,000 Works Progress Administration grant. The influence of Prairie School architecture is very recognizable in the exceptional use of native construction materials, craftsmanship and unique designs in the buildings and gardens.

Eagle Point Park is noted in the 2004 American Institute of Architects, Iowa Chapter publication, *A Century of Iowa Architecture 1900-1999*, as "A remarkable example of Prairie School landscape architecture, the designer [Alfred Caldwell] referred to the plan as the 'the City in a Garden.' The park pavilions are constructed of a horizontal limestone similar to Frank Lloyd Wright's Taliesin buildings, appearing to grow from the ground."

1954 - 1960 Post WWII Park Development:
City Amenities of the Band Shell, Open Air Pavilion and other improvements
The park has several open air and closed pavilions, horseshoe pits, drinking fountains, a seasonal lily pond with waterfalls and goldfish, a band shell, and tennis courts. Other features are playground equipment, barbecue grills, nature trails, flower gardens, and spectacular views.

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.)

X 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.

X 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.)

☐ 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.)
COMMUNITY PLANNING AND DEVELOPMENT
ARCHITECTURE
ENTERTAINMENT / RECREATION
LANDSCAPE ARCHITECTURE
SOCIAL HISTORY

Period of Significance
_1908-1966

Significant Dates
1909
1910
1912
1920
1934-36
1937-39
1940
1954
1958
1959

Significant Person
(Complete only if Criterion B is marked above.)
N/A4

Cultural Affiliation

Architect/Builder
Robinson, Charles Mulford
Lowrie, Charles Nassau
Caldwell, Alfred
Spencer, John
Rossiter, Paul
Rettenberger, Wendelin

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.)

Eagle Point Park has local historic significance from the acquisition of the first parcels of land for the park in 1908 ending with the 50 year National Park Service cut-off in 1966. With further research, it may be possible to make a case for state or national significance. The park's historic significance has been broken down into three concurrent themes. The first theme is concerned with the park's early history and origins in the City Beautiful Movement and the national

leaders of that movement who were directly involved in the park design, Charles Mulford Robinson and Charles Nassau Lowrie. The primary concerns of this national urban park movement are landscape architecture, urban planning, social history due to concerns of community wellness, and those pavilions of architectural significance. The first thematic period extends from the acquisition of the land for the park in 1908 to the improvements made to the park as part of the Works Progress Administration during the 1930s. The second thematic period commences in 1934 when the City of Dubuque received federal funding to provide improvements to the park which would permit year round usage and heated shelters. Alfred Caldwell, a student of Jens Jensen and a proponent of the Prairie style of architecture was hired by Dubuque's park board in 1934 and this thematic era will end with the retirement of Wendelin Rettenberger who took over from Caldwell in 1936 and continued until as park superintendent until 1952. The final thematic period extends from 1953 to 1966. This period is primarily concerned with the building of shelters, playgrounds and landscaping issues. The justification for extending the period of significance past the last historic building construction [1959] is due to the continued usage of the park for its original function and to reinforce the significance of the park's natural features as well as those that are built.

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

Eagle Point Park is an example of a park which has evolved in design and cultural significance over a century. In order to describe the complexity of the park history this narrative has been broken down into the following contextual themes in chronological order from the origins of the park idea at the turn of the twentieth century to its recent past. Those historic themes are:

- ☐ The City Beautiful Movement and Advocating Urban Parks 1908-1933
- ☐ Influences of the Prairie School: The WPA, Alfred Caldwell and His Legacy 1934-1952
- ☐ Post World War II Optimism: The Baby Boom and Community Concerns 1953-1966

Through each of these themes it will be shown that Eagle Point Park is a locally significant example of an urban park due to the retention of much of its unique history in material terms – its buildings, plan and natural features. One of the chief concerns of the property's custodian,

the City of Dubuque, has been to act with empathy to its history. One of the practical functions of this document will be to act as guidelines for further preservation and conservation of the park and its historic resources.

The Origins of Eagle Point Park: The City Beautiful Movement and Advocating Urban Parks 1908-1931

> One of the pleasantest of the drives leading out from town is that which goes to Eagle Point. One in going there passes through a magnificent collection of natural beauties – not the least of which surround the palatial residence of Mathias Ham, Esq. Green ridged banks, massive, rocky uplands, groves just bursting into a wilderness of leaf and blossom, the imposing bluffs, the wide-reaching river losing itself in the blue distance, the long stretch of greensward swelling, hollowed, flattened like some green sea, all unite in making the scene one full of beauty and grandeur.[25]

In the preceding passage one is reminded of the writings of eighteenth-century and early nineteenth-century English travel writers such as William Gilpin, Uvedale Price, John Claudius Loudon and Joseph Mallord William Turner. Each of these writers and artists informed their readers of the effects the sublime and beautiful in observing and picturing the natural and rugged beauty of rural England and Wales.[26] Likewise these travelers explored the works of contemporary landscape gardeners such as William Kent, Capability Brown, and Humphrey Repton and their writings and imagery helped to codify picturesque notions of the land. The jardin anglais became the model of garden and park design throughout Europe and America well into the twentieth centuy.[27]

[25]The Dubuque Dailey Times, May 9, 1859, p3, c2 as noted in Myers Naumann, Molly and Jacobsen, James E. *Dubuque-The Key City: The Architectural and Historical Resources of Dubuque, Iowa 1837-1955. Phase II Historical and Architectural Report*, January 15, 2002, p.7.

[26] The discussion of beauty in regards to the picturesque can find its early rumblings in Edmund Burke's *Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful*, 1756. Specific examples of travel writers include Uvedale Price, *An essay on the picturesque as Compared with the Sublime and the Beautiful…*[London:1810]; William Gilpin, *Three Essays on Picturesque Beauty…*[London:1794]; Joseph Mallord William Turner, *Picturesque Views on the Southern Coast of England* [London:1826].

[27] John Claudius Loudon who wrote the 'how to' text titled *The Suburban Gardener and Villa Companion* [London:1838] was a noted influence to American designers Andrew Jackson Downing and Frederick Law Olmsted. Tom Williamson, *Polite Landscapes: Gardens and Society in Eighteenth-Century England* [London and Baltimore, MA: Johns Hopkins University Press, 1995], p. 165-166.

Perhaps it was this early interest the natural beauty of Eagle Point that meant the lack of development on the bluff in the nineteenth century. Interest peaked in terms of picturesque qualities of the 'Point' in the early 1900s. Oftentimes a visitor will lend a fresh eye to the beauty of a place while the local may find it mundane or ordinary. The person who opened the eyes of many Dubuquers to its urban potential was Charles Mulford Robinson, one of the national leaders in the City Beautiful Movement.

The 'idea' of Eagle Point Park has its origins in a national popular development in the late nineteenth and early twentieth century called the City Beautiful Movement. 'The premise of the movement was the idea that beauty could be an effective social control device. "When they trumpeted the meliorative [sic] power of beauty, they were stating their belief in its capacity to shape human thought and behavior."[28] The movement was a reaction to the rapid influx of immigrants into the United States, the lack of healthy urban living conditions and diminishing public spaces in American cities due to rampant capitalism. The City Beautiful Movement sought to link notions of beauty with wellbeing and social order. The origins of the movement commenced with the creation of the grounds and infrastructure for the World Columbian Exposition of 1893 in Chicago and included architects and landscape architects such as Daniel Burnham and Frederick Law Olmsted. Parks were central to the City Beautiful impulse and to Burnham's sense of civic harmony.

> "Fifty years ago," he explained, "before population had become dense in certain parts of the city, people could live without parks, but we of today cannot." Good citizenship, he argued, was "the prime object of good city planning." Civic renewal more generally, Burnham believed, could provide healthy activities to those citizens who could not afford extensive traveling and who thus depended on the city for recreational and cultural enrichment.[29]

In turn, the City Beautiful Movement had its origins in the Public Park Movement which began in the middle of the nineteenth century. 'The urban parks of that era emphasized maintaining "picturesque" landscapes for "passive" use such as picnicking or touring to enjoy the scenery. The built environment was often minimal, consisting primarily of curvilinear carriage drives and winding walking paths from which to enjoy the views of the landscape. Bridges and other structures were kept low and horizontal in form, often using rock from the immediate area.

[28] William H. Wilson, *The City Beautiful Movement* [Baltimore: Johns Hopkins University Press, 1989] p. 80.

[29] http://www.encyclopedia.chicagohistory.org/pages/61.html

Rather than creating facilities for specific uses, large meadows and open spaces were provided to support an array of activities[30]. This movement abandoned the orderly and contrived format of the formal garden in favor of one which drew its influences from the natural world – no

longer nature subservient to man but man in harmony with nature.Later in the nineteenth century saw the rise of the Arts and Crafts Movement, which like the Public Park Movement, 'arose out of concern over the effects of the advancing Industrial Age. Proponents believed that mass production threatened people's appreciation of natural materials and craftsmanship. The use of natural materials, as well as an emphasis on simplicity in form, line, and function, made Arts and Crafts Architecture fit well in natural settings.'[31] The Chicago fair of 1893 was an immense stimulus to this popular movement.[32]Although urban planning on a grand scale had been in place in Europe for many years, the first expression of this monumental style in the United States was found at the World's Columbian Exposition of 1893 in Chicago. After the Great Fire of 1871, the city was essentially a blank canvas.

'The fair introduced the concept of a monumental core or civic center, an arrangement of buildings intended to inspire in their beauty and harmony, as well as the beginnings of comprehensive city planning--although in many cases the city planning was directly only at the monumental core and public parks, rather than addressing zoning issues or affordable housing.'[33] Here one could observe the contrast of the styles of formalism and naturalism in the City Beautiful Movement. 'The neoclassical grandeur of the Central Basin was amplified by the imposing Beaux-Arts buildings surrounding it while relief from the architectural imperiousness (and raucous crowds) could be found in the heavily wooded shores of the lagoon and the wooded island, where sinuous paths wound through apparently natural growth…'[34]

[30] www.fs.fed.us/recreation/programs See also Jordan, Harriet. "Public Parks, 1885-1914". *Garden History* 22.1 (1994): 85–113.
[31] www.fs.fed.us/recreation/programs See also Jordan, Harriet. "Public Parks, 1885-1914". *Garden History* 22.1 (1994): 85–113.
[32] Frederick Law Olmsted, Jr. 'The Town-Planning Movement In America,' *Housing and Town Planning*. *The Annals* 51 (January 1914):172-181, p.177.

[33] http://xroads.virginia.edu/~cap/citybeautiful/city.html
[34] Robyn S Karson, *A Genius for Place: American Landscapes of the Country Place Era* [Amherst, MA: University of Massachusetts Press, 2007] pp.17-18

The City Beautiful Movement was a model for early city planning and architectural unity and produced a strong advocate in the form of Charles Mulford Robinson, who wrote the following in his influential article on the fair. '…the thing that differentiated this Exposition from all others was external beauty, that which was to be seen from the winding lagoons, the promenades, and courts and plazas. To them one inevitably returned on his first day's journey in search of the picturesque.[35] Robinson's florid account of the Fair touched civic leaders across the nation and propelled his new profession as a 'civic advisor.' He published his first major book on the subject, *The Improvement of Towns and Cities*, in 1901 which was a pivotal text for urban revitalization across the nation. Robinson's influence was profound and widespread through the dissemination of his published works on the discipline of urban planning to his appointment as the first Professor for Civic Design at University of Illinois at Urbana-Champaign, one of two universities offering courses in urban planning with the other being Harvard.[36] Charles Mulford Robinson was a native of Rochester, NY and after finishing his studies at the university there he traveled to Europe, where the cities he visited will be the inspiration for later studies and recommendations to American cities.

He began his career as a journalist in Philadelphia publishing articles in journals such as *Atlantic Monthly* and *Harper's Magazine*. His move to Boston in 1903 was followed by the publication of *Modern Civic Art* in the same year. 'His growing success led him to contribute to *The Architectural Record*, *The Boston Transcript*, *House and Garden*, *Landscape Architecture*, and *The American City*, among others. His third book *The Width and Arrangement of Streets* was later republished as *City Planning: with Special Reference to the Planning of Streets and Lots*[37]. From Honolulu to Oakland, CA to Denver, Cedar Rapids and Dubuque, concerned citizens asked Robinson for his expert advice in resolving their urban ills and he published reports on how to reimagine their communities. Robinson's *Report for the Improvement of Dubuque, Iowa* was presented to the joint committee representing Dubuque Commercial Club, Civic Division of Dubuque Woman's Club, and the Trades and Labor Congress. In this report, Robinson advocated for the creation of a park commission and development of large parks throughout the community. He concurred that there was a lack of green space in Dubuque, with only two squares – Washington Park and Jackson Park.

[35] Charles Mulford Robinson, 'Fair as Spectacle,' in R. Johnson, ed. *A History of the World's Columbian Exposition*, vol. 1, New York: D Appleton and Co. (1897): 493-512; p.498.
[36] Robinson's other works are *Modern Civic Art, or the City Made Beautiful* [New York: G.P. Putnam's Sons, 1903], *The Call of the City* [San Francisco and New York: Paul Elder & Company, 1909] and *City Planning* [New York: G.P. Putnam's Sons,1916].

[37] http://tclf.org/pioneer/charles-mulford-robinson

In his report he noted the glaring absence of large urban parks, neighborhood parks and recreation grounds. And throughout this report one can note his fondness for the physical beauty of the city and its natural ability to provide natural advantages to the development of parks:

> It [Dubuque] occupies a wondrously beautiful location, nature not only pressing it around with varied and picturesque scenery, but thrusting beauty of bluff or river or view into its very street system, so that throughout the whole city one can hardly ever be forgetful of the natural beauty of the site.[38]

Robinson's chief concern was Dubuque needed to create a park 'system' that was harmonious and could meet the needs of all of its citizens. According to other theorists of the time, 'public parks served to inspire republican virtue in several forms: civic pride, social contact, especially between people of diverse backgrounds; a sense of freedom; and finally, common sense (as in aesthetic standards and public taste).[39] Robinson was both a theorist and activist, strongly advocating for the creation of public parks, and in Dubuque he clearly defines the impediments in Dubuque and suggests the creation of a park commission as the first order of business.[40] Eagle Point Park is the type of green space that Robinson defined as a 'large country park, that inviting people out of doors give to them the greatest possible change from urban conditions' and then insisted upon the implementation of parkways to move people comfortably from one park to another.[41]

The last of a three article series titled 'Improvement in City Life' was highly influential and propelled Robinson's profession as civic advisor while focusing on predominate urban problems and advocating for the inclusion of green spaces with the addition of parks and tree lined streets and boulevards.[42] In his report on the city of Dubuque, Robinson outlines urban improvement on the whole, but the primary reason for which he was hired was the avocation of large public parks in the city, of which Dubuque was clearly deficient.

[38] Charles Mulford Robinson, *A Report for the Improvement of the City of Dubuque, Iowa*, 1907, p.3.

[39] Carmona, Matthew and Tiesdaell, Steven, eds. *Urban Design Reader* [Burlington MA: Archit4ectural Press, 2007] p. 154

[40] Charles Mulford Robinson, *A Report for the Improvement of the City of Dubuque, Iowa* [1907] p.7.

[41] Charles Mulford Robinson, *A Report for the Improvement of the City of Dubuque, Iowa* [1907] p.5.

[42] Charles Mulford Robinson, Improvement in City Life: Aesthetic Progress,' *Atlantic Monthly*, 83 (June 1899) 771-785, p.771.

He suggests carefully choosing a site not only because of its aesthetic value, but the financial considerations need to be first and foremost. He first suggests Kelly's Bluff, but if that cannot be acquired then obtain the area which is now Murphy Park, on the south end of town[43.] He then goes on to state that there had already been an interest in the community to a develop public park on Ham's Island and discusses the reasons why building there would not be beneficial to the city and then recommends Eagle Point.

> With respect to other locations, there is, beginning at the north, in Eagle Point an extraordinarily noble site, the great wall of rock rising sheer from almost the river's edge and affording superb views up and down the stream. The street cars now go to the foot of a ravine, whence an easy ascent can be made, if one does not care no climb the more abrupt but by no means difficult sides…from further along on Seventh Avenue [now Lincoln Avenue], the hill can be reached from behind at no severe grade, so affording a pleasant loop drive. The rolling upland that forms the back of the bluff is covered with an oak grove, already sufficiently thinned for park purposes, while such a park as this demands no elaborate development of planting. Its own wild beauty and stunning view, when roads and paths have given it accessibility, would make it a park of which any city in the world might well be proud. Let this go for building sites or an institution, and the citizens of Dubuque will never cease to regret the lost opportunity; secure it, and the wisdom of the mayor and aldermen responsible therefore will forever be chronicled in the city's history.[44]

[43] Kelly's Bluff is above St Raphael's Church and School on St Mary's Street, between Emmett and Third Streets. Murphy Park is off South Grandview, just south of Highways 151/61

[44] Charles Mulford Robinson, *A Report for the Improvement of the City of Dubuque, Iowa*, 1907, p.15-16.

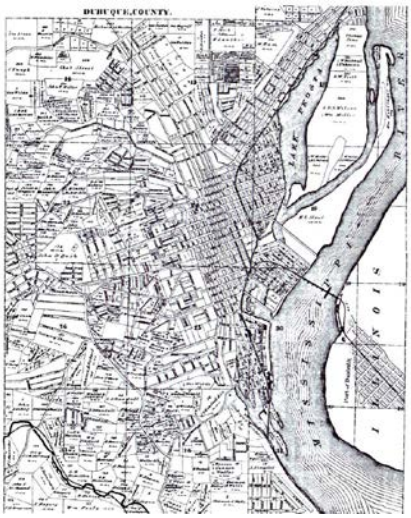


FIGURE 33 Ham [Hamm] Island can be identified in the upper right quadrant of the map to the right of Lake Peosta. Source: Andreas' illustrated historical atlas of the State of Iowa, Chicago, Andreas Atlas Co. 1975, p 111.

According to Robinson, the Eagle Point site was accessible and essentially ready made for a public park. As a result of his thoughtful assessment of the city's needs, Robinson's services were retained by the city for the design of the park and the city as a whole. In fact many of Robinson's directives in his report on the city of Dubuque were later utilized. For the job of designing the park, the services of Charles Nassau Lowrie were retained.

Charles Nassau Lowrie (1869-1939) was a Yale graduate of civil engineering in 1891 and a founding member of the American Society of Landscape Architects and its president from 1910 to 1912, and was active in the Society throughout his life. For thirty years, he was the landscape architect for the Hudson County Park Commission in New York and designed the master plan for the campus of Penn State University.[45] Some of his earliest studies were for state parks but he became known primarily as an authority on municipal parks and recreational areas. For thirty years he was landscape architect for the Hudson County Park Commission in New Jersey. He was on the Fine Arts Commission of the State of New York for some six years and in 1938 became by appointment the first landscape architect on the Art Commission of New York City.[46]

[45] http://tclf.org/pioneer/research-query/charles-nassau-lowrie

[46] Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* [Cambridge, MA and London: Harvard University Press, 1971] p.388

FIGURE 34 Southern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Source: Charles Nassau and Robinson, Charles Mulford Plans. City of Dubuque Parks Division, Dubuque IA.

Together with Robinson, Lowrie will create a design for Eagle Point Park which took advantage of the site's natural qualities with few exceptions. The actual plan for the park is enormous – two 4'x4' panels – defining the key features for the park. [Figures 34 and 35] The southern and northern entrances to the park are delineated and multitude of paths and trails are delineated in the body of the park. Additionally, the location for the 'Gate of the Rocks' staircase is identified which ascended from the end of Lincoln Avenue linking it to the historical bluff known as 'Eagle Point' as seen in Figure 36.

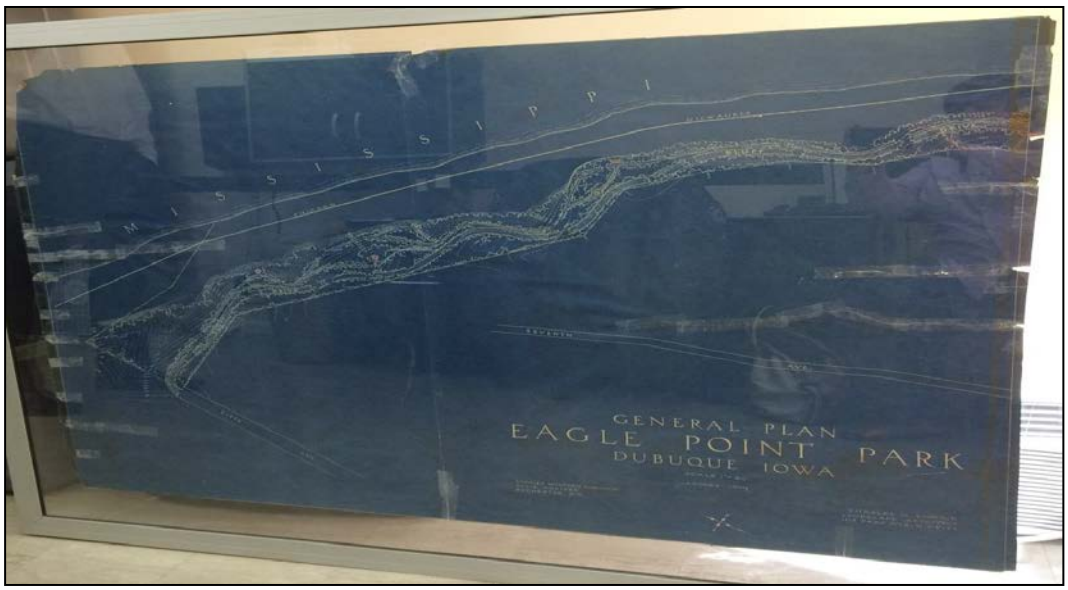


FIGURE 35 Northern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Source: Lowrie, Charles Nassau and Robinson, Charles Mulford Plans. City of Dubuque Parks Division, Dubuque. IA

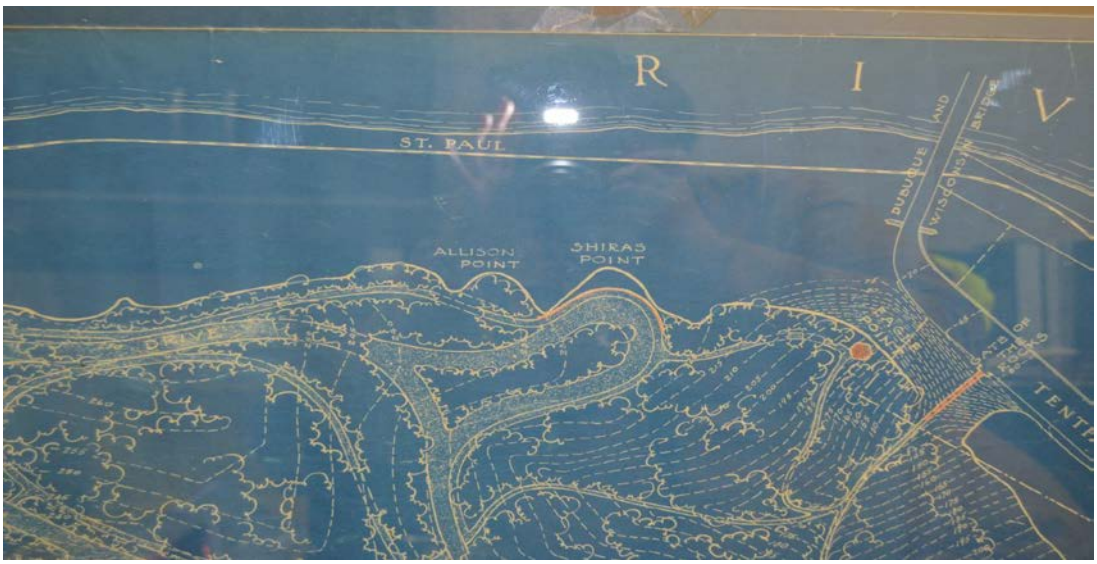


FIGURE 36 Detail of the southern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Source: Lowrie, Charles Nassau and Robinson, Charles Mulford Plans. City of Dubuque Parks Division, Dubuque, IA

The park's earliest local advocate was Judge Oliver Shiras. In 1908, Shiras chaired a committee to obtain the property for the park from A. L. Rhomberg for the city of Dubuque. Many in the city thought that the park should be named after Shiras, but the judge deferred to the legend of Eagle Point.[47] Initially the park opened with only a few amenities such as a fence was erected along the bluff for safety. Tables and hitching posts were installed, and Eagle Point Park opened in 1909, near what is now the intersection of Shiras and Rhomberg avenues. In the very same year Lowrie and Robinson were employed to create a formal design for the site.

During the park's early history, the entrance was quite different than it is today as indicated in Figure 32. The entrance area included intersecting paths and roads, including a bridge which spanned the streetcar line. The circular drive traces the former turn around for the streetcar which served the park from 1912 to 1932. The park was serviced by the Dubuque Street Railway Company which was founded in 1867 and Joseph Rhomberg was one of its early leaders and investors. 'In the early 1900s service became more elaborate and popular. Eighty- five cars were placed into service with specialized summer cars that allowed breezes to cool the riders.[48] The drive down Rhomberg Avenue would have been enhanced by passing through the 'Cathedral of Elms,' an avenue of elm trees extending eighteen blocks and planted by Joseph Rhomberg in the 1880s.[49](Figure 37)

FIGURE 37 'Cathedral of Elms' on Rhomberg Avenue, first half of the twentieth century. Source: The Encyclopedia of Dubuque, Dubuque, IA: First National Bank, 1991.

[47] Andy Piper. 'Beauty on the Bluffs Holds Legacy,' *Telegraph Herald* (Sunday, July 26, 2009), p.1

[48] http://www.encyclopediadubuque.org/index.php?title=ELMS

[49] Unfortunately all of the elms on Rhomberg and throughout most of the city were destroyed by Dutch Elm disease which began in the 1940s and reached its peak in 1968. The majority of the trees were never replaced.

The expanded use of automobiles led to the discontinuation of trolley service beginning in 1931 with the Eagle Point Line to be final line closed.[50] Although trolley service ended, the route was replaced by buses which operated to the stand until the 1980s. An early postcard of the park entrance (Figure 38) shows that there was no shelter, planter or statue of an eagle at this locale.

FIGURE 38 Early twentieth century postcard of 'Entrance to Eagle Point Park Dubuque.' c1915. Source: The Encyclopedia of Dubuque, Dubuque, IA: First National Bank, 1991.

The early plan of the park emphasized its picturesque qualities and satisfied the public's notions of entertainment and the appreciation of its aesthetic naturalness.

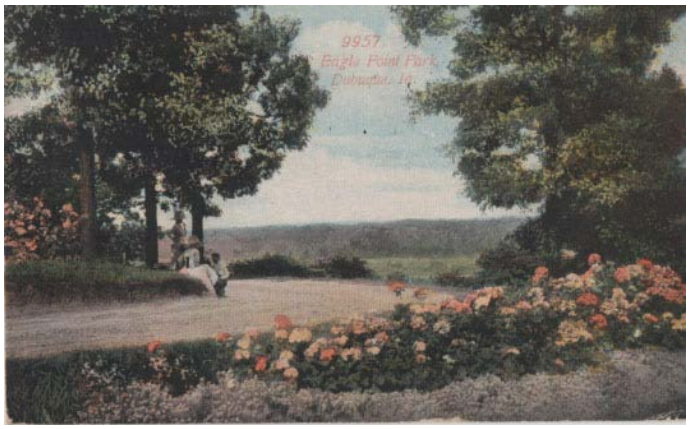


FIGURE 39 Early twentieth century postcard of 'Eagle Point Drive'. Source: Collection of Dr. Julie Schlarman.

50 "Start Move to End Streetcar Service Here," *Telegraph Herald*, May 12, 1931, p. 1.

The formal attributes desirable in public park design were the dominance of nature over the built, with paved walks and roads to move the viewer throughout the space. This was a passive activity; a place to take in nature's beauties. Within a day of the park's opening, a local newspaper published a list of rules for behavior in the park which prohibited untethered horses, alcohol and vulgar language.[51] Later custodians of Eagle Point Park were sympathetic to its early use and a great deal of Lowrie's original plan remains intact. The tree lined roads through the park can be identified on the 1909 plan, with the southern end of Kramer Circle Drive and Ravine Road [Southern Gate Road] being the only significant changes. Eagle Point Drive was partially lined with Lombardy pines, one of the favored elements of the picturesque landscape. (Figure 39) There were parts of the 1909 plan that went unfinished, but this was confined to the southern end of the park and included recreational facilities and which were then added in the 1930s after Caldwell's departure. Lowrie had planned a playground in this region of the park, well removed from most of the picturesque features such as the Bluff's Edge Promenade and the Meadow.

The sheer rock face which is one of the defining natural features of the park is historically known as 'Eagle Point.' The naming of the bluff goes back to 1828-1829. As the legend goes, a man discovered an eagle's nest in a tree near the town of Dryden, NY, east of Ithaca. The young eagles were captured when the tree was cut down. One of the eaglets was given to Roswell Randall of Courtland Villa, NY, who carefully raised the bird over the next two or three years. He later gave the bird to a neighbor, William Bassett, a local engraver and silversmith.

> On the Fourth of July 1831, Bassett released the bird after riveting around one of its legs a silver clasp that read, "To Henry Clay, Louisville, Ky., from Wm. Bassett, Courtland Villa, Courtland County, N.Y." On July 11, 1831, according to a story that appeared in western newspapers, a large bald eagle was shot by a Native American on a towering bluff on the western shore of the Mississippi River. The eagle, measuring an immense seven feet three inches from wing-tip to wing-tip carried the silver band attached by Bassett in New York. [52]

[51] TH May 10 1910 p10 'Park Rules are Given to the Public'
[52] Oldt, Franklin T. **The History of Dubuque County, Iowa**. Chicago: Western Historical Company, 1880, Online: http://books.google.com/books?id=u9xDAAAAYAAJ&pg=PA464&lpg=PA464&dq=Burton%27s+Furnace+%28dubuque+history%

Since that date, the site of the eagle's death has carried the name Eagle Point and was first adopted by Mathias Ham for the name of his proposed town below the bluff and later as the name of the city's largest park. This site is identified on the Robinson/Lowrie 1909 plan for the park (Figure 36) and became the site for the construction of the Shiras Memorial in the 1920s. The 'Point' sits lower that the rest of the bluff's edge and provides commanding views both up and down the Mississippi River. The bluff also served as a navigational landmark in the nineteenth century and can be noted in Mark Twain's pivotal tome on piloting the river.

FIGURE 40 Postcard of Shiras Memorial Shelter on Eagle Point and demolished Wisconsin High Bridge, c1965. Source: Collection of Dr. Julie Schlarman.

> We noticed that above Dubuque the water of the Mississippi was olive-green – rich and beautiful semitransparent with the sun on it. The majestic bluffs that overlook the river, along through this region, charm one with the grace and variety of their forms, and the soft beauty of their adornment. The steep, verdant slope, whose base is at the water's edge, is topped by the lofty rampart of broken turreted rocks, which are exquisitely rich and mellow in color – mainly dark brown and dull greens but splashed with other tints.[53]"

[53] Mark Twain, *Life on the Mississippi*, [New York and London: Harpers Brothers Publishing, 1903] first published in 1874; pp.431-432.

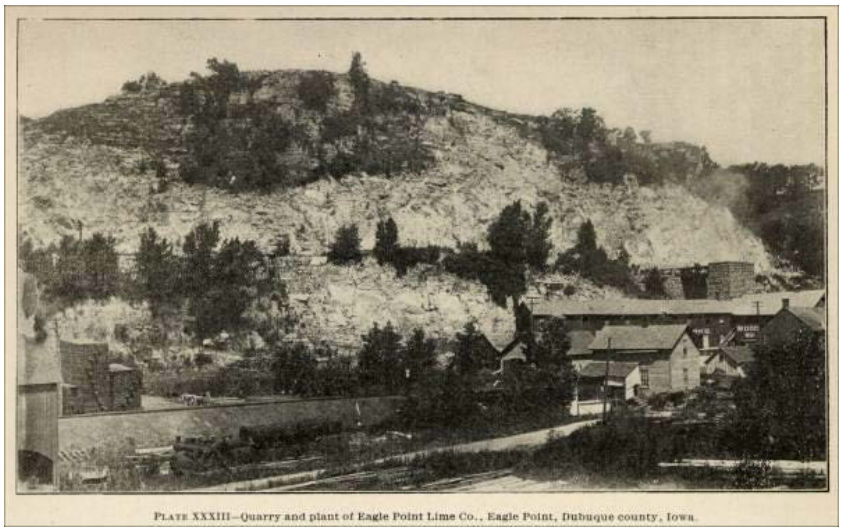


PLATE XXXIII—Quarry and plant of Eagle Point Lime Co., Eagle Point, Dubuque county, Iowa.

County Iowa, 1906. Source: Iowa Geological Survey, Vol. XVII, 15th Annual Report 1906

Figure 39 provides insight into the condition of 'Eagle Point' at the time of Charles Mulford Robinson's visit to the city and certainly informed his resulting report on its urban conditions. This photograph was taken from the western riverbank facing northwest towards the quarry which would provide so much of the stone for the park and eventually for the creation of Lock and Dam #11. One can note the relative sparsity of trees in on the bluff; this however is not unusual in this district as much of the are4a was deforested during the 19th century for construction of homes and boats as well as the smelting of lead.

FIGURE 42 Bluff's Edge Promenade from Riverfront Pavilion; camera facing east. Source: Photo by Dr. Julie Schlarmann June 2015.

'Eagle Point' became the southern site of the Bluff's Edge Promenade and the Robinson/Lowrie plan notes three distinct sites from which to take in the views of the river along this winding walkway. The panoramic views one would encounter in the park were an important element of the park's City Beautiful origins. Figure 43 is a rare photograph of the belvidere designed by Charles Nassau Lowrie as a historical marker for the position in the promenade known as 'Eagle Point.' The structure can be identified in the Robinson/Lowrie plan of 1909 by its unique hexagon design and the footprint of this structure is the only thing that remains with the spot marked today with a mechanical viewer. (Figure 44) A promenade is a quintessential element of the City Beautiful ethos because of the sense of community it infuses by flattening social class distinctions.[54]

[54] Elizabeth Blackmar , *The Park and the People: A Story of Central Park* (Ithaca NY: Cornell University Press, 1992); p.133.

FIGURE 43 Postcard of 'Belvidere at Eagle Point Park, Dubuque IA', c1940. Source: Encyclopedia of Dubuque. 1991

FIGURE 44 Site of former 'Belvidere;' Bluff's Edge Promenade with mechanical viewer; camera facing east. Source: Photograph by Dr. Julie Schlarman October 9, 2015

In the early years of the park history the promenade was linked to a riverside stairway which was embedded in the bluff with major portions of the feature beyond repair today. 'The Gate of the Rocks' as titled on the Robinson and Lowrie plan provided access from the former swimming beach on the river's edge to the park.

Figure 45 is a midcentury postcard illustrating this popular feature. The stairs became less used when the beach was eliminated with the construction of the lock and dam in the late 1930s. As automobile usage increased, the stairs fell into disrepair and were finally closed in the 1960s. Major sections of the lower portion of the stairway were completely obliterated when a local business man blasted the bluff to make a high-rise apartment building on the site of the old tollbooth.[55]

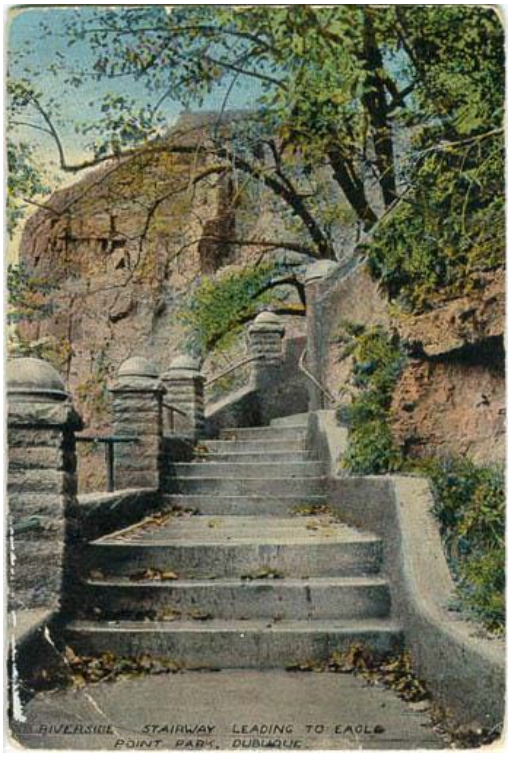


FIGURE 45 'Riverside Stairway Leading to Eagle Point Park, Dubuque', Source: The Encyclopedia of Dubuque 1991

[55] Parks, Bryce. 'Bryce's Version of World Events,' *Dubuque 365ink* (April 6-20, 2006): 4. Also see *Big River Magazine* , January-February 2007, p.30.

One clue that the 'Gate of the Rocks' was still in full use during the 1940s was the installation of a water fountain at its top and along a path which lead to the Shiras Memorial. As noted previously, Shiras Memorial marks the historic site of 'Eagle Point' and pays honor to the man who was largely responsible for the construction of the park, Judge Oliver Shiras. Classically inspired architecture was a dominant feature of City Beautiful landscapes and drawings from Dubuque's Park Department illustrates the desired plantings, ornaments and details on the Memorial.[56] (Figure 46) The Memorial was not faced with rubble as illustrated in the elevation but with the 'rough cast' concrete as shown on the precipice wall. It is unknown whether the decorative urns and fountain were utilized in the finished design of the structure. Despite these omissions or alterations Shiras Memorial has maintained a high degree of its original fabric and thus its historic significance.

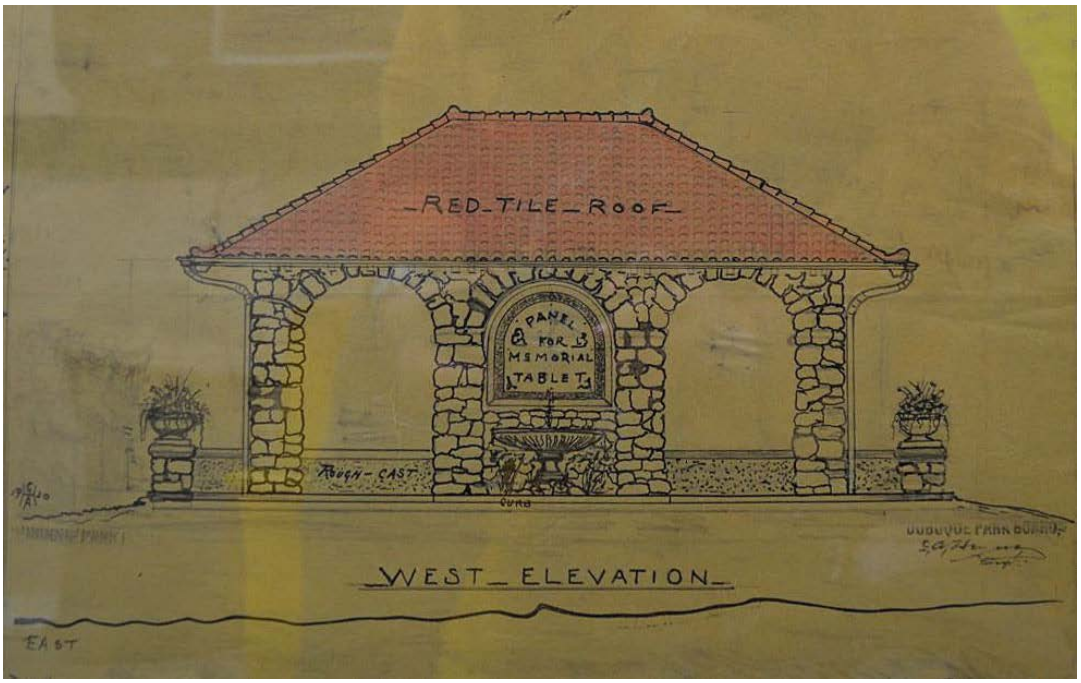


FIGURE 46 Detail of 'Shiras Memorial Shelter' plan and elevation. Source: Photograph by Dr. Julie Schlarman October 1, 2015

[56] Heyne, G.A. drawings and plans. City of Dubuque Parks Division, Dubuque, IA.

Creating the northern terminus of the Bluff's Edge promenade is Riverfront Pavilion, the oldest structure in the park. As previously noted the pavilion was designed by European born architect John Spencer in a style defined as Craftsman with characteristics of the Arts and Crafts style of the architect's native England. One of the elements of the building's design which points to his homeland was Spencer's approach to the limestone piers. This treatment of the material can be noted in the garden architecture at English estates such as Stowe, Chiswick and Studley Royal. This manipulation of the native stone was to imitate the character of the Italian/Roman stone known as tufa, which has either been used or imitated in rural architecture in England for hundreds of years. This technique of rusticating stone was truly rare to the Midwest and to Dubuque in particular where the fabrication with limestone for domiciles and retaining walls is typically dressed or rough faced and laid in a regular bond. With the retention of its originality, less the parapet ornamentation on the roofline, Riverfront Pavilion plays a significant role in the history of the park. Its inclusion of the 1909 Robinson/Lowrie plan further defines its historic significance.

Additionally the pavilion is still used for its original function. Riverfront Pavilion is heavily used in season for large groups and celebrations. The annual official opening of the park has been the Northeast Iowa Boy Scout Council Order of the Arrow's Mother's Day Pancake Breakfast which has been held in the Riverfront Pavilion for 58 years.

FIGURE 47 Postcard of 'Old Log Cabin' shelter at Eagle Point Park, c.1950. Source: The Encyclopedia of Dubuque, 1991

Oftentimes public parks would contain mementoes of a community's early history and Eagle Point Park was no exception. The Louis Arrandeaux Log House [1827], considered to be one of the oldest settlement era structures in the state, was moved from its original location on Second and Locust Streets to Eagle Point Park where it served as a picnic shelter. [Figure 47] After some consideration and a disapproving public, the cabin was moved again to its present location on the grounds of the Mathias Ham House in 1967.[57] The site of the Log House was vacant for some years until the Eagle's View Pavilion was built in the 1970s due to the high demand for covered shelters in the park.

The park's wading pool is still one of the most popular places on those hot sultry summer days which are quite common along the Mississippi River Basin. It can be determined that this feature pre-dates the Caldwell era as there is a plan in the collection of his drawings which suggested improvement to the decking surrounding the feature.[58] Although this is not a feature which appears in the 1909 plan [there was a music stand proposed for this location], the wading pool construction indicates a change in the functions of the park by the 1920s with a move towards more recreational usage of the park. Another recreational feature which does not appear in the Robinson/Lowrie plan was two tennis courts. These courts were destroyed in the 1930s to create the parking lot which served the six new tennis courts to the west. The Meadow was the only site in the 1909 plan with a recreational function which was actually built, since the playground and recreational area on the southern part of the park were never constructed as previously noted.

Throughout the park's history there has been care and consideration made to the trees and wildlife contained therein. Significantly the park is a continuous record of the favored plantings and trees throughout different stylistic landscape eras in the American Midwest. Included in this landscape are the preservation of the native species and the introduction of both compatible and incompatible non-native species. The park has an exceptional collection of natural vegetation and wildlife, with some of its trees dating back to before the park's existence. The following passage from the *Telegraph Herald* in 1934 documents the trees and shrubs during the earliest period of the park's history and additions during the WPA era.

[57] http://www.encyclopediadubuque.org/index.php?title=LOG_CABIN
[58] DUMA G1, 1934; Caldwell, Alfred drawings and plans. Dubuque Museum of Art [DUMA], Dubuque, IA.

> Among the native trees that nature itself has placed within the confines of Eagle Point park are red oak, black oak, white oak, burr oak, white birch, black cherry, pin cherry, choak cherry, hawthorne crab apple, cottonwood, gray populars [sic], linden, white elms, red elms, juneberry, aspen, willows plum and sycamore. Among the oaks white and black predominate, and there are some very fine groves of linden.
> Among the trees that have been planted in the park are pines, spruces, junipers and sugar maples. All but the later were planted many years ago, and a number of sugar maples were planted this year.
> Native shrubbery that occur in the park include gray dogwood, red dogwood, smooth sumac, staghorn sumac, bittersweet, sheepberry, roses and many other varieties.[59]

Today, the oaks still dominate the landscape, especially along the drives and shelters. Their canopies rise and spread as much as 80 to 100 feet. Most of the trees along the winding drives of the park can be noted to this early history and the picturesque qualities of the park.

The list which follows outlines the extant buildings and features which contribute to the park's historical significance during its early history. This includes two pavilions – Riverfront and Shiras Memorial – and picturesque features such as the promenade, meadow and drives. As previously noted, this thematic era extends from the inception of the park through the hiring of Alfred Caldwell in 1933. This era expresses City Beautiful design and its picturesque qualities to the creation of urban parks as well as the national efforts in the establishment and application of urban planning principles to towns and cities across the nation.

Influences of the Prairie School: The WPA, Alfred Caldwell and His Legacy 1934-1952
The second historic theme extends from the hiring of landscape architect Alfred Caldwell to the retirement of his former assistant and replacement, Wendelin Rettenberger in 1952. The general condition of the park during this era was one of improvements and adjustments for the changing needs of the park's visitors. The main purpose of the park also changed from the passive activities of strolling for appreciating the picturesque qualities of the scene to one focused on communal activities, such as picnicking, recreation, sports and yearlong usage. This era also marks a new style of landscape design, not completely alien to the park's picturesque qualities, but certainly one with a new stylistic approach.

[59] "Many Trees in Dubuque Centuries Old; Some of Them are Older Than City," *Telegraph Herald and Times Journal*, September 16, 1934, p. 3.

The principles of the Prairie style of landscape gardening depend on the conservation of the native. According to the landscape movement's founder, Wilhelm Miller, those principles are: the conservation of native scenery; and restoration of local vegetation and the repetition of the dominate line, which in the Great Plains of the American Midwest is the horizontal.[60] This linear quality will be repeated in both the built landscape features and the formal qualities of the buildings. The landscape should be married to the architecture creating a seamless visual experience – as the land is long and low so should the structure. In the words of Miller, the design of the park/garden should meet the 'practical needs of the middle- western scenery, by restoration of local color, and by repetition of the horizontal line of the land or sky which is the strongest feature of prairie scenery.[61]

One of the greatest proponents of the new style of Prairie landscape design will be the Danish born Jens Jensen, who was also the teacher and mentor of the young Alfred Caldwell. Jensen is credited with creating over 600 parks and gardens in the Midwest during his career as well as being driving force in the establishment of the Illinois State Park system. Jensen was 'no longer content with harmonies of form, line, color and texture in the abstract sense, but chose instead to work with harmonies learned from nature's own arrangements of species within a given area.[62] He was a conservationist and strove to create spaces which took advantage of the native species. It appears that the most influential of Jensen's projects for Caldwell and Eagle Park were features created for Columbus Park in Chicago [1910] – the council ring, the prairie stream and ledge garden. Jensen's use of council rings was established by the time of the Columbus Park creation. These circular benches provide insight into Jensen's notions of how the park would be used. 'Jensen believed that the democratic spirit was created when people came together, all seated at the same level around a central fire pit. For him, this seating arrangement suggested times with the early pioneers on the wilderness frontiers and with our Ameridian [sic] forebears at a council gathering.[63]As seen in Figure 45, Caldwell paid homage to his master with strong references to the waterfall and prairie stream at Columbus Park for his design for Eagle Point Park's fish pond and ledge gardens.

[60] Wilhelm Miller, *The Prairie Spirit in Landscape Gardening* [Amherst and Boston: University of Massachusetts Press, 1915] p.2.
[61] Wilhelm Miller, *The Prairie Spirit in Landscape Gardening* [Amherst and Boston: University of Massachusetts Press, 1915] p.5.
[62] Robert E. Grese, *Jens Jensen: Maker of Natural Parks and Gardens* (Baltimore: The Johns Hopkins University Press, 1992); p10.
[63] Robert E. Grese, *Jens Jensen: Maker of Natural Parks and Gardens* (Baltimore: The Johns Hopkins University Press, 1992); p 82.

The era of the Great Depression brought about massive government funded programs to put people back to work. The Civilian Conservation Corps [CCC] began in 1933 and employed professional architects and landscape architects to repair and improve the nation's parks and green spaces on the federal, state and local levels.

FIGURE 48 Jens Jensen's waterfall and prairie stream at Columbus Park, Chicago 1910. Source: Chicago Historical Society 'The electronic Encyclopedia of Chicago 2005

By March 1936, the WPA [Works Progress Administration – the successor to the CCC] employed 3.4 million people. When it ended in 1943, the program had funded 651,000 miles of road work, constructed or improved 124,000 bridges, 125,000 public buildings and 8,192 parks. Eagle Point Park was one of those parks chosen for improvement.

In 1934, after lobbying efforts by local citizens in Washington DC, Dubuque was awarded WPA monies for the employment of local persons. Officially known as Work Project #24, Eagle Point Park was slated for improvements and the grant required a professional as overseer of the project and its funds. A mutual acquaintance of a Park Board member recommended Alfred Caldwell for the position of park superintendent and overseer of the WPA project. When Caldwell visited with city officials and was offered the job on the spot, he conditionally accepted if he could design the buildings and gardens. Reportedly overnight he came up with

the plans for the Stone Shelter [Indian Room and Restrooms]. In an oral history of Caldwell, the architect recounts this event.

"I don't know where it came from. All they told me was, "This is a building. We'd like to have maybe heat in it. People come up into Eagle Point Park— it is a sublime park you know, way above the top of the Mississippi—and we'd like to have open fireplaces and people can sit and have a little party in the wintertime. You should always have that in mind. A stone shelter house." In fact, that's finally what I called it, the Stone Shelter House. Then he said, "There should be toilets in there somewhere." The lower wing is just toilets on both sides. I don't know how I got the idea, but I got it all that night. It all came, it all came. It's not hard. I get the schemata of a building very easily. What takes the time is working all this out.[64]

Alfred Caldwell [1903-1998] worked for Jensen from 1927 to 1932 and then started his long and distinguished career as an architect and landscape architect, with other notable designs of the Lily Pond at Lincoln Park in Chicago and collaborations with Mies van der Rohe. He was a professor at Illinois Institute of Technology where he helped to establish their program in architecture and then moved on to teach for twenty years at the University of Southern California. The job for the City of Dubuque as Park Superintendent launched his career as a designer.

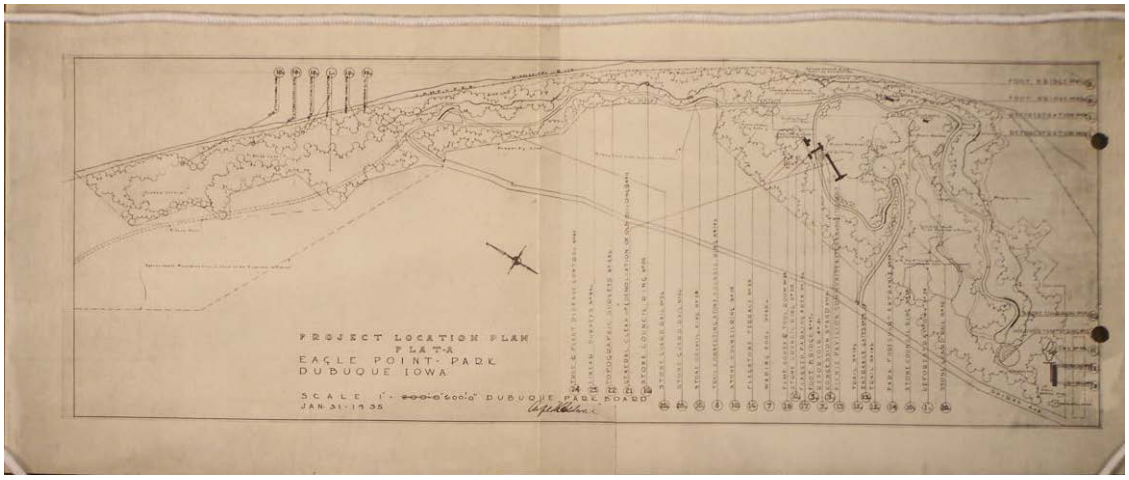


FIGURE 49 Caldwell's 'Preliminary Location Plan' of 1935. Source: Dubuque Museum of Art DUMA A3, 1934.

[64] Oral history of Alfred Caldwell interviewed by Betty J. Blum, compiled under the auspices of the Chicago Architects Oral History Project, Department of Architecture, the Art Institute of Chicago, c1987. pp.46-47.

Alfred Caldwell was hired in 1934 as Park Superintendent. His initial work was to assess the vegetation, resulting in the creation of horticultural garden to propagate native trees, shrubs and flowers. At the bottom of the southwestern bluff of the park and to the rear of the Park's greenhouses, Caldwell established terraces of stone and wood for the propagation of those plants and trees.[65] After his first year, he notes the changes to the park in a memo to the Park Board: …the following projects have been under construction and are now in various stages of completion:

1. A stone shelter house with wings contains toilets and showers, the shelter building containing fireplaces on main and balcony levels.
2. A terrace garden constructed on stepped ledges above the last bluff of the park.
3. A series of stone Council Rings (one near completion). These rings provide camp fire, picnic facilities, each ring large enough for a group of 20 to 30 persons.
4. Reforestation, mainly in thinned work areas. The following plants were planted:

3200	10 ft.	Sugar Maple
800	10 ft.	White Birch
100	5 ft.	Walnut
600	3 ft.	Red Cedar
200	3 ft.	Juneberry
200	3 ft.	Sheepberry
300	3 ft.	Native Plum
300	2 ft.	Rosa Letigera

5. A nursery was established for the growing of native plants for park use.
6. Foundations for reservoir and pump house.[66]

[65] 'Horticultural Garden Being Developed Here,' *Telegraph Herald* (November 4, 1934).

[66] City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA. Folder G, Alfred Caldwell, first year report, p2

FIGURE 50 Landscaping around the Veranda Rooms, c1936-1940. Camera facing northwest. Source: Photo by Dr. Julie Schlarman September 14, 2014.

Caldwell's initial plans for the 'City in a Garden' project were elaborate and over time were scaled back out of financial necessity. Also, the functioning of the buildings in the complex will change drastically from the original intentions.

The Bridge Complex never contained a restaurant, dining rooms or a concession stand, but was continuously utilized as a picnic shelter. As seen in an early plan by Caldwell, the 'City in a Garden' project would include covered walkways, a geometric lily pond, restrooms, a covered shelter and a 226-foot-long picnic pavilion, illuminated with decorative lanterns.

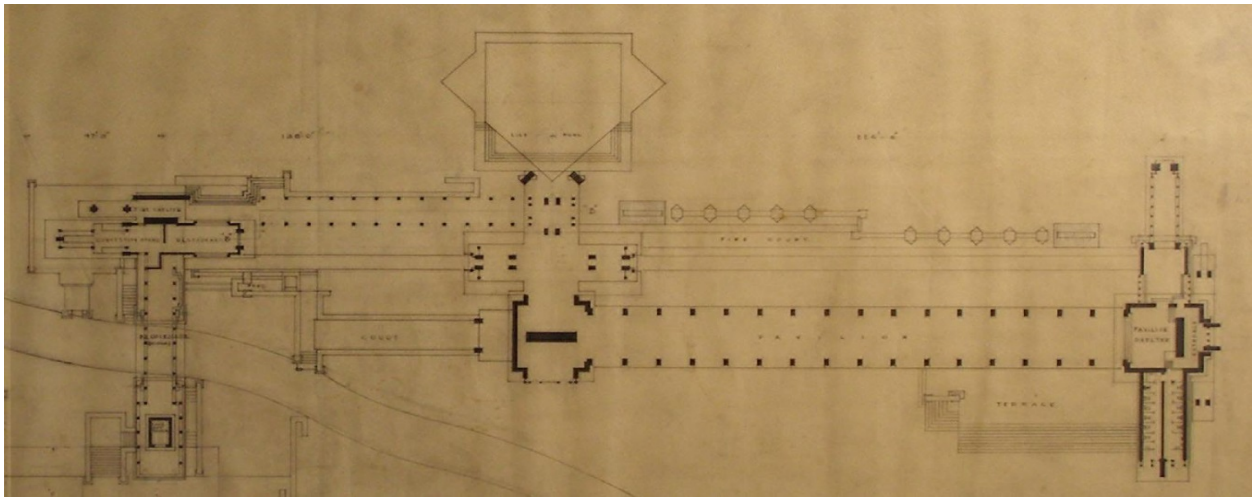


Figure 51 Detail of Caldwell's 'City in a garden plan showing the Bridge Complex on the far left. Source: Dubuque Museum of Art, DUMA A5, 1934.

At the end of his two year tenure as Park Superintendent, the staff of 200 WPA workers were nearing completion on the 'City in a Garden' landscaping, the Ledge Garden and Fish Pond with two council rings, horseshoe pits, and improvements to the wading pool. The only completed work in early 1936 was the Indian Room [and its restrooms], the easternmost council ring and the Bridge Complex.

> Caldwell: There were three buildings. I would have done all that for years and years, but they wanted to hire a Dubuque man as the superintendent. I was obliged to go. I had carried them over this and so that came to an end.
>
> Blum: How many of the shelter houses did you actually design and build?
>
> Caldwell: I built all that they have. Later on they built another thing. I made a plan for it and they executed it. I saw a little piece of it when I was there, about twenty-five years ago. It wasn't very good, but it wasn't very bad either. That followed more or less what I wanted to do. What I really built was the Stone Shelter House [Indian Room], the bridge and reservoir, and a restaurant at the end of the bridge and reservoir [Bridge Complex]. That's two buildings and the bridge would be a third

> building. Then, I wanted to have a workshop for the staff of the park. When you have a rainy day what are you going to do with this staff of people? The only place they could go would be down the hill, all the way down on the bottom, and then an inadequate place there. I built this workshop and I made it very, very nice. It's a handsome building, a small building [Veranda Rooms]. That would make the fourth building. The terraces were nice, the paving was beautiful, that which I did. After I left they did some themselves that has been terrible. The stuff we did was very carefully done.[67]

In the previous statement Alfred Caldwell clears up any misconceptions about his involvement in Eagle Point Park in Dubuque. Urban myth has misinterpreted the history of the park in many ways including attributing the Caldwell buildings to Frank Lloyd Wright and crediting Caldwell with all of the buildings in the park. In his own words he defines his contributions to the 'City in the Garden' features as well as the fish pond and ledge garden.

Caldwell was exceptionally exacting in his work and expected the same from his laborers. This attention to detail was extremely time consuming and was listed as one of the reasons Caldwell was dismissed from his position. The designer's brief tenure in the city of Dubuque left a lasting impression as expressed in the features completed after his departure, but he also had his share of critics as well.[68]

[67] Oral history of Alfred Caldwell interviewed by Betty J. Blum, compiled under the auspices of the Chicago Architects Oral History Project, Department of Architecture, the Art Institute of Chicago, c1987; pp.46-47.

[68] The notion of a bridge structure in the park predates Caldwell's era and it is evident from the drawings in DUMAs collection of Caldwell drawings that he was aware of this feature. Plan A1 is a tracing in Caldwell's hand of the Lowrie/Robinson plan. Caldwell will later obliterate the original entrance and its features for the present entrance into the park. He was criticized for this action because of the destruction of old trees along the 'Ravine Road' which served as the original entrance.

FIGURE 52 Alfred Caldwell [far left] inspecting stones for the floor of the lily pond, c1935.
Source: Telegraph Herald November 18, 1934.

Eagle Point Park won a national W.P.A. design award in 1936, and Franklin Delano and Eleanor Roosevelt visited the site during the 1936 presidential campaign. Upon seeing Caldwell's work, President Roosevelt remarked that "this is my idea of a worthwhile boondoggle." Caldwell was subsequently fired from this job, just as he would be fired from most of the jobs he would ever have.'[69] Caldwell left a huge financial debt in his wake with the entire $200,000 project fund (about $2.9 million in today's dollars) spent and projects incomplete.[70]

[69] http://tclf.org/pioneer/alfred-caldwell/biography-alfred-caldwell
[70] Andy Piper, 'Beauty on the Bluffs Holds Legacy,' *Telegraph Herald* (Sunday, July 26, 2009); p.1.

Another contributing factor to Caldwell's dismissal was his removal of earlier elements in the park design, and in particular many beloved trees. Eagle Point Drive was partially lined with Lombardy pines, one of the favored elements of the picturesque landscape as seen in

FIGURE 53 Postcard of Lombardy pines on Eagle Point Drive, c.1920. Source: Collection of Dr. Julie Schlarman.

Figure 50. These pines were removed by Alfred Caldwell in 1935. The community was equally unhappy with the removal of hundreds of trees along the Ravine Road for the creation of the Southern Gate Road from its base at Shiras Avenue to the circular drive at the Streetcar Stand. The result of actions led to Caldwell's eventual dismissal from his position as Park Superintendent in early 1936.

The man who was selected to take over after Caldwell was one of his three assistants and Dubuque native, Wendelin Rettenberger. A great deal was completed under his lengthy term as superintendent – from 1936 to 1952. With Rettenberger at the helm, the 'City in the Garden', ledge garden and fish pond [not a small job] and the following projects were completed. Six new tennis courts were built to the specifications of the International Tennis Association just to the north of the Indian Room and the old courts were converted into a parking lot. Rettenberger added decorative elements to these mundane features including the staircase to the new courts and planters for trees in the new parking lot.

In 1940 the park was annexed by the city of Dubuque. Subsequently the water tower, water mains and sewers were installed.

FIGURE 54 National Youth Administration Log Cabin project. Council ring, public restrooms, playground with Log Cabin Pavilion barely visible in center back. Source: Photograph by Dr. Julie Schlarman September 14, 2015.

At the south end of the park, Rettenberger supervised another large building project – the Log Cabin Pavilion, council ring, parking lot and public restrooms – completed between 1937 and 1939. He also had to do this without a large force of skilled labor since most of those workers had been moved from the park to the construction of Lock and Dam #11 just below the park. The National Youth Administration, a program which provided work and education for young people between the ages of 16 and 25, was engaged to construct the Log Cabin project.

In a letter dated December 10, 1937, Wendelin Rettenberger, then Park Superintendent, is pleading with the city of Dubuque for more resources since he has been informed by the WPA field engineer that the majority of his workers will be removed from their work at Eagle Point Park for the clearing of islands and bottoms on the Lock and Dam #11 project. This lengthy document outlines the needs for the park at this stage of its development, which includes tools, men, electricity and septic tanks for the Log Cabin complex. There was also a lack of stone, quarrymen and masons.[71]

[71] Letter from Park Superintendent Rettenberger to Park Board, 1937. Folder G, City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA.

The final large scale project directed by Rettenberger was the directed towards safety concerns and the Bluff's Edge Promenade. In 1950, the bluff below the promenade was cleared and the edge of the bluff was shored up with limestone retaining wall, the installation of chain link fencing and the installation of coin operated mechanical viewers.

In terms of landscape changes during this period, a large collection of Black Maples were added after Alfred Caldwell cleared the old Ravine Road 'adjustments'. The maples were the dominant species added in the late 1930s. 'Nature aiding' was the main focus of these WPA and NYA projects, with women playing a major role with raising and transplanting from the city's nursery and greenhouses located along Lincoln Avenue.[72]

The buildings and landscape features created in the park during this era are clearly of national significance. As noted in a survey of influential structures and places in Iowa by the Society of Architectural Historians, the authors note the 'Garden in the City' structures as a blend of both Wright and Jensen in his approach to architecture and the land and have high praise for their design. 'Just as William Steele and Purcell and Elmslie's Woodbury County Courthouse in Sioux City represents the high point of public architecture for the Prairie school, Caldwell's work at Eagle Point Park is a near-perfect summation of "organic" landscape architecture'[73]

The list which follows outlines the extant buildings and features which contribute to the national significance of the park's history during the WPA, the leadership and influence of Alfred Caldwell. This includes seven buildings, recreational and landscaping features. As previously noted, this period of significance runs continuously from the hiring of Alfred Caldwell in 1934 to the retirement of Wendelin Rettenberger in 1952. The need to express the continuity of place is imperative to protect the park's impressive collection of old trees. As noted in a 1930s article the stands of trees and natural vegetation were historic as well. 'Those that know the lore of trees have told us that in Eagle Point park and elsewhere are trees that have lived more than two centuries…[74]

[72] 'Dubuque's Eagle Point – 164 Acres of Beauty,' Telegraph Herald (1960): 1, 34.
[73] Gabrielle Esperdy and Karen Kingsley, eds. *SAH Archipedia* [Charlottesville: University of Virginia Press, 2012]. David Gebhard and Gerald Mansheim , *Buildings of Iowa* [New York: Oxford University Press, 1993] pp. 89–90.
[74] "Many Trees in Dubuque Centuries Old; Some of Them are Older Than City," *Telegraph Herald and Times Journal*, September 16, 1934, p. 3.

Post World War II Optimism: The Baby Boom and Community Concerns 1953-1965

As noted in the later years of the previous period of significance, the functioning of the park was changing with trends in Post-World War II America. The economy was booming and so was the population. The motivating force was returning GIs and efforts to provide them with affordable housing. In post WWII America, there was a shortage of nearly 2 million homes. During the Depression and war years, young people were living with parents and extended families were the norm. Through government programs such as the GI Bill, independent housing in the form of FHA [Federal Housing Administration] approved Cape Cods and Ranch style homes popped up in great numbers across the country. These were new communities with planned neighborhoods which included parks, churches and schools.[75] Another notable phenomenon was the transition from city to suburb. According to social scientist and historian Kenneth Jackson, by 1960 forty percent of the population lived in suburbs, nearly double the number as before the war. Those suburbs also changed in five different ways. They were now: More remote from the city center, lower density, generic design, more affordable, and lacking in diversity[76]

Dubuque did not vary much from the national norm. The city grew away from the downtown area. There were planned neighborhood of 'ticky tacky' houses[77], most notably the John Deere subdivision off Hillcrest Avenue and adjacent to the newest city park, Flora. 'The Committee on Hygiene and Healthful Housing of the American Public Health Association (1948) published Planning the Neighborhood, a book of standards that codified open space requirements in urban areas and promoted local and neighborhood parks in proximate relationships with local schools.[78] But the majority of suburban development in Dubuque did not include direct and immediate access to parks, which put pressure on existing parks like Eagle Point to provide recreation for these growing families.

[75] Ames, David L. 'Interpreting the Post-World War II Suburban Landscapes as Historical Resources' http://www.nps.gov/nr/publications/bulletins/suburbs/Ames.pdf
[76] Kenneth Jackson, *Crabgrass Frontier: The Suburbanization of the United States*. 1st ed. [Oxford and London: Oxford University Press, 1987] p.90.
[77] Lewis Mumford, *The City in History: Its Origins, Its Transformations and Its Prospects* [San Diego, CA, New York and London: Harvest Press, 1961] p. 499-503.
[78] Tridib Banerjee, 'The future of public space: beyond invented streets and reinvented places' in Matthew Carmona and Steven Tiesdaell, eds. *Urban Design Reader* [Burlington MA: Architectural Press, 2007] pp.155-162 .

Landscape historian Galen Cranz describes park development from 1930 to 1965 and the era of the 'Recreational Facility' – 'recreation because of the emphasis on activity and 'facility' because it is essentially no longer a park in the sense of having a lot of green areas with a lot of land around them.[79] The park is now a place to go and do sports, games and other communal activities such as birthday parties, wedding receptions and family reunions. The features added to Eagle Point Park answer these needs – Open Air Pavilion for large gatherings, playgrounds with equipment spotted throughout the park and the Band Shell for community theater and musical entertainment. A newspaper article identifies the active community use of the Band Shell. The Shell was designed for good acoustics with a huge sweeping roof and a high base platform. It is here that the Eagle Point Players perform several one and two-act plays in the summer under the apprenticeship of the recreation department. It is here too that nine concerts were played this past season. The Dubuque Community Band offers six of these, Senior High, Wahlert and Loras College each contribute one concert.[80] Likewise in the 1960s, Richard Kramer was the superintendent and noted that they planted 100 to 125 trees in Eagle Point every year. This included ash, hackberry, sycamore and two or three varieties of maple.[81]

Archeology

A Phase IA archaeological investigation was conducted in 2013 by the University of Iowa's Office of the State Archaeologist at Eagle Point Park, Site 13DB1 and adjacent site13DB363, Sections 7 and 18, T89N-R3E, Dubuque County, Iowa. A large amount of archival material relating to the sites was reviewed and documented noting a potential to yield prehistoric and historic archeological resources. The OSA report determined the need for a Remnant Mound Survey and a Phase 1 Archeological Survey to locate any prehistoric or historic cultural resources in the park landscape.

The City of Dubuque received a State of Iowa Certified Local Government Grant to conduct a Phase I Intensive Survey and Evaluation of Eagle Point Park. The investigation was completed in distinct steps, including LiDAR analysis, geophysical survey, cadaver dog survey, surface reconnaissance, Oakfield Probe testing, and auger/shovel testing in the ridgetop areas previously identified as having the highest potential for mound remnants. Maps were generated from the geophysical survey and dog walkover, and hotspot areas were subjected to subsurface testing. Additional follow-up auger testing was also completed across the ridge.

[79] Galen Cranz, 'Urban Parks of the Past and Future.' http://www.pps.org/reference/futureparks/
[80] 'Dubuque's Eagle Point – 164 Acres of Beauty,' Telegraph Herald (1960) p.1.
[81] 'Dubuque's Eagle Point – 164 Acres of Beauty,' Telegraph Herald (1960) p.34.

In addition, a Phase I intensive archaeological survey was undertaken in a larger area along the park's side slopes and a portion of low terrace areas to identify other archaeological sites within the park proper. No traces of burial mounds were found in any of the tested areas during either the pedestrian survey or subsurface testing of the ridgelines. Many of the tested areas were found to contain intact, non-disturbed soil profiles.

Nine archaeological sites were newly recorded during this investigation and documented in the *Phase I Intensive Archaeological Survey of Eagle Point Park, City of Dubuque, Dubuque County, Iowa, Report No. 847.* Sites 13DB1100 and 13DB1101 are isolated prehistoric finds from the ground surface with little research potential or significance. Sites 13DB1102, 13DB1103, and 13DB1104 are historic lead mining pits located on the bluff top and are considered contributing elements to the nomination of Eagle Point Park for listing on the National Register of Historic Places. Other sites contributing to this nomination include Site 13DB1106, a historic dump; Site 13DB1108, a borrow; and Site 13DB1109, the remnants of a concrete stairway that at one time led from the bluff top to the river below.

9. Major Bibliographical References

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

Archival Materials

Caldwell, Alfred drawings and plans. Dubuque Museum of Art [DUMA], Dubuque, IA.

Caldwell, Alfred drawings, models and plans. City of Dubuque Parks Division, Dubuque, IA.

City of Dubuque Park Commission papers. City of Dubuque Planning Office, Dubuque, IA.

Heyne, G.A. drawings and plans. City of Dubuque Parks Division, Dubuque, IA.

Lowrie, Charles Nassau Records. Division of Rare and Manuscript Collections, Cornell University, Ithaca, NY.

Lowrie, Charles Nassau and Robinson, Charles Mulford plans. City of Dubuque Parks Division, Dubuque, IA.

Rettenberger, Wendelin drawings and plans. City of Dubuque Parks Division, Dubuque, IA.

Books

Beveridge, Charles. *Frederick Law Olmsted: Designing the American Landscape* New York: Rizzoli, 2005.

Beveridge, Charles, ed., *The Papers of Frederick Law Olmsted* Baltimore, MA and London: Johns Hopkins University Press, 10 vols. to date, 1977–.

Blackmar, Elizabeth. *The Park and the People: A story of Central Park.* Ithaca NY: Cornell University Press, 1992.

Blaser, Werner, ed., *Architecture and Nature: The Work of Alfred Caldwell.* Boston: Berkhaüser Verlag, 1984.

Burke, Edmund. *Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful*. London, 1756.

Carmona, Matthew and Tiesdaell, Steven, eds. *Urban Design Reader*. Burlington MA: Architectural Press, 2007.

Domer, Dennis, ed. *Alfred Caldwell, the Life and Work of A Prairie School Landscape Architect*. Baltimore: John Hopkins University Press, 1997.
Downing, Andrew Jackson. *A Treatise on the Theory and Practice of Landscape Gardening…with Remarks on Rural Architecture*, 4th ed. New York: George P. Putnam, 1850.

Esperdy, Gabrielle and Kingsley, Karen, eds. *SAH Archipedia*. Charlottesville: University of Virginia Press, 2012.

Gebhard, David and Mansheim, Gerald. *Buildings of Iowa*. New York: Oxford University Press, 1993.

Gilpin, William. *Three Essays on Picturesque Beauty…* London, 1794.

Grese, Robert E. *Jens Jensen: Maker of Natural Parks and Gardens.* Baltimore: The Johns Hopkins University Press, 1992.

Harris, Diane. *Second Suburb: Levittown Pennsylvania.* Pittsburg, PA: University of Pittsburg Press, 2010.
Howard, Sir Ebenezer. *Garden Cities for To-Morrow*. London, 1902. Jackson, Kenneth.

Crabgrass Frontier: The Suburbanization of the United States. 1st ed. Oxford and London: Oxford University Press, 1987.

Loudon, John Claudius. *The Suburban Gardener and Villa Companion*. London, 1838.

Martin, Justin. *Genius of Place: The Life of Frederick Law Olmsted.* Cambridge, MA: DaCapo Press, 2011.

McAlester, Virginia Savage. *A Field Guide to American Houses*, rev. ed. New York, NY: Alfred P. Knopf, 1984 and 2013.

Miller, Wilhelm. *The Prairie Spirit in Landscape Gardening*. Amherst and Boston: University of Massachusetts Press, 1915.

Mumford, Lewis. *The City in History: Its Origins, Its Transformations and Its Prospects.* San Diego, CA, New York and London: Harvest Press, 1961.

Newton, Norman T. *Design on the Land: The Development of Landscape Architecture.* Cambridge, MA: The Belknap Press of Harvard University Press, 1971.

Oldt, Franklin T. *History of Dubuque County, Iowa; being a general survey of Dubuque County history, including a history of the city of Dubuque and special account of districts throughout the county, from the earliest settlement to the present time.* Chicago: Goodspeed Historical Association, c1911.

Olmsted, Frederick Law. *Civilizing American Cities: Writings on City Landscapes.* Cambridge, MA: MIT Press, 1971.

Parsons, Kermit Carlyle. *The Cornell Campus: A History of Its Planning and Development*. Ithaca, NY: Cornell University Press, 1968.

Price, Uvedale. *An essay on the picturesque as Compared with the Sublime and the Beautiful…* London, 1810.

Powell, J.W. *Twelfth Annual Report of the Bureau of Ethnology*. Washington: Government Printing Office, 1894.

Robinson, Charles Mulford. *A Report for the Improvement of the City of Dubuque, Iowa*. 1907.

Robinson, Charles Mulford. *City Planning*. New York: G.P. Putnam's Sons, 1916.

Robinson, Charles Mulford. *Modern Civic Art, or the City Made Beautiful*. New York: G.P. Putnam's Sons, 1903.

Robinson, Charles Mulford. *The Call of the City*. San Francisco and New York: Paul Elder & Company, 1909.

Robinson, Charles Mulford. *The Improvement of Towns and Cities, or the Practical Basic of Civic Aesthetics*. New York: Putnam's Sons, 1901.

Johnson, Rossiter. A History of the World's Columbian Exposition Held in Chicago in 1893. New York: D. Appleton and Company, 18.97.

Karson, Robyn S. *A Genius for Place: American Landscapes of the Country Place Era.* Amherst, MA: University of Massachusetts Press, 2007.

Nolen, John. *Comprehensive City Plan for Dubuque, Iowa*. 1936

Repton, Humphrey. *Fragments on the Theory and Practice of Landscape Gardening*. London: T. Bensley, 1816.

Turner, Joseph Mallord William *Picturesque Views on the Southern Coast of England*. London, 1826.

Twain, Mark. *Life on the Mississippi*. New York and London: Harpers Brothers Publishing, 1903. First published in 1874.

Williamson, Tom. *Polite Landscapes: Gardens and Society in Eighteenth-Century England*. London and Baltimore, MA: Johns Hopkins University Press, 1995.

Wilson, Richard Guy and Robinson, Sidney K., eds. *Modern Architecture in America: Visions and Revisions*. Ames, Iowa: Iowa State University Press, 1991.

Wilson, Richard Guy and Sidney K. Robinson. *The Prairie School in Iowa*. Ames, IA: Iowa State University Press, 1977.

Wilson, William H. *The City Beautiful Movement*. Baltimore: Johns Hopkins University Press, 1989.

Articles – Including Newspaper and Magazine

'104 Dubuquers Work on NYA Project: Results Here are Described,' Telegraph Herald (January 29, 1939): 17.

'Aiding Nature at Eagle Point Park: Section of One of the Rock Ledges Which Will Be part of Native Flower Garden,' *Telegraph Herald* (October 14, 1934).

Banerjee, Tridib, 'The future of public space: beyond invented streets and reinvented places' in Carmona, Matthew and Tiesdaell, Steven, eds. *Urban Design Reader*. Burlington MA: Architectural Press, 2007.

Beurskens, Pete, 'River Condo Bubble? Are condos on the river the new cabins up north?' *Big River Magazine* (January-February 2007): 28-30.

Chandler, Curt. 'Eagle Point History,' *Telegraph Herald* (May 21, 1978): 35.

'Dubuque's Eagle Point – 164 Acres of Beauty,' Telegraph Herald (1960): 1, 34.

'Eagle for Beautiful Park,' *Telegraph Herald* (April 24, 1912): 11.

'Eagle Point Park is Dedicated,' *Telegraph Herald* (June 17, 1910): 10.

'Eagle Point Park Plans,' *Telegraph Herald* (May 15, 1910): 16.

'Eagle Point Park To Formally Open' *Telegraph Herald* (June 6, 1910): 4.

'First of Council Rings at Eagle Point Park,' *Telegraph Herald* (November 11, 1934).

'Frank Lloyd Wright to Give Lecture Here,' *Telegraph Herald* (November 18, 1934).

Fyten, David. '40 Years Take Their Toll on Eagle Point Pavilions,' *Telegraph Herald* (September 15, 1974): 25.

'Great Electrical Abuse; Park Shuts Off Juice,' *Telegraph Herald* (July 14, 1957): 4.

'Ham House Near Eagle Point Sold', *Telegraph Herald* (May 20, 1912): 7.

'Horticultural Garden Being Developed Here,' *Telegraph Herald* (November 4, 1934).

'Indian Council Rings of Stone for Dubuque Parks,' *Telegraph Herald* (August 26, 1934).

Jordan, Harriet. 'Public Parks, 1885-1914,' *Garden History* 22.1 (1994): 85–113.

Lowrie, Charles Nassau. 'American Society of Landscape Architects Minute On The Life And Services Of Charles Mulford Robinson Associate Member,' *Landscape Architecture*, IX.4 (July 1919).

'Many Trees in Dubuque Centuries Old; Some of Them are Older Than City,' *Telegraph Herald and Times Journal* (September 16, 1934): 3.

Naumann, Molly Myers and Jacobsen, James E. *Dubuque-The Key City: The Architectural and Historical Resources of Dubuque, Iowa 1837-1955. Phase II Historical and Architectural Report* (January 15, 2002).

'Nature Can't Be Copied, Is Theory of Superintendent of Parks; Develops Pools,' *Telegraph Herald* (August 18, 1934): 5.

'New Eagle Point Picnic Shelter Opens Sunday,' *Telegraph Herald* (September 5, 1954).

Olmsted, Jr., Frederick Law. 'The Town-Planning Movement In America,' *Housing and Town Planning. The Annals,* No. 51 (January 1914):172-181

'Panorama of Beauty is Seen from Southern Point of Towering Bluffs Above River,' *Telegraph Herald* (September 2, 1934): 12.

'Park Board Prepares Development Plan,' *Telegraph Herald* (March 11, 1934).

'Park Rules are Given to the Public,' *Telegraph Herald* (May 10, 1910): 10.

Parks, Bryce. 'Bryce's Version of World Events,' *Dubuque 365ink* (April 6-20, 2006): 4.

Piper, Andy. 'Beauty on the Bluffs Holds Legacy,' *Telegraph Herald* (Sunday, July 26, 2009).

'"Poems in Stone" are Being Written at Eagle Point Park; Use Nature's Gifts' *Telegraph Herald* (August 12, 1934

'Progress made on Park Pool Project,' *Telegraph Herald* (November 18, 1934).

'Reforestation Under Way at Eagle Point Park,' *Telegraph Herald* (October 7, 1934).

Robinson, Charles Mulford. 'Fair as Spectacle,' in R. Johnson, ed. *A History of the World's Columbian Exposition,* vol. 1, New York: D Appleton and Co. (1897): 493-512

'Rock Formations in Eagle Point Will Be Made Accessible to Dubuqueland Visitor,' *Telegraph Herald* (September 9, 1934): 12.

'Shiras Memorial Dedicated Sunday', *Telegraph Herald* (May 30, 1921): 10.

Sniderman Bachrach, Julia. 'National Historic Landmark Nomination – Lincoln Park Lily Pond', December 2004.

Stankard, Mark. 'Retaining Nature: Alfred Caldwell's "City in a Garden" At Eagle Point Park.' *Iowa Architect,* No. 96: 218 (Fall 1996): 18-21.

'Start Another Unit in Park Program,' *Telegraph Herald* (November 25, 1934): 7.

'Start Move to End Streetcar Service Here,' *Telegraph Herald* (May 12, 1931): 1.

Stein, Sally. 'Figures of the Future: Photography of the National Youth Administration,' in Daniel, Forresta, Stange and Stein's Official Images: New Deal Photography. Washington, DC: Smithsonian Institute Press, 1987.

Szeszycki, Emily, 'Local Bridge, Park Shelters Honored for Architecture,' *Telegraph Herald* (October 16, 2004): 3.

Thompson, Dave. 'Park Board Cool to Log Cabin Plan,' *Telegraph Herald* (March 11, 1963): 32.

Wilson Richard Guy. 'An Artist and a Poet: Alfred Caldwell Illuminates Nature's Ways,' *Landscape Architecture (*September 1977): 412.

"Young Artist Scores at Eagle Point Park," *Telegraph Herald* (June 7, 1936): 17.

Internet Sources

Ames, David L. 'Interpreting the Post-World War II Suburban Landscapes as Historical Resources.' National Park Service.
http://www.nps.gov/nr/publications/bulletins/suburbs/Ames.pdf

Bero Architecture PLLC. 'Cornell University Long Term Means Restriction Project Historic Resources Report', May 31, 2011.
https://meansrestrictionstudy.fs.cornell.edu/pdf/Long_Term_Means_Restriction_Project_Application_31May2011/01_Section_1_Overview/03-Historic_Resources_Report.pdf

Chicago Architects Oral History Project, Department of Architecture, the Art Institute of Chicago, c1987. Oral history of Alfred Caldwell interviewed by Betty J. Blum, pp.46-47.
http://www.artic.edu/aic/libraries/caohp/

City of Dubuque. 'Eagle Point Park: Pavilions.'
http://www.cityofdubuque.org/453/Eagle-Point-Park

Project for Public Spaces. Galen Cranz, 'Urban Parks of the Past and Future.'
http://www.pps.org/reference/futureparks/

Lyon, Randolph W. *The Encyclopedia of Dubuque*. Dubuque, IA: First National Bank, 1991. www.encyclopediadubuque.org

The Cultural Landscape Foundation. Denis Domer, 'Biography of Alfred Caldwell,' July 20, 2009. http://tclf.org/pioneer/alfred- caldwell/biography-alfred-caldwell

The Cultural Landscape Foundation. 'Charles Mulford Robinson (1869-1917).'
http://tclf.org/pioneer/charles-mulford-robinson

The Cultural Landscape Foundation. 'Charles Nassau Lowrie (1869-1939)', December 11, 2009.
https://tclf.org/pioneer/research- query/charles-nassau-lowrie

State Historical Society of Iowa. 'Oliver Perry Shiras.' *The Annals of Iowa,* vol. 13 1921), 74-74. http://ir.uiowa.edu/annals-of-iowa/vol13/iss1/28

Chicago Historical Society. 'The Electronic Encyclopedia of Chicago,'2005.
http://www.encyclopedia.chicagohistory.org/

United States Forest Service. 'Recreational Activities.' July 17, 2014. www.fs.fed.us/recreation/programs

American Studies at the University of Virginia. City Beautiful: The 1901 Plan for Washington, DC.' November 8, 1997. http://xroads.virginia.edu/~cap/citybeautiful/city.html

Reports

Finn, N. G., Finn, M.R., Morrow, T.A. (2015). *Phase I Intensive Archaeological Survey of Eagle Point Park*, City of Dubuque, Dubuque County, Iowa, Wapsi Valley Archaeology Report No. 847.

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:

_X_ State Historic Preservation Office

____ Other State agency

____Federal agency

____Local government

____ University

____ Other
Name of repository:

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 164

Use either the UTM system or latitude/longitude coordinates

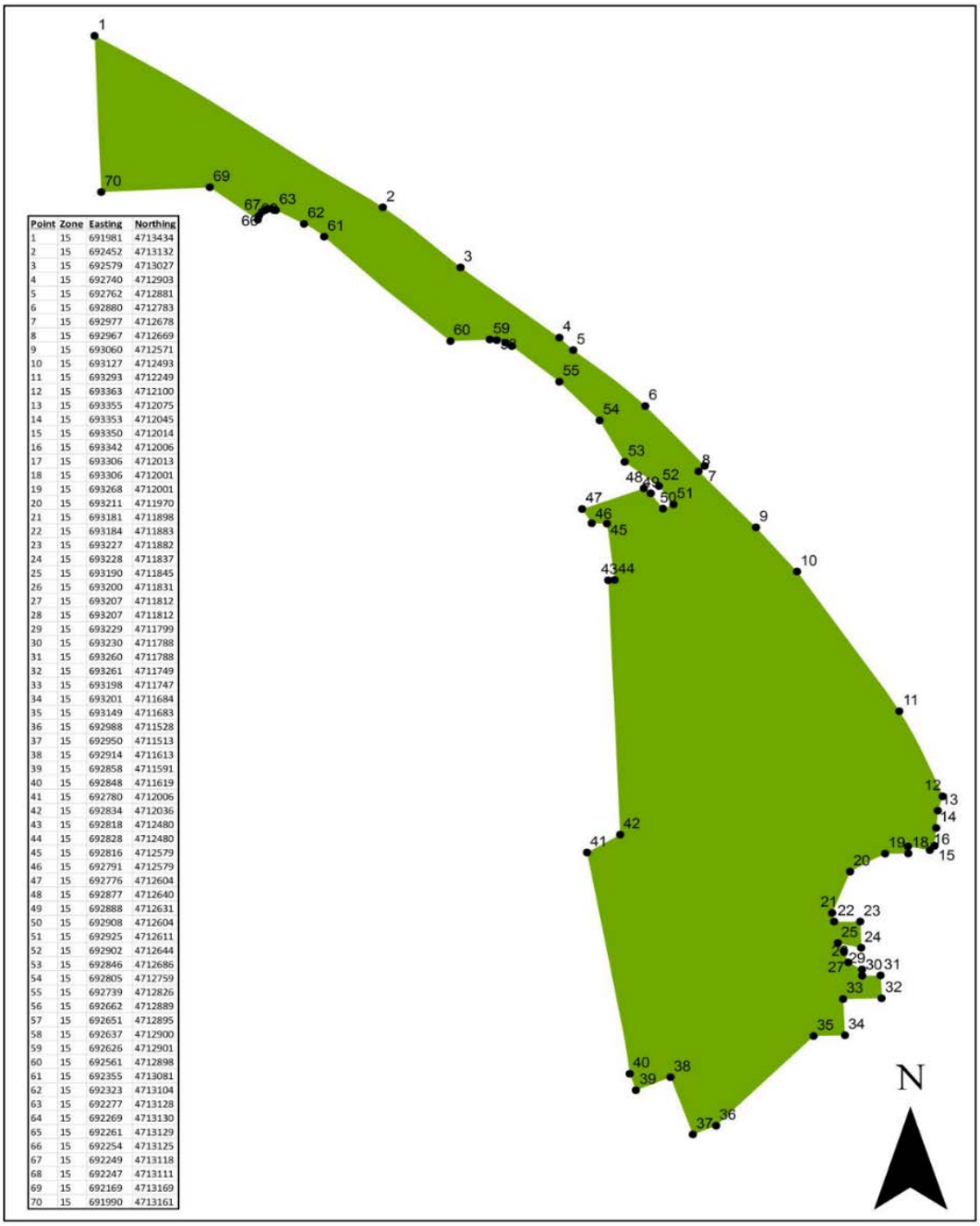
UTM References

Datum (indicated on USGS map): NAD 1983

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Items Page 93



Point	Zone	Easting	Northing
1	15	691981	4713434
2	15	692452	4713132
3	15	692579	4713027
4	15	692740	4712903
5	15	692762	4712881
6	15	692880	4712783
7	15	692977	4712678
8	15	692967	4712669
9	15	693060	4712571
10	15	693127	4712493
11	15	693293	4712249
12	15	693363	4712100
13	15	693355	4712075
14	15	693353	4712045
15	15	693350	4712014
16	15	693342	4712006
17	15	693306	4712013
18	15	693306	4712001
19	15	693268	4712001
20	15	693211	4711970
21	15	693181	4711898
22	15	693184	4711883
23	15	693227	4711882
24	15	693228	4711837
25	15	693190	4711845
26	15	693200	4711831
27	15	693207	4711812
28	15	693207	4711812
29	15	693229	4711799
30	15	693230	4711788
31	15	693260	4711788
32	15	693261	4711749
33	15	693198	4711747
34	15	693201	4711684
35	15	693149	4711683
36	15	692988	4711528
37	15	692950	4711513
38	15	692914	4711613
39	15	692858	4711591
40	15	692848	4711619
41	15	692780	4712006
42	15	692834	4712036
43	15	692818	4712480
44	15	692828	4712480
45	15	692816	4712579
46	15	692791	4712579
47	15	692776	4712604
48	15	692877	4712640
49	15	692888	4712631
50	15	692908	4712604
51	15	692925	4712611
52	15	692902	4712644
53	15	692846	4712686
54	15	692805	4712759
55	15	692739	4712826
56	15	692662	4712889
57	15	692651	4712895
58	15	692637	4712900
59	15	692626	4712901
60	15	692561	4712898
61	15	692355	4713081
62	15	692323	4713104
63	15	692277	4713128
64	15	692269	4713130
65	15	692261	4713129
66	15	692254	4713125
67	15	692249	4713118
68	15	692247	4713111
69	15	692169	4713169
70	15	691990	4713161

Reference Map. Source: City of Dubuque, 2015.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Items Page 94

Boundary Map. Source: City of Dubuque 2015

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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

Eagle Point Park's northern and northeastern boundaries are formed by the natural steep bluff which skirts the edge of the Mississippi River and abuts the Canadian Pacific Railroad tracks. The southern eastern boundary of the park has a curved formation which comprises the former stone quarry which sat below the bluff, but continues to follow the edge of the bluff along its southern border which abuts Lincoln Avenue and runs along the property line for the Mathias Ham House site. In the southwestern section of the park, the boundary is adjacent to Shiras Avenue until just north of the Southern Gate Road. This part of the western boundary is formed by abutting private property lines and its accompanying woodlands, which then narrows to the northwestern section of the park, in which Eagle Point Drive forms the western boundary. In the far western section of the park is bounded by private property and covered with native woods.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries were chosen as they are the historical boundaries of the park. These historical boundaries include undeveloped land and forest especially in the northern and northwestern sectors which were included in order to preserve the land from urban development.

11. Form Prepared By

Name/Title: Dr. Julie Schlarman
Organization: Jackson Street Consulting
Street & Number: 1331 Jackson Street
City or Town: Dubuque State: IA Zip Code: 52001
E-mail: jjschlarman@gmail.com
Telephone: 563.495.1234 Date: _____

Name/Title: Planning Services Department
Organization: City of Dubuque, Iowa
Street & Number: 50 W. 13th Street
City or Town: Dubuque State: IA Zip Code: 52001
E-mail: lcarsten@cityordubuque.org
Telephone: 563-589-4210 Date: _____

United States Department of the Interior
National Park Service

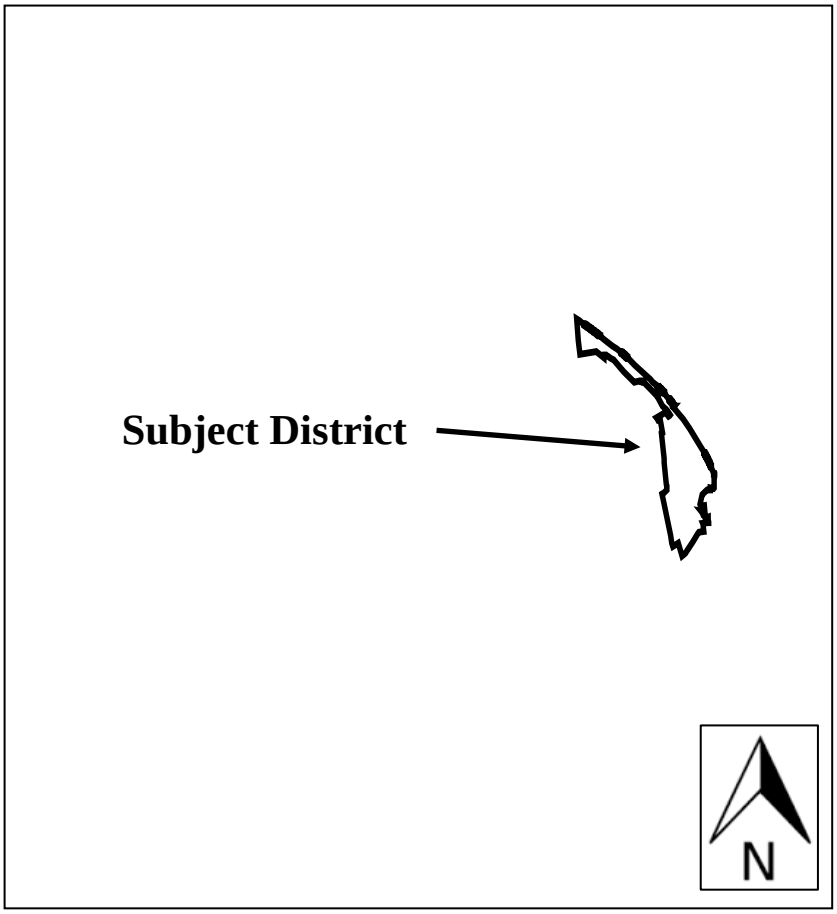
National Register of Historic Places Continuation Sheet

Section number Additional Items Page 96

Property Owner:
Name/Title: City of Dubuque,. Iowa
Organization: City of Dubuque, Iowa
Street & Number: 50 W. 13th Street
City or Town: Dubuque State: IA Zip Code: 52001
E-mail: lcarsten@cityofdubuque.org
Telephone: 563-589-4210 Date: _____

Additional Documentation

☐ **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series).

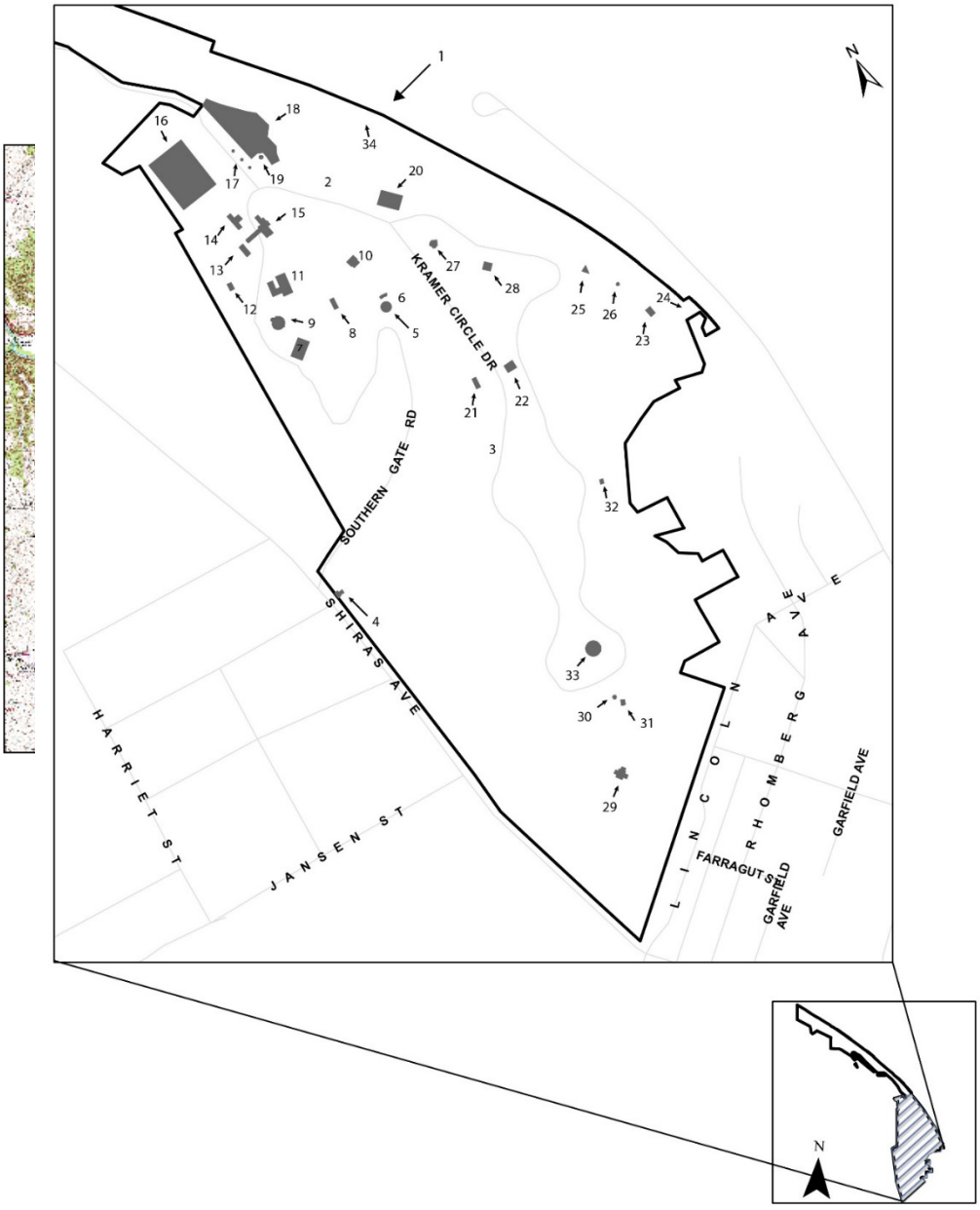


USGS map. Source: City of Dubuque Planning Department 2015.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Items Page 97



Sketch map. Source: City of Dubuque Planning Department.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Items Page 98

☐ **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Table of Contributing and Non-contributing Features

Map #	Name		C/NC	Date	Type
1.	**EAGLE POINT PARK**		C	1908	Site
	CIRCULATION PATTERNS				
2.	Pedestrian Path		C		Structure
3.	Vehicular Path		C		Structure
A.	**ENTRANCE FEATURES**				
4.	Entrance Kiosk		NC	c. 1995	Building
5.	Eagle Statue on Limestone Pedestal		C	c. 1950	Object
6.	Curved Concrete Retaining Wall		C	c. 1925	Structure
B.	**WESTERN PARK FEATURES**				
7.	Horseshoe Pits (6)		C	c. 1920	Object
8.	Public Restrooms		C	c. 1940	Building
9.	Wading Pool		C	c. 1920	Structure
10.	Band Shell		C	1958	Building
11.	Open Air Pavilion		C	1955	Building
C.	**"CITY IN A GARDEN" FEATURES**				
12.	Terrace Room		C	1937	Building
13.	Veranda Rooms		C	1936	Building
14.	Indian Room with Public Restrooms		C	1934	Building
15.	Bridge Complex		C	1935	Building
16.	Tennis Courts (6)		C	c. 1938	Structure
17.	Circular Stone Planters in North Parking Lot (3)		C	c. 1938	Object
D.	**LEDGE GARDEN FEATURES**				
18.	Ledge Garden		C	1935	Site
19.	Stand Alone Council Rings (4)		C	1935	Object
E.	**EASTERN PARK FEATURES**				
20.	Riverfront Pavilion		C	1910	Building
21.	Public Restrooms near Concession Stand		C	c. 1940	Building

22.	Concession Stand / Utility Building		C	c. 1940	Building
23.	Shiras Memorial Pavilion		C	1920	Building
24.	Southeastern City / River Viewing Point		C	1909	Site
25.	Triangular Concrete Patio at Allison Point		C	1909	Site
26.	Hexagon Concrete Patio at Shiras Point		C	1909	Site
27.	Eagle's View Pavilion		NC	c. 1970	Building
28.	Public Restrooms near Parking Lot		NC	c. 1990	Structure
F.	**SOUTHERN PARK FEATURES**				
29.	Log Cabin Pavilion		C	1937-1939	Building
30.	Council Rings near Log Cabin Pavilion		C	1937-1939	Object
31.	Public Restrooms near Log Cabin Pavilion		C	1937-1939	Building
32.	Tri-State View Pavilion		C	1959	Building
33.	Water Tower		NC	1940	Structure
G.	**NORTHERN PARK FEATURES**				
34.	Scenic Overlook on Eagle Point Drive		C	1909	Site

Index of Figures

7 Elevation of the eastern range of the Bridge Complex and its supporting superstructure. Alfred Caldwell's 'City in a Garden' plan. DUMA E23,1934. Dubuque Museum of Art.

8 Detail of the western end of the Bridge Complex, showing the deterioration of the balcony and its missing lighting fixtures. Photograph by Dr Julie Schlarman, 14 September 2015.

9 Detail of the complex fireplace on the western façade of the Log Cabin pavilion. Photograph by Dr Julie Schlarman, 23 September 2014.

10 Interior of the Open Air pavilion looking south. Photograph by Dr Julie Schlarman, 14 September 2015.

11 Tri State View Pavilion looking east over the Mississippi River. Photograph by Dr. Julie Schlarman, 17 October 2015.

12 Eagle's View Pavilion looking south. Photograph by Dr. Julie Schlarman, 14 September 2015

13 Entrance Kiosk facing northeast. Photograph by Dr Julie Schlarman, 23 September 2014.

14 Band Shell camera facing south. Photograph by David Cobb Craig, 2010. http://davidcobbcraig.blogspot.com/2010_11_01_archive.html

15 Water Tower, camera facing north with turkey vultures sunning themselves on a cool autumn morning. Photograph by Dr Julie Schlarman, 17 October 2015.

16 Accessible restrooms located between Eagle's View and the Riverfront Pavilions, camera facing south. Photograph by Dr Julie Schlarman, 1 October 2015.

17 Scenic overlook of the Mississippi River from Eagle Point Drive; camera facing northeast. Photograph by Dr Julie Schlarman 27 June 2015.

18 Tree-lined Kramer Circle Drive with public restrooms on far right; camera facing south. Photograph by Dr Julie Schlarman 17 October 2015.

19 Eagle statue with plantings in foreground, Streetcar Stand and former dual staircases; camera facing southeast. Photograph by Dr Julie Schlarman 1 October 2015.

20 Photograph of remnants of the staircase south of streetcar stand and portions of the concrete retaining wall. Photograph by Dr Julie Schlarman 17 October 2015.

21 Photograph of remnants of staircase [north of streetcar stand]; camera facing south. Photograph by Dr Julie Schlarman, 27 June 2015.

22 Bluff's Edge Promenade from Shiras Memorial; part of Lock and Dam #11 on lower right; camera facing north. Photograph by Dr Julie Schlarman 14 September 2015.

23 The Meadow from Open Air Pavilion with the Band Shell in the background; camera facing east. Photograph by Dr Julie Schlarman 14 June 2015.

24 The water fountain, limestone viewing bench and parking lot edging with tennis courts in background; camera facing northwest. Photograph by Dr Julie Schlarman 21 June 2015.

26 Stone planter in parking lot adjacent to tennis courts. Photograph by Dr Julie Schlarman 27 June 2015.

27 Wood and plaster model of Bridge Complex – upper left, Indian Room and restrooms – lower right, patio, and Veranda Rooms on the far right as built. No date for model. Caldwell, Alfred drawings, models and plans. City of Dubuque Parks Division, Dubuque, IA.

28 Water bubbler, steps and semicircular stone patio in background; camera facing south. Photograph by Dr Julie Schlarman 14 September 2015.

29 Ledge garden, camera facing south. Photograph by Dr Julie Schlarman 21 September 2015.

30 Postcard of 'Pool and Rock Garden, Eagle Point Park', c1950. Collection of Dr Julie Schlarman.

31 Photograph of the eastern council ring, Dubuque Telegraph Herald. 'First of Council Rings at Eagle Point Park,' *Telegraph Herald* (November 11, 1934).

32 Photograph of council ring, public restrooms and part of the parking lot adjacent to the Log Cabin Pavilion. Photograph by Dr Julie Schlarman 14 September 2015.

33 Ham [Hamm] Island can be identified in the upper right quadrant of the map to the right of Lake Peosta. Andreas, A. T. *Andreas' illustrated historical atlas of the State of Iowa* Chicago, Andreas Atlas Co. 1875, p.111.

34 Southern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Lowrie, Charles Nassau and Robinson, Charles Mulford plans. City of Dubuque Parks Division, Dubuque, IA.

35 Northern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Lowrie, Charles Nassau and Robinson, Charles Mulford plans. City of Dubuque Parks Division, Dubuque, IA.

36 Detail of the southern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Lowrie, Charles Nassau and Robinson, Charles Mulford plans. City of Dubuque Parks Division, Dubuque, IA.

37 'Cathedral of Elms' on Rhomberg Avenue, first half of the twentieth century. *The Encyclopedia of Dubuque*. Dubuque, IA: First National Bank, 1991. www.encyclopediadubuque.org

38 Early twentieth century postcard of 'Entrance to Eagle Point Park Dubuque.' c1915. *The Encyclopedia of Dubuque*. Dubuque, IA: First National Bank, 1991. www.encyclopediadubuque.org

39 Early twentieth century postcard of 'Eagle Point Drive.'Collection of Dr Julie Schlarman.

40 Postcard of Shiras Memorial Shelter on Eagle Point and demolished Wisconsin High Bridge, c1965. Collection of Dr Julie Schlarman.

41 Quarry and plant of eagle Point Lime Co. Eagle Point, Dubuque County Iowa. From *Iowa Geological Survey, Vol. XVII, Fifteenth Annual Report of the Iowa State Geologist*, Plate XXXIII, 1906.

42 Bluff's Edge Promenade from Riverfront Pavilion; camera facing east. Photograph by Dr Julie Schlarman 27 June 2015.

43 Postcard of 'Belvidere at Eagle Point Park, Dubuque IA', c1940. *The Encyclopedia of 4Dubuque*. Dubuque, IA: First National Bank, 1991. www.encyclopediadubuque.org

44 Site of former 'Belvidere;' Bluff's Edge Promenade with mechanical viewer; camera facing east. Photograph by Dr Julie Schlarman 9 October 2015.

45 'Riverside Stairway Leading to Eagle Point Park, Dubuque' n.d. *The Encyclopedia of Dubuque*. Dubuque, IA: First National Bank, 1991. www.encyclopediadubuque.org

46 Detail of 'Shiras Memorial Shelter' plan and elevation. Photograph by Dr Julie Schlarman 1 October 2015.

47 Postcard of 'Old Log Cabin' shelter at Eagle Point Park, c.1950. *The Encyclopedia of Dubuque*. Dubuque, IA: First National Bank, 1991. www.encyclopediadubuque.org

48 Jens Jensen's waterfall and prairie stream at Columbus Park, Chicago 1910. Chicago Historical Society. 'The Electronic Encyclopedia of Chicago,'2005. http://www.encyclopedia.chicagohistory.org/

49 Caldwell plan of 1935. DUMA A3, 1934. Dubuque Museum of Art.

50 Landscaping around the Veranda Rooms, c1936-1940. Camera facing northwest. Photograph by Dr. Julie Schlarman, 14 September 2014.

51 Detail of Caldwell's 'City in a Garden' plan showing the Bridge Complex on the far left. DUMA A5, 1934. Dubuque Museum of Art.

52 Alfred Caldwell [far left] inspecting stones for the floor of the lily pond, c1935. 'Proress made on Park Pool Project,' *Telegraph Herald* (November 18, 1934).

53 Postcard of Lombardy pines on Eagle Point Drive, c.1920. Collection of Dr Julie Schlarman.

54 National Youth Administration Log Cabin project. Council ring, public restrooms, playground with Log Cabin Pavilion barely visible in center back. Photograph by Dr Julie Schlarman 14 September 2015.

United States Department of the Interior
National Park Service

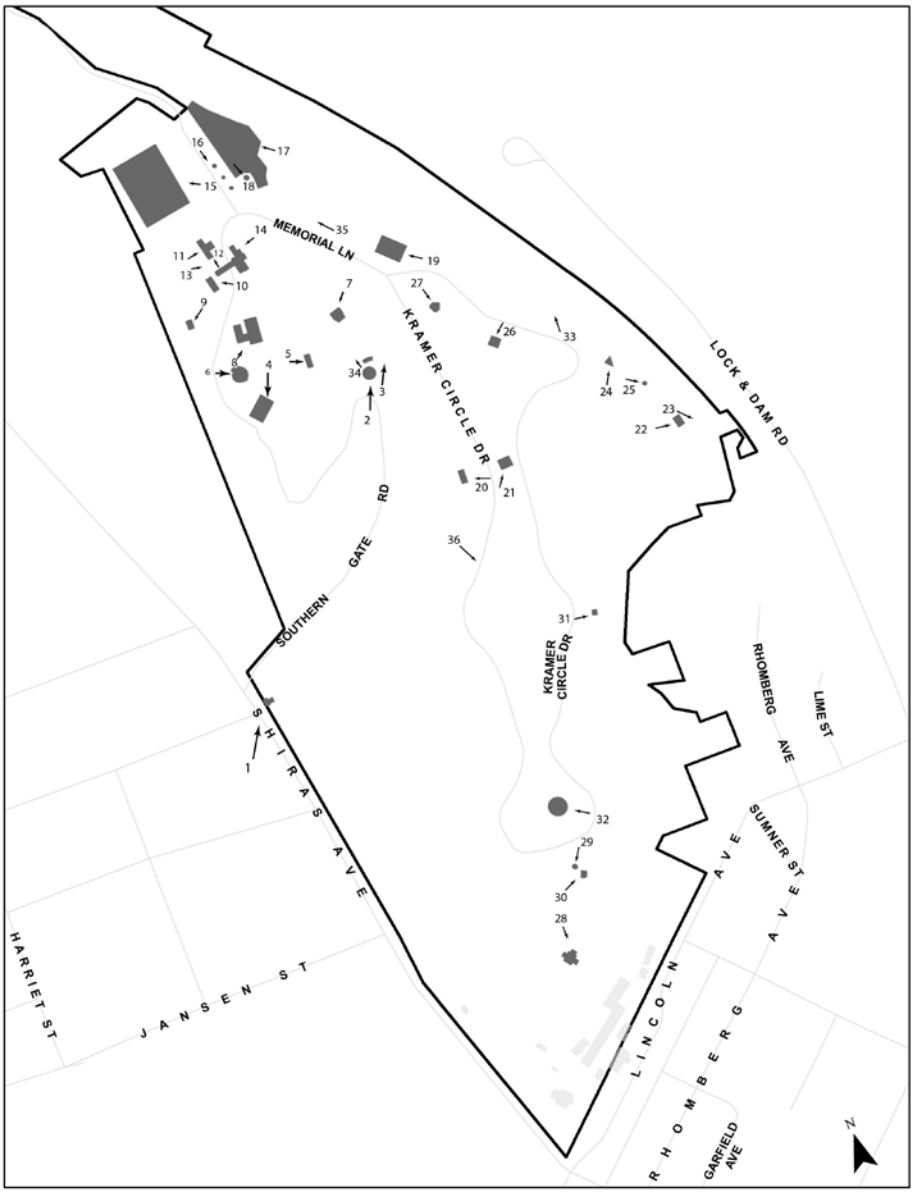
National Register of Historic Places Continuation Sheet

Section number Additional Items Page 104

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, 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.

Map



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Additional Items Page 105

Photo Log

The following information specific to the phot log:

Property Name	Eagle Point Park
County and State	Dubuque County, Iowa
Name of Photographer	Ose Akinlotan
Location of original negative or digital files	CD
If digital, type of digital ink and paper used	HP Vivera ink and HP premium paper

Photo #	Name	Description
	ENTRANCE FEATURES	
1.	Entrance Kiosk	View North
2.	Eagle Statue on Limestone Pedestal	View Northeast
3.	Curved Concrete Retaining Wall	View Northeast
	WESTERN PARK FEATURES	
4.	Horseshoe Pits (6)	View Southwest
5.	Public Restrooms	View East
6.	Wading Pool	View Southeast
7.	Band Shell	View Southwest
8.	Open Air Pavilion	View Northeast
	"CITY IN A GARDEN" FEATURES	
9.	Terrace Room	View Southwest
10.	Veranda Rooms	View West
11.	Indian Room with Public Restrooms	View East
12.	Indian Room with Public Restrooms	View Northwest
13.	Bridge Complex	View Southeast
14.	Bridge Complex	View West
15.	Tennis Courts (6)	View Northwest
16.	Circular Stone Planters in North Parking Lot (3)	View Southeast
	LEDGE GARDEN FEATURES	
17.	Ledge Garden	View Northwest
18.	Stand Alone Council Rings (4)	View South

	EASTERN PARK FEATURES	
19.	Riverfront Pavilion	View Northwest
20.	Public Restrooms near Concession Stand	View West
21.	Concession Stand / Utility Building	View Northeast
22.	Shiras Memorial Pavilion	View East
23.	Southeastern City / River Viewing Point	View Southeast
24.	Triangular Concrete Patio at Allison Point	View Northeast
25.	Hexagon Concrete Patio at Shiras Point	View East
26.	Eagle's View Pavilion	View Southwest
27.	Public Restrooms near Parking Lot	View Southeast
	SOUTHERN PARK FEATURES	
28.	Log Cabin Pavilion	View Southwest
29.	Council Rings near Log Cabin Pavilion	View Southwest
30.	Public Restrooms near Log Cabin Pavilion	View Southeast
31.	Tri-State View Pavilion	View Northeast
32.	Water Tower	View Northwest
	NORTHERN PARK FEATURES	
33.	Scenic Overlook on Eagle Point Drive	View North
	CIRCULATION PATTERNS	
34.	Pedestrian Path	View Northwest
35.	Pedestrian Path	View Southeast
36.	Vehicular Path	View Northeast

Acknowledgements
This nomination has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

United States Department of the Interior
National Park Service

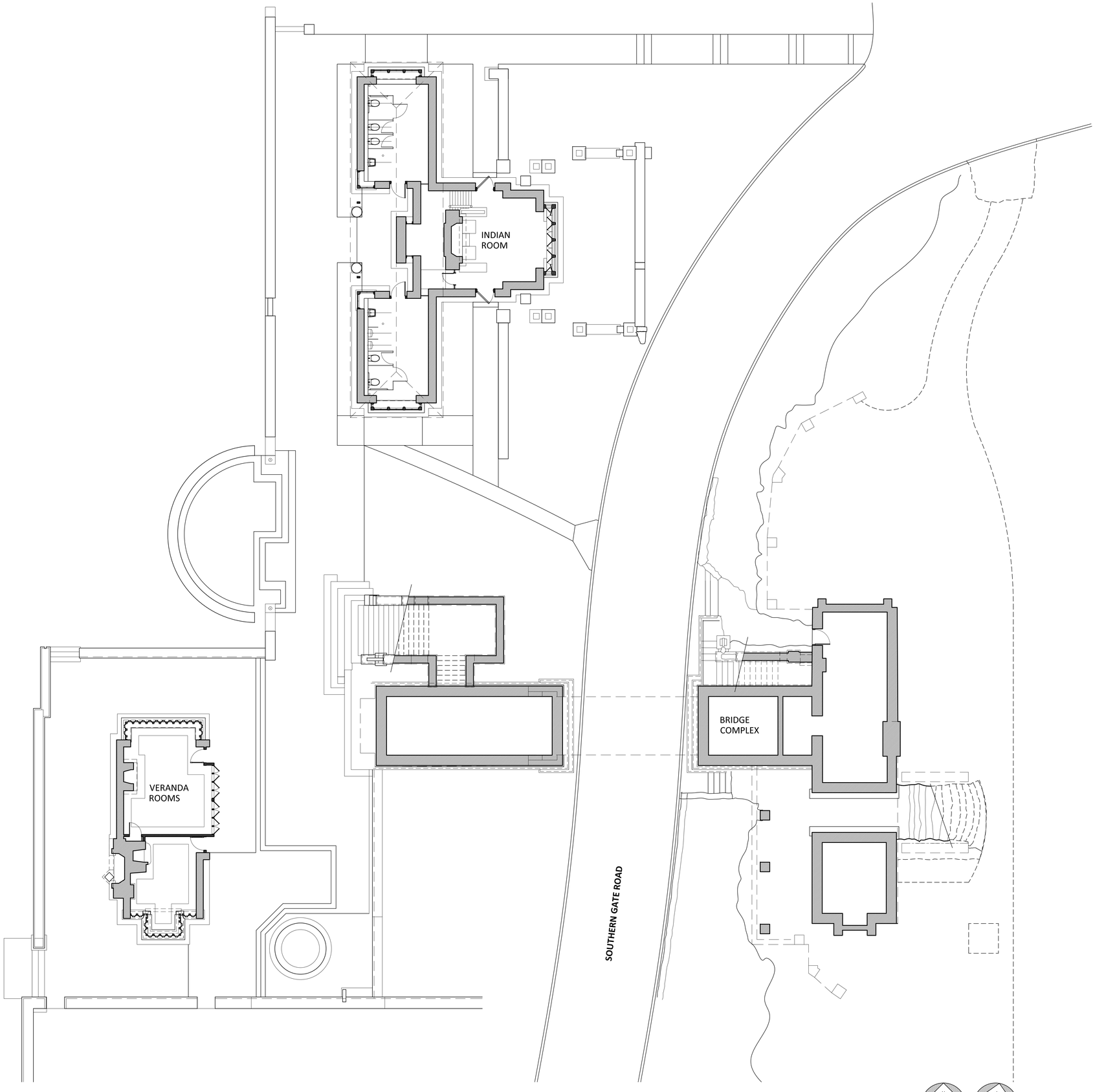
National Register of Historic Places Continuation Sheet

Section number Additional Items Page 107

This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above of if you desire further information, please write to:

Office of Equal Opportunity
National Park Service
1849 C Street, N.W.
Washington, D.C. 20204

APPENDIX C. MEASURED DRAWINGS



LOWER LEVEL COMPREHENSIVE SITE PLAN (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD

JEFFREY
MORTON
ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003

563-451 4206

PROJECT NAME

EAGLE POINT PARK
HISTORIC STRUCTURES REPORT

2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION

COMPREHENSIVE LOWER LEVEL SITE PLAN

COMPREHENSIVE SITE PLAN

PROJECT NO. 2308

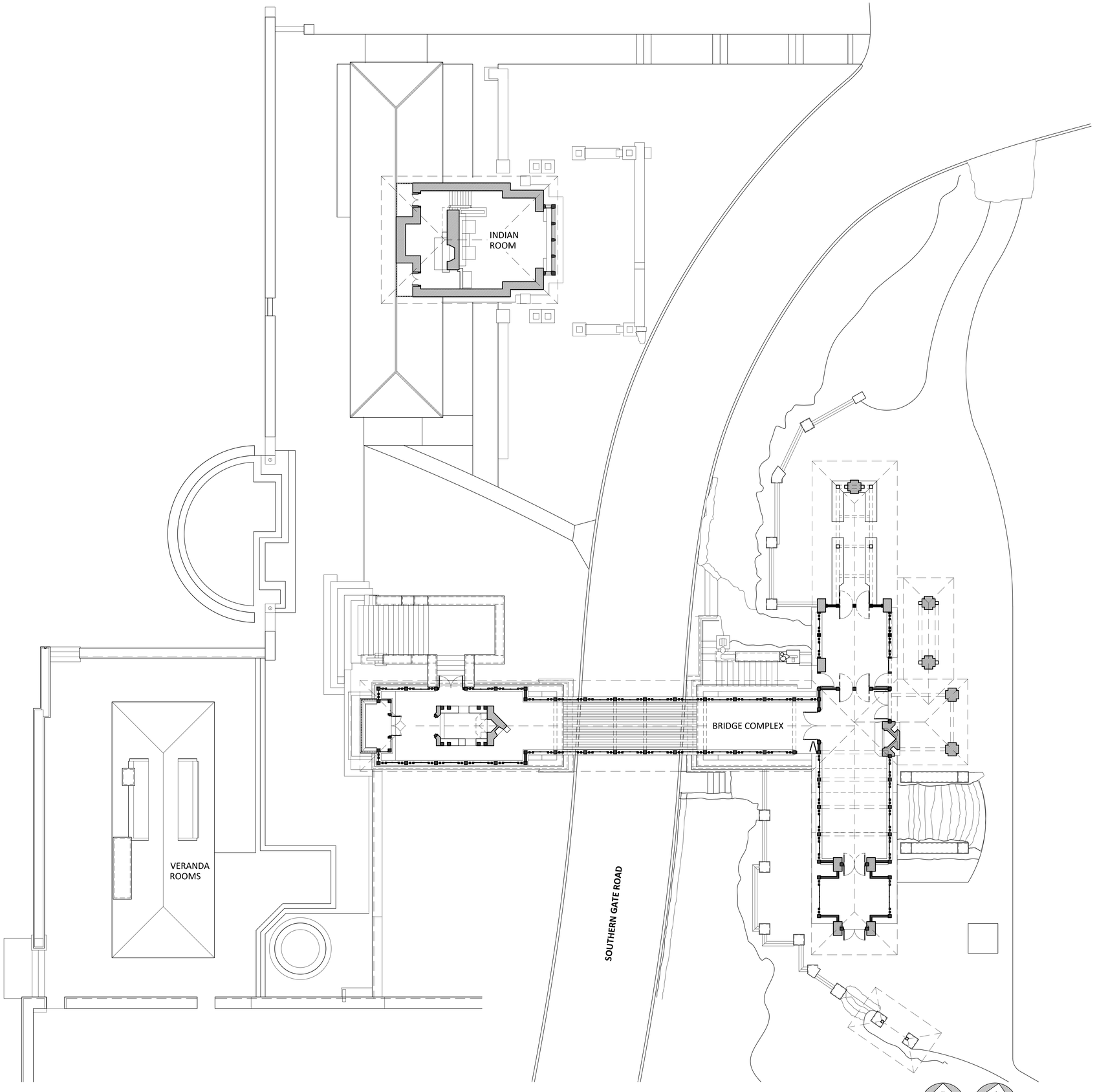
DATE: 16 APRIL 2025

DRAWN BY: JEM

REVISIONS

SHEET NUMBER

CS 100



UPPER LEVEL COMPREHENSIVE SITE PLAN (AS-BUILT)

SCALE: 1/8" = 1'-0"

ARCHITECT OF RECORD

JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003

563-451 4206

PROJECT NAME

EAGLE POINT PARK
HISTORIC STRUCTURES REPORT

2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION

COMPREHENSIVE UPPER LEVEL SITE PLAN

COMPREHENSIVE SITE PLAN

PROJECT NO. 2308

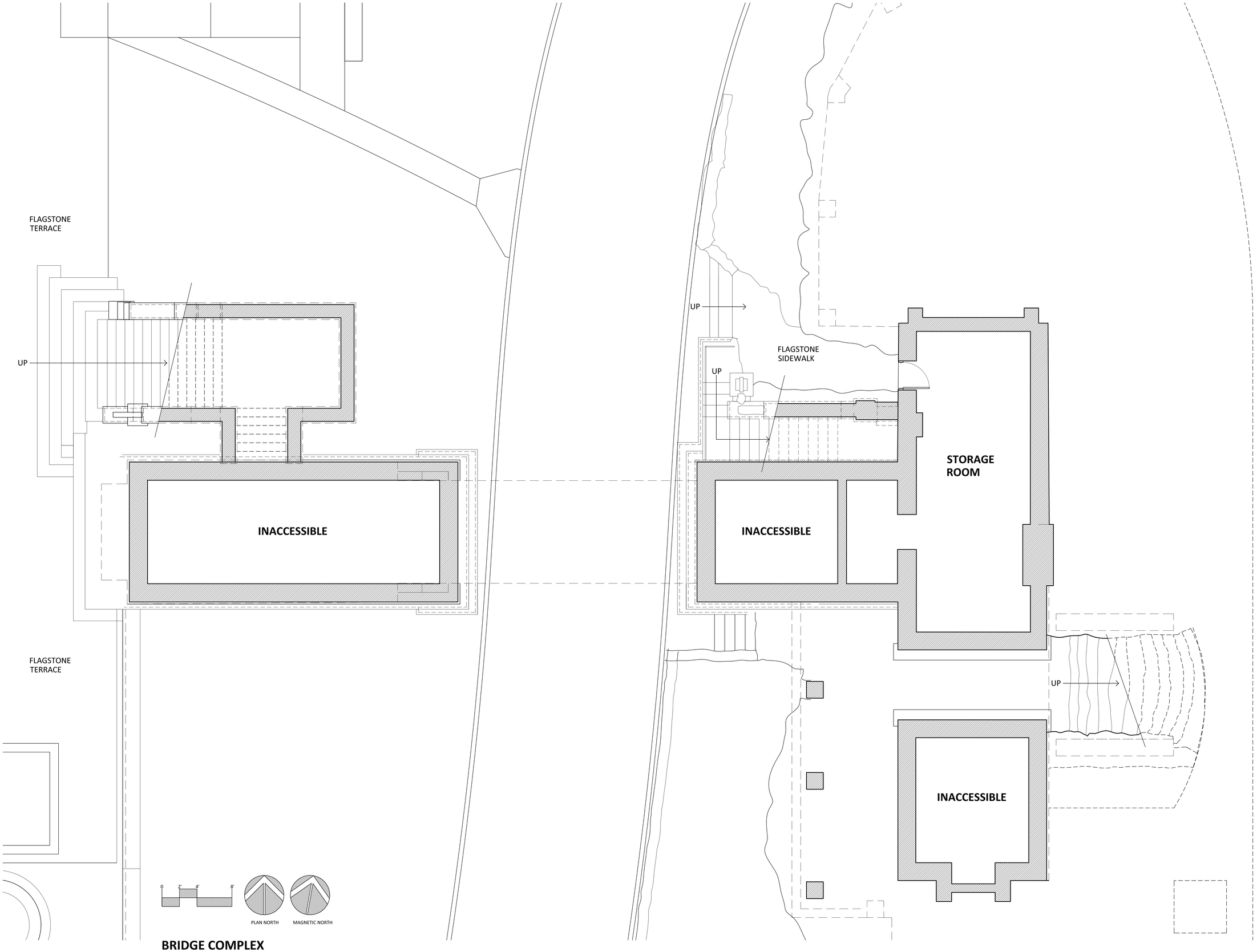
DATE: 16 APRIL 2025

DRAWN BY: JEM

REVISIONS

SHEET NUMBER

BP 101



BRIDGE COMPLEX

LOWER LEVEL FLOOR PLAN (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD
JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003
563-451 4206

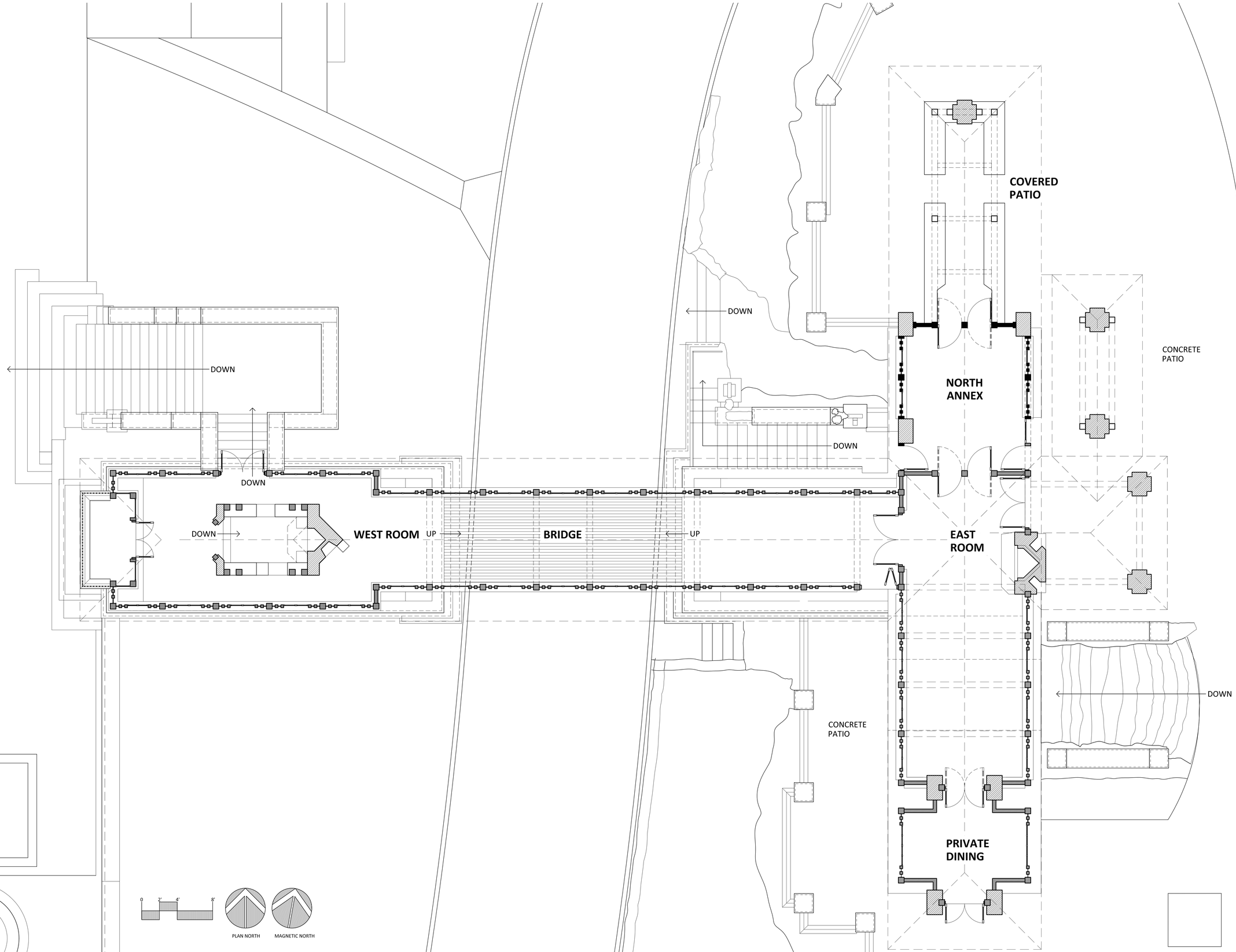
PROJECT NAME
EAGLE POINT PARK
HISTORIC STRUCTURES REPORT
2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION
BRIDGE PAVILION
LOWER LEVEL FLOOR PLAN (AS-BUILT)

BRIDGE PAVILION

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
BP 200



BRIDGE COMPLEX

MAIN LEVEL FLOOR PLAN (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD

JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003

563-451 4206

PROJECT NAME

EAGLE POINT PARK
HISTORIC STRUCTURES REPORT

2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION

BRIDGE PAVILION
MAIN LEVEL FLOOR PLAN

BRIDGE PAVILION

PROJECT NO. 2308

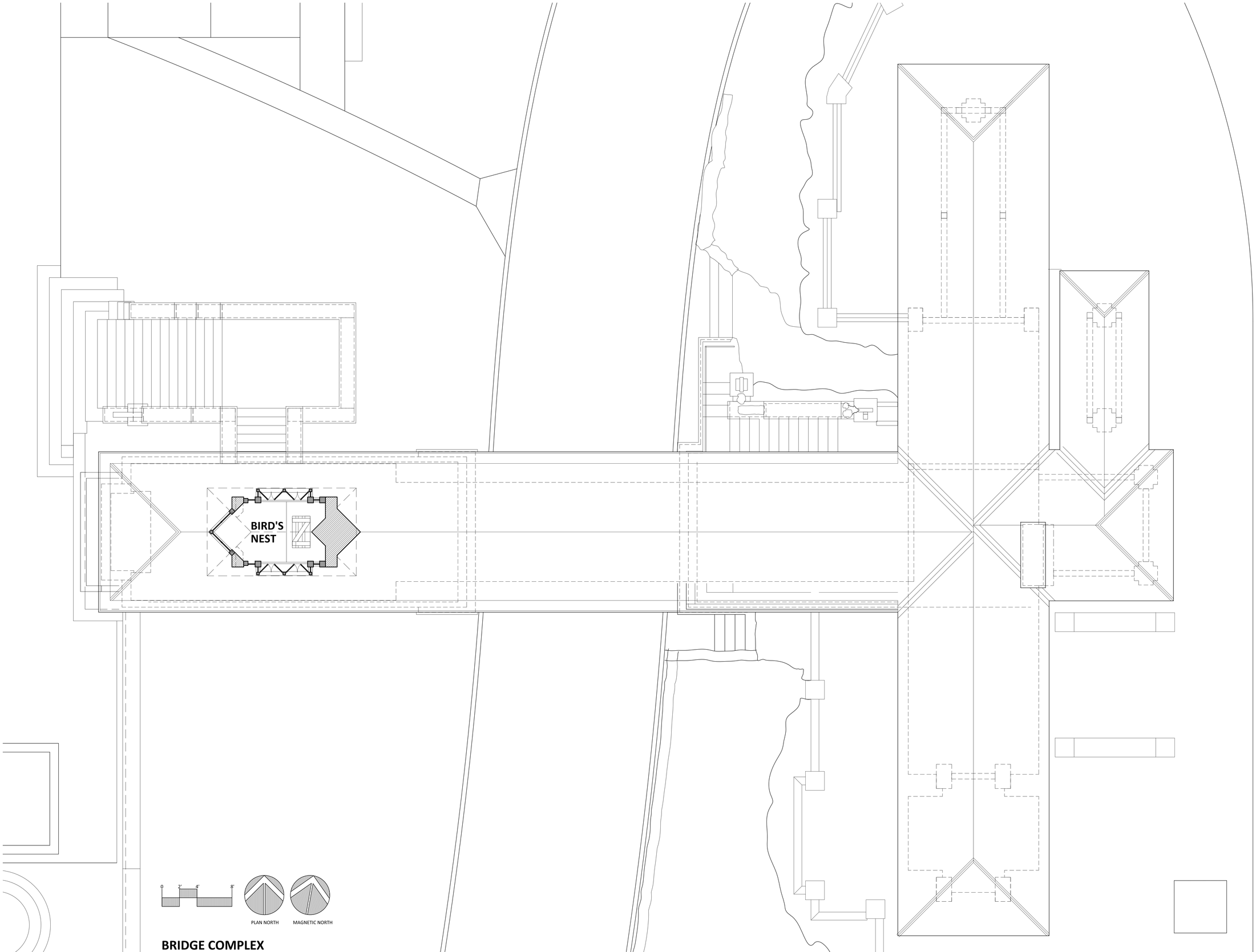
DATE: 16 APRIL 2025

DRAWN BY: JEM

REVISIONS

SHEET NUMBER

BP 201



BRIDGE COMPLEX

ROOF & TOWER PLAN (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD

JEFFREY
MORTON
ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003

563-451 4206

PROJECT NAME

EAGLE POINT PARK
HISTORIC STRUCTURES REPORT

2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION

BRIDGE PAVILION
ROOF & TOWER PLAN (AS-BUILT)

BRIDGE PAVILION

PROJECT NO. 2308

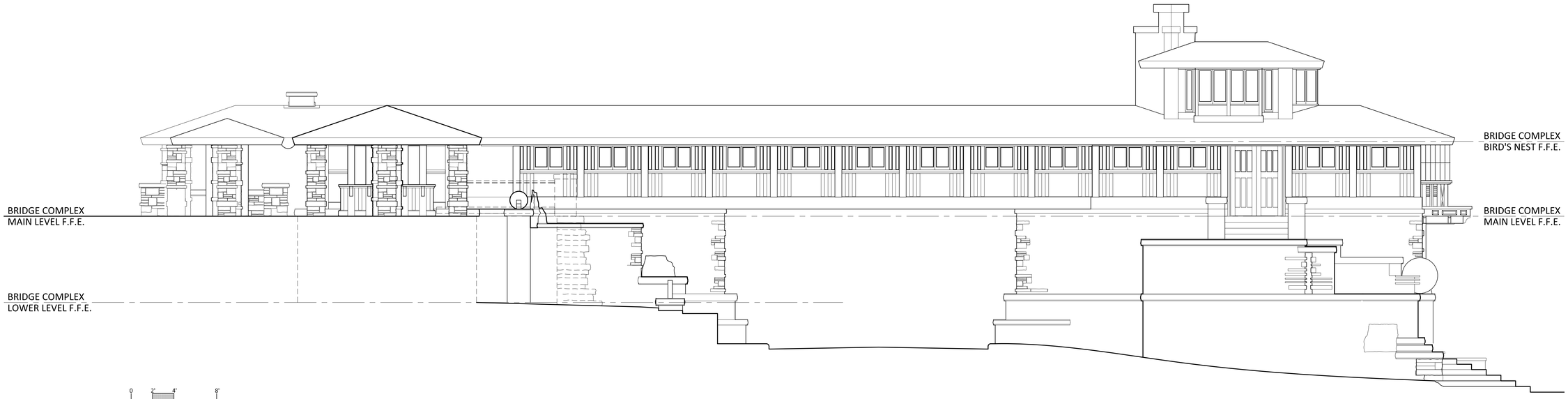
DATE: 16 APRIL 2025

DRAWN BY: JEM

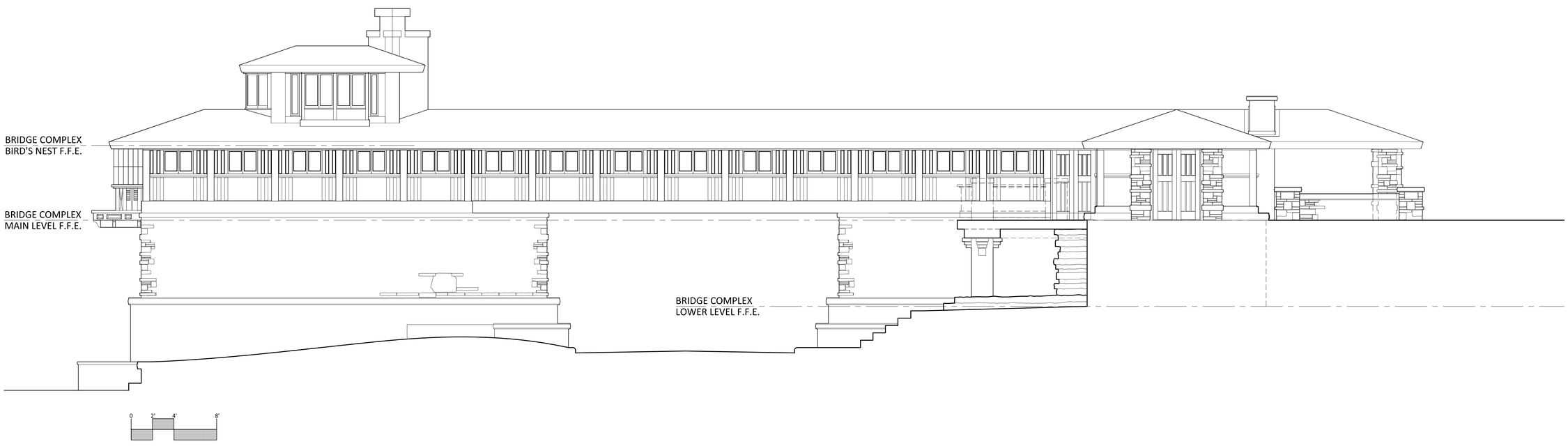
REVISIONS

SHEET NUMBER

BP 202



BRIDGE COMPLEX
NORTH ELEVATION (AS-BUILT)
SCALE: 1/4" = 1'-0"



BRIDGE COMPLEX
SOUTH ELEVATION (AS-BUILT)
SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD
JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003
563-451 4206

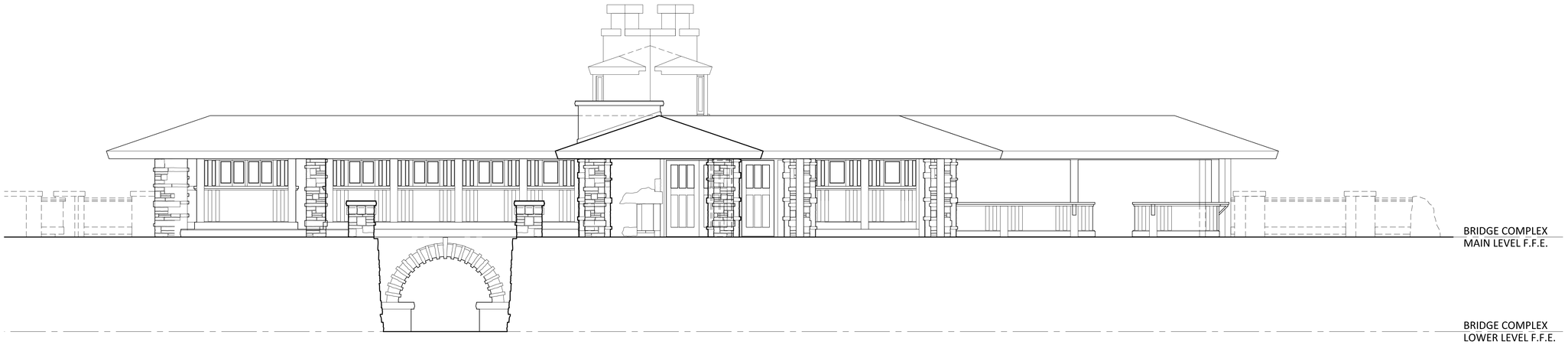
PROJECT NAME
EAGLE POINT PARK
HISTORIC STRUCTURES REPORT
2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION
BRIDGE PAVILION
NORTH ELEVATION (AS-BUILT)
SOUTH ELEVATION (AS-BUILT)

BRIDGE PAVILION

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
BP 301

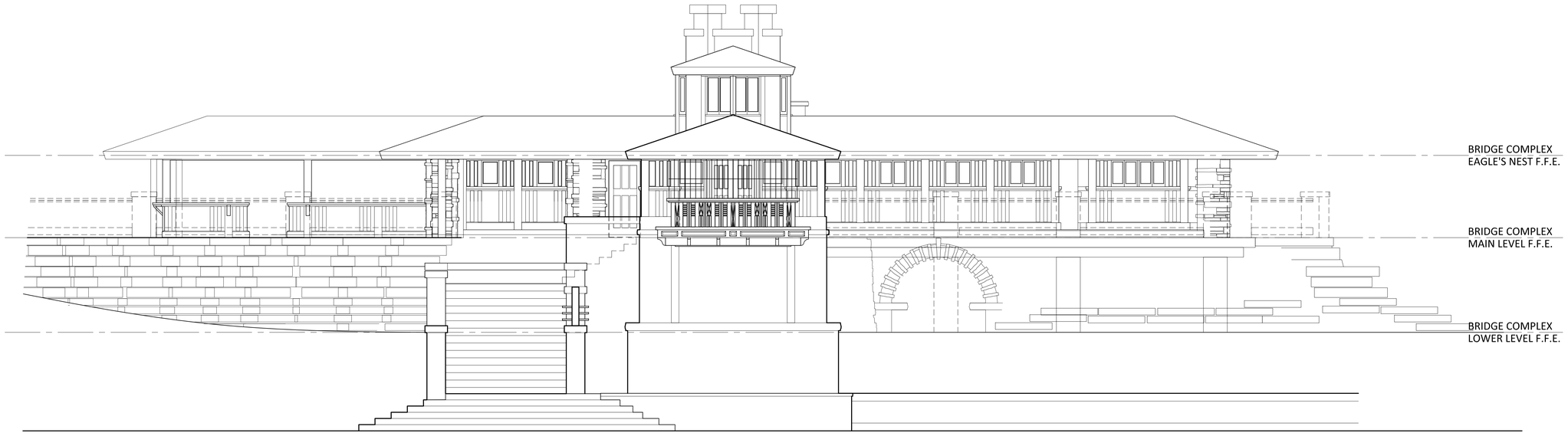


0 2' 4' 8'

BRIDGE COMPLEX

EAST ELEVATION (AS-BUILT)

SCALE: 1/4" = 1'-0"



0 2' 4' 8'

BRIDGE COMPLEX

WEST ELEVATION (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD
JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003
563-451 4206

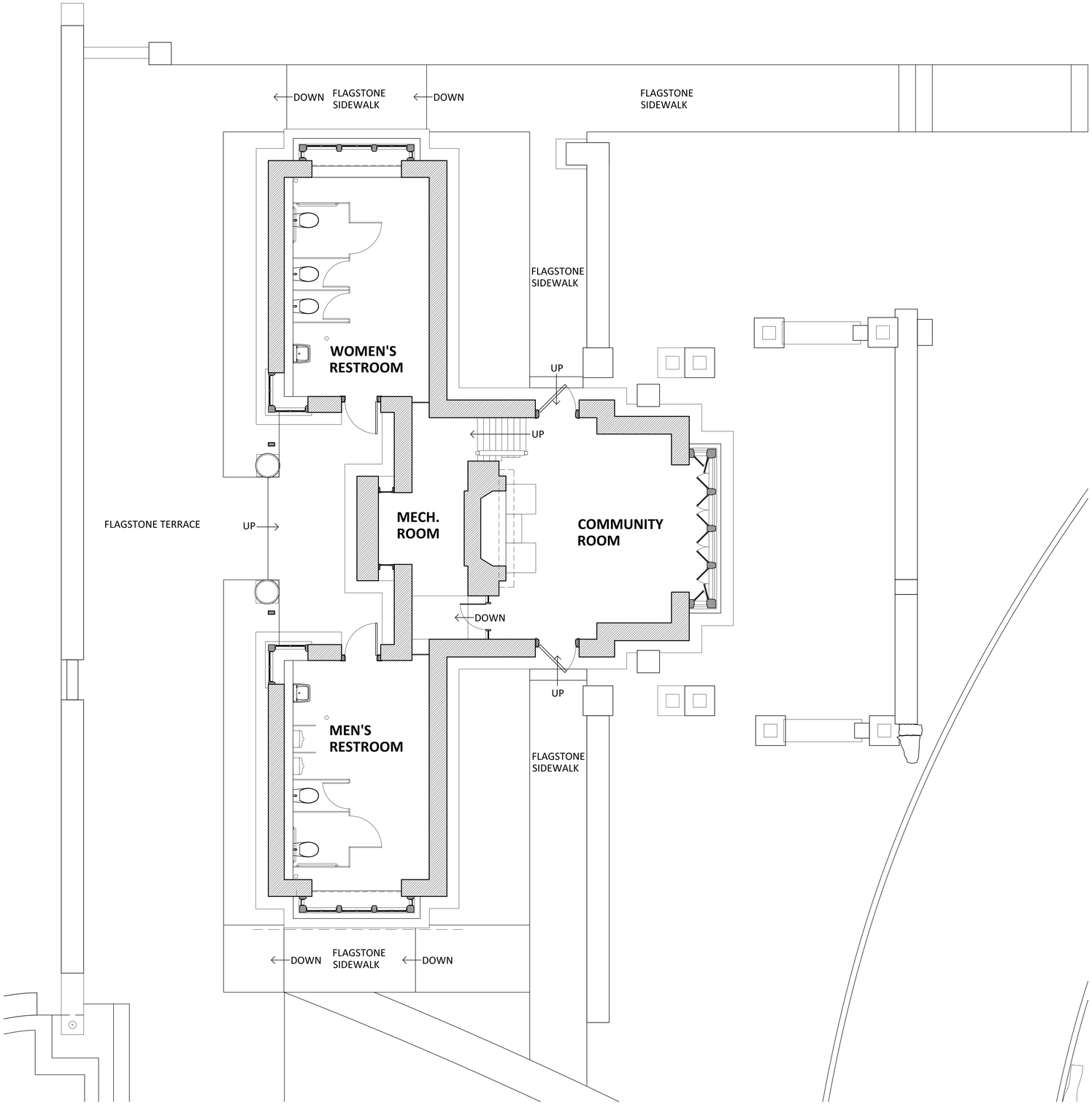
PROJECT NAME
EAGLE POINT PARK
HISTORIC STRUCTURES REPORT
2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

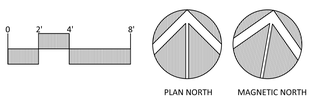
SHEET DESCRIPTION
BRIDGE PAVILION
EAST ELEVATION (AS-BUILT)
WEST ELEVATION (AS-BUILT)

BRIDGE PAVILION

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
BP 302





INDIAN ROOM

FIRST LEVEL FLOOR PLAN (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD
JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003
563-451 4206

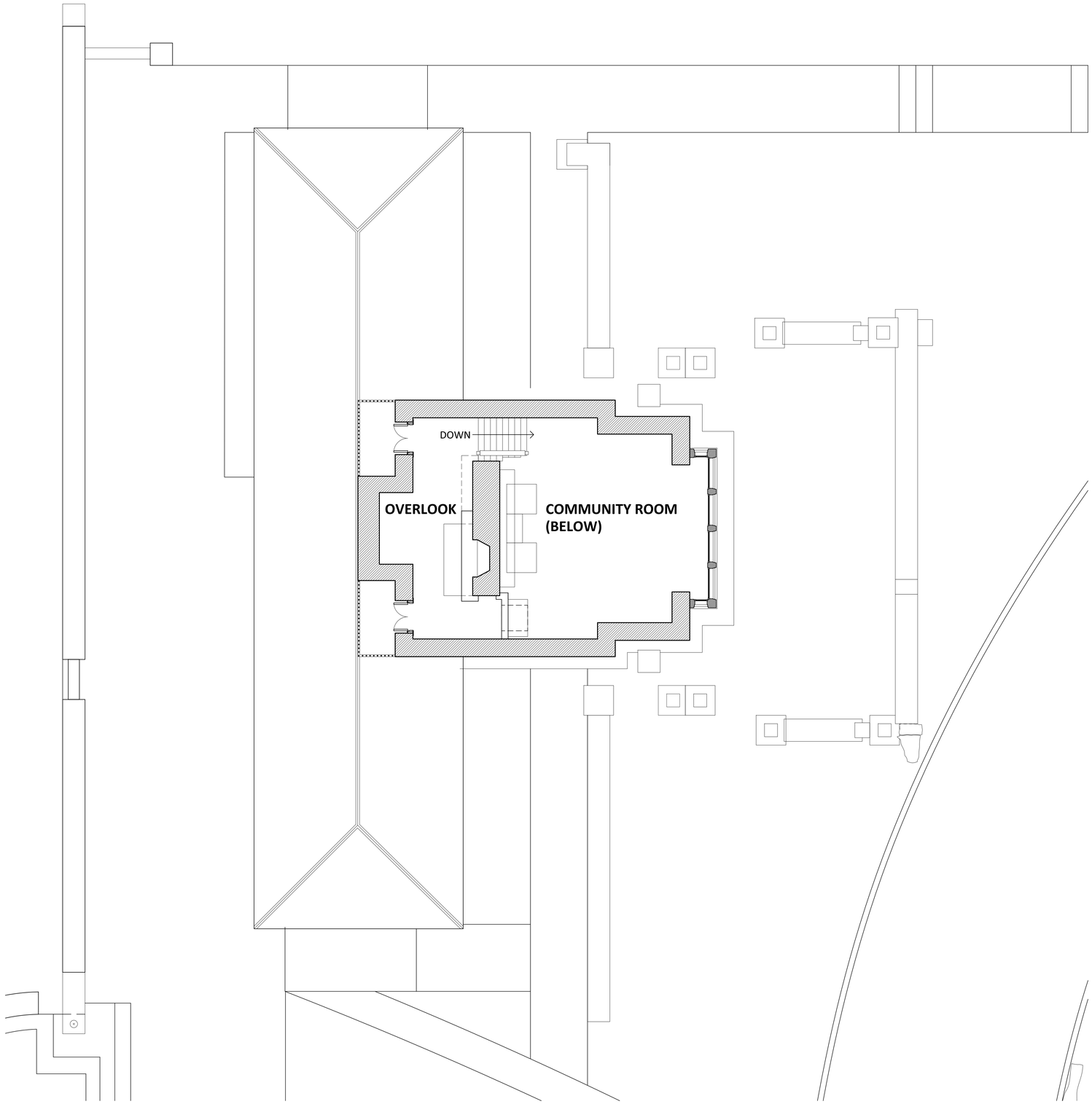
PROJECT NAME
EAGLE POINT PARK
HISTORIC STRUCTURES REPORT
2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION
INDIAN ROOM
FIRST LEVEL FLOOR PLAN (AS-BUILT)

INDIAN ROOM

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
IR 201



0 2' 4' 8'

PLAN NORTH MAGNETIC NORTH

INDIAN ROOM

SECOND LEVEL FLOOR PLAN (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD

JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003

563-451 4206

PROJECT NAME

EAGLE POINT PARK
HISTORIC STRUCTURES REPORT

2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION

INDIAN ROOM
SECOND LEVEL FLOOR PLAN (AS-BUILT)

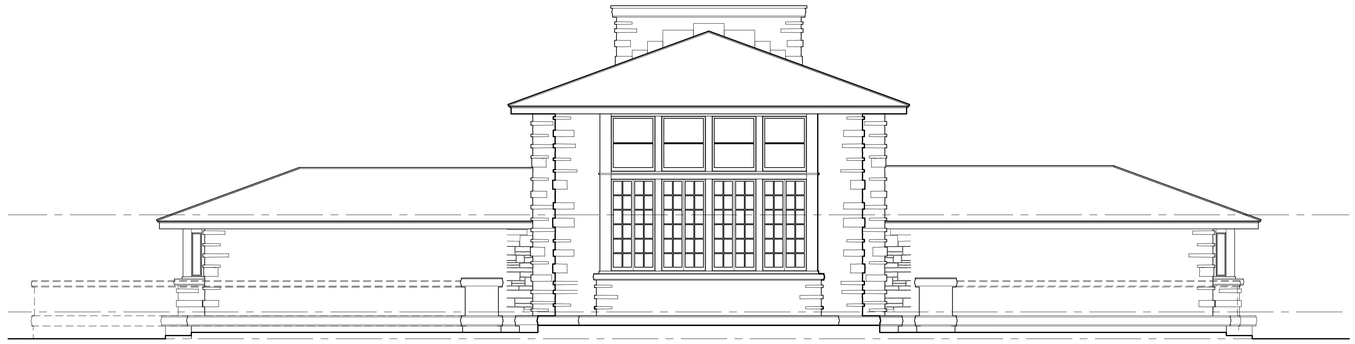
INDIAN ROOM

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
IR 202

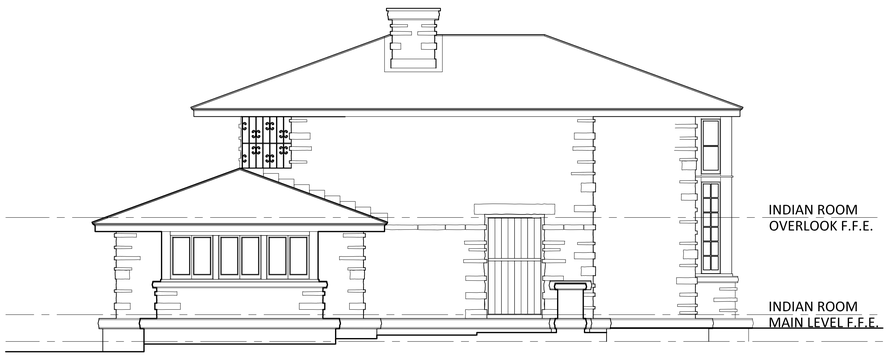
0 2' 4' 8'

INDIAN ROOM
NORTH ELEVATION (AS-BUILT)
SCALE: 1/4" = 1'-0"



0 2' 4' 8'

INDIAN ROOM
EAST ELEVATION (AS-BUILT)
SCALE: 1/4" = 1'-0"



0 2' 4' 8'

INDIAN ROOM
SOUTH ELEVATION (AS-BUILT)
SCALE: 1/4" = 1'-0"

0 2' 4' 8'

INDIAN ROOM
WEST ELEVATION (AS-BUILT)
SCALE: 1/4" = 1'-0"

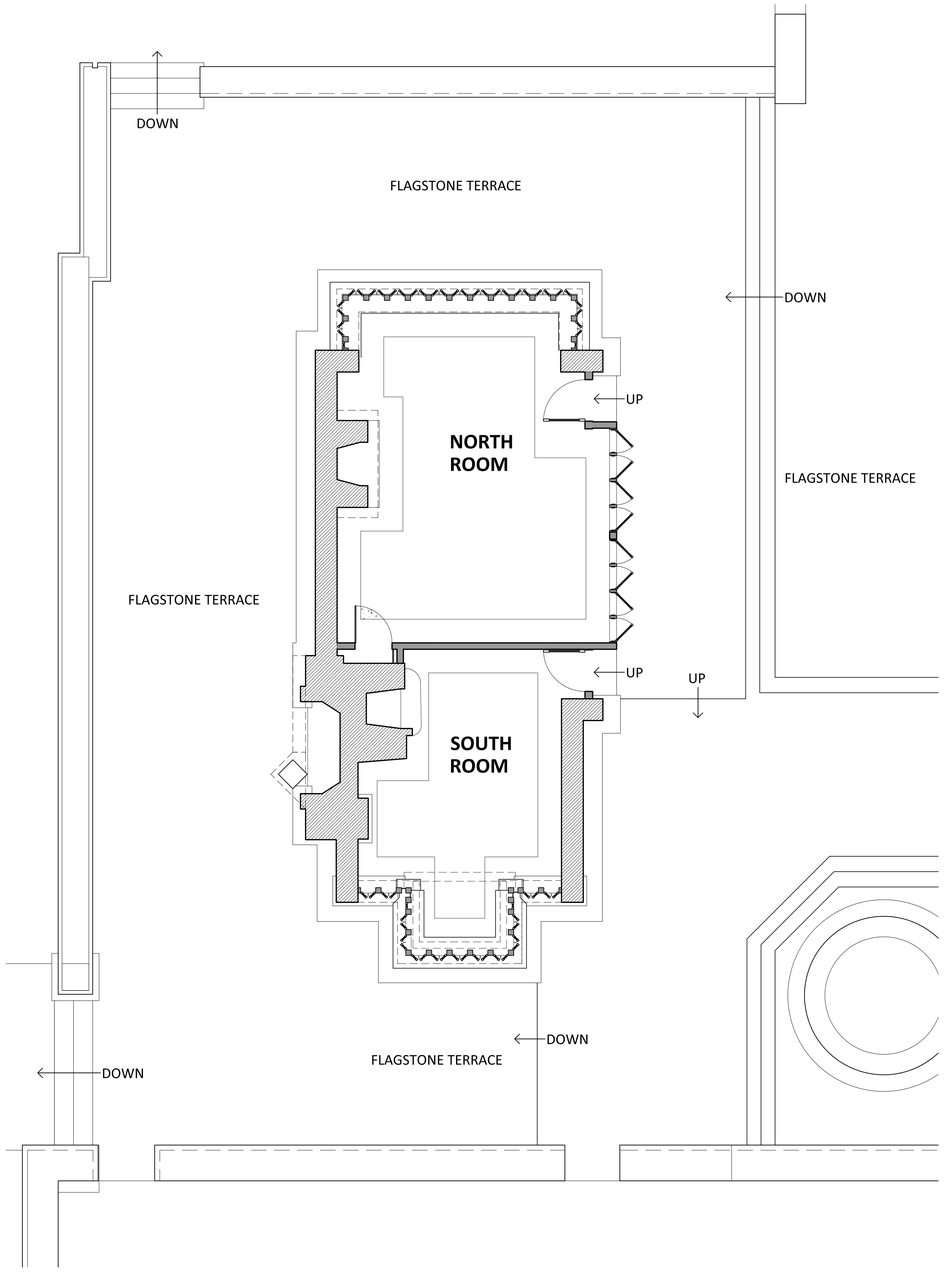
ARCHITECT OF RECORD
JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003
563-451 4206

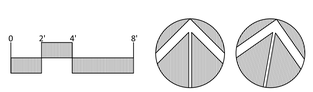
PROJECT NAME
EAGLE POINT PARK
HISTORIC STRUCTURES REPORT
2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION
INDIAN ROOM
BUILDING ELEVATION (AS-BUILT)

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
IR 300





VERANDA ROOMS

FIRST LEVEL FLOOR PLAN (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD

JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003

563-451 4206

PROJECT NAME

EAGLE POINT PARK
HISTORIC STRUCTURES REPORT

2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

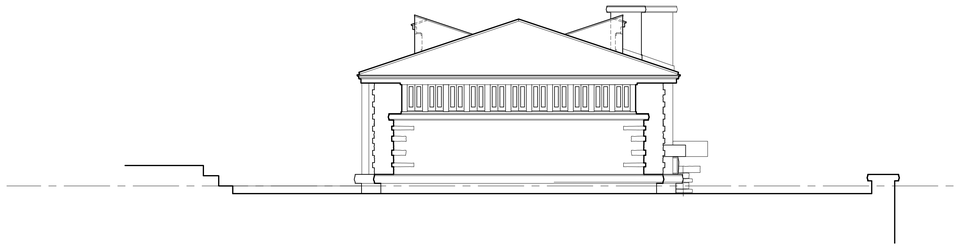
SHEET DESCRIPTION

VERANDA ROOMS
FIRST LEVEL FLOOR PLAN (AS-BUILT)

VERANDA ROOMS

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
VR 201



0 2' 4' 8'

VERANDA ROOMS

NORTH ELEVATION (AS-BUILT)

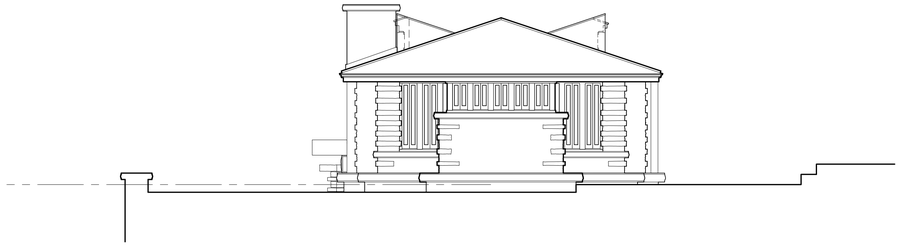
SCALE: 1/4" = 1'-0"

0 2' 4' 8'

VERANDA ROOMS

EAST ELEVATION (AS-BUILT)

SCALE: 1/4" = 1'-0"

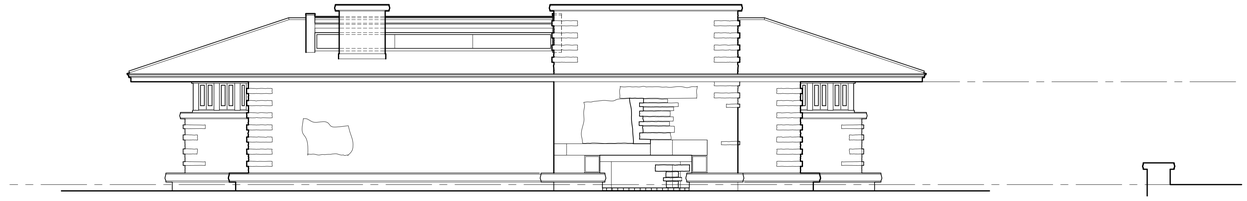


0 2' 4' 8'

VERANDA ROOMS

SOUTH ELEVATION (AS-BUILT)

SCALE: 1/4" = 1'-0"



0 2' 4' 8'

VERANDA ROOMS

WEST ELEVATION (AS-BUILT)

SCALE: 1/4" = 1'-0"

ARCHITECT OF RECORD

JEFFREY MORTON ASSOCIATES
163 BRADLEY STREET
DUBUQUE, IOWA 52003

563-451 4206

PROJECT NAME

EAGLE POINT PARK
HISTORIC STRUCTURES REPORT

2601 SHIRAS AVENUE
DUBUQUE, IOWA 52001

SHEET DESCRIPTION

VERANDA ROOMS
BUILDING ELEVATION (AS-BUILT)

VERANDA ROOMS

PROJECT NO. 2308
DATE: 16 APRIL 2025
DRAWN BY: JEM
REVISIONS

SHEET NUMBER
VR 301