

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Not for Publication: N/A Vicinity: N/A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 CFR Part 60.

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

____ National ____ Statewide X Local

Applicable National Register Criteria:

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

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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 ☒ _____

Public – State _____

Public – Federal _____

Category of Property (Check only **one** box.)

Building(s) _____

District ☒ _____

Site _____

Structure _____

Object _____

Number of Resources within Property (Do not include previously listed resources in the count)

	Contributing	Noncontributing
Buildings	14	2
Sites	7	0
Structures	5	2
Objects	<u>5</u>	<u>0</u>
Totals	30	4

Number of contributing resources previously listed in the National Register 0

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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

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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

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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>

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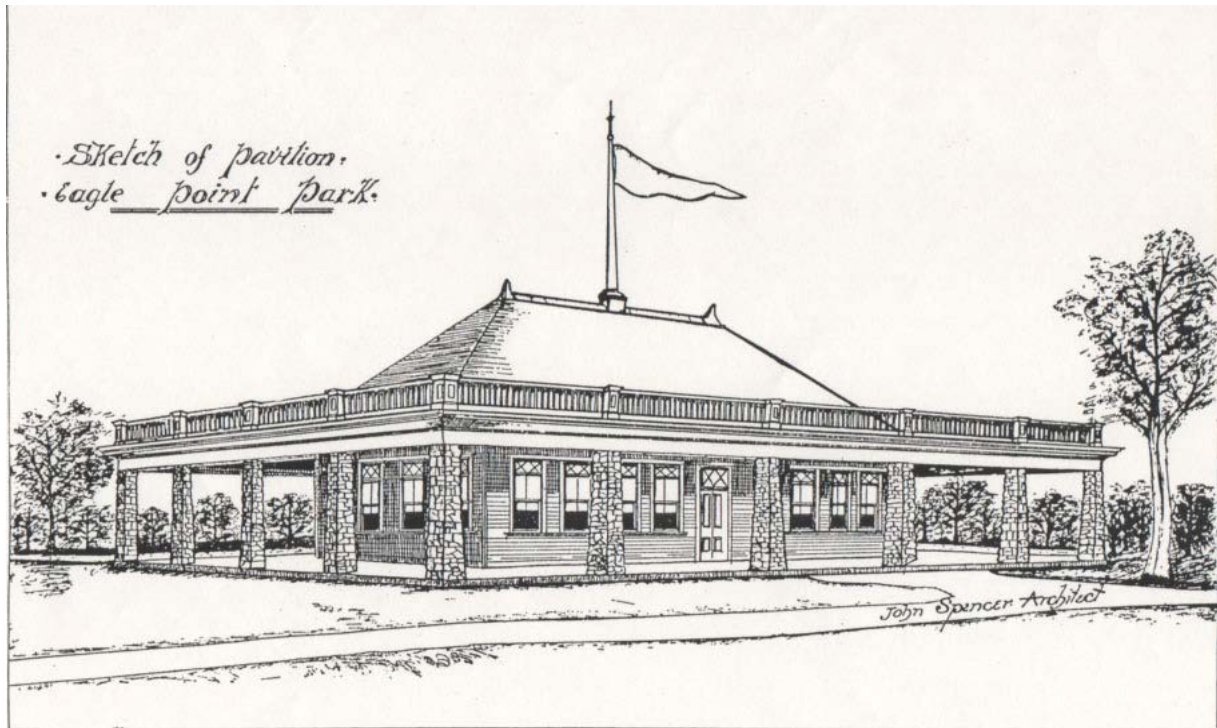


FIGURE 3 Perspective drawing of Riverfront Pavilion by John Spencer, 1910. Source: City of Dubuque Planning Office

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.

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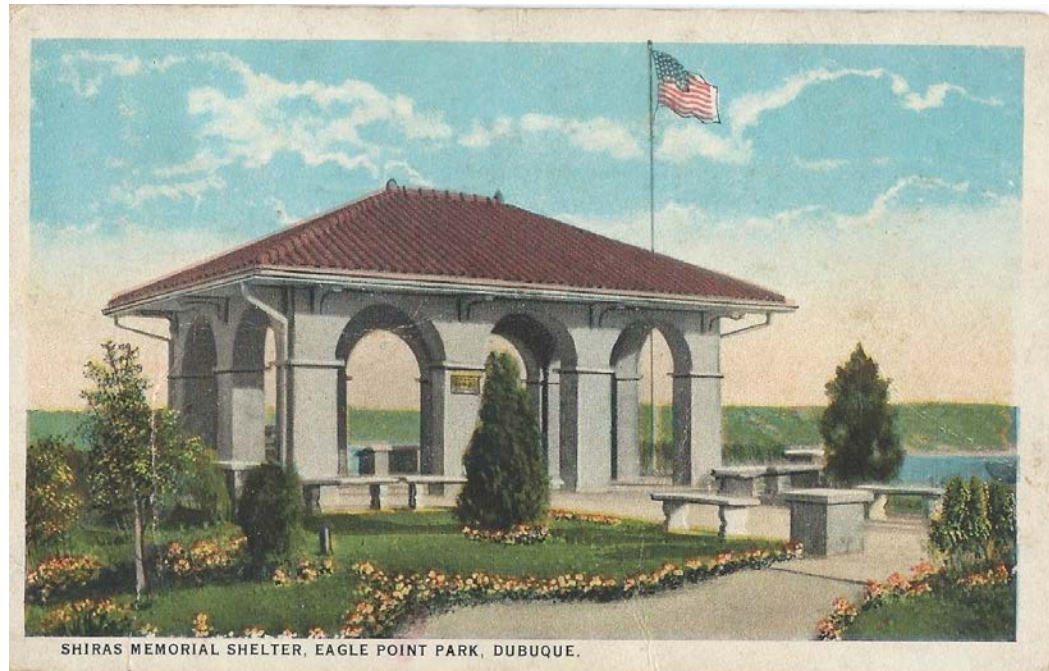


FIGURE 4 Postcard of 'Shiras Memorial Shelter, Eagle Point Park, Dubuque.' c1940. Source: The Encyclopedia of Dubuque: First National Bank 1991.

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.

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‘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.

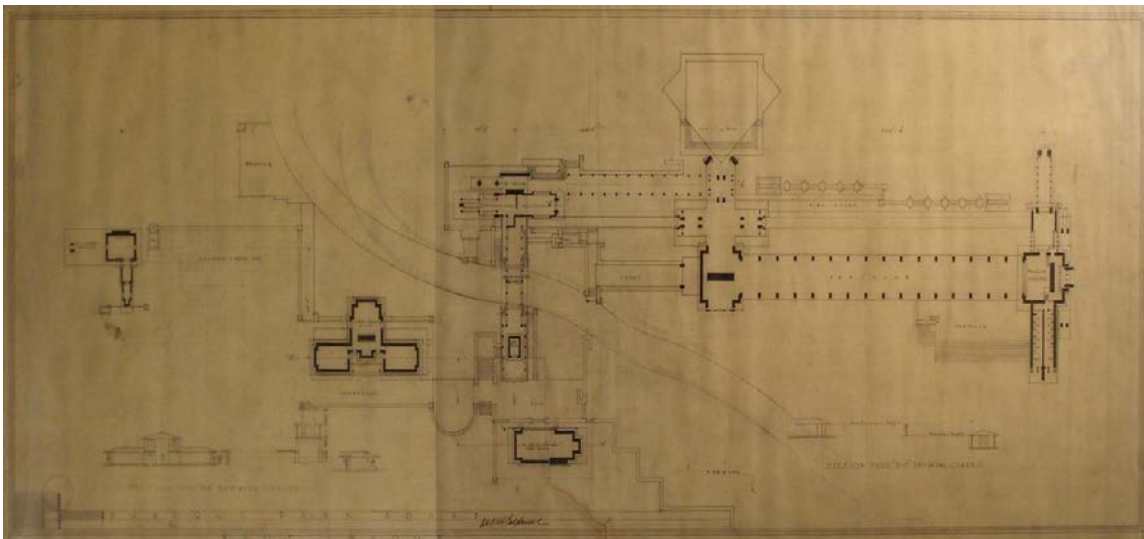


FIGURE 5 General plan of ‘City in a Garden’ by Alfred Caldwell, 1935. Source: Dubuque Museum of Art DUMA A5 1934.

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

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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.'

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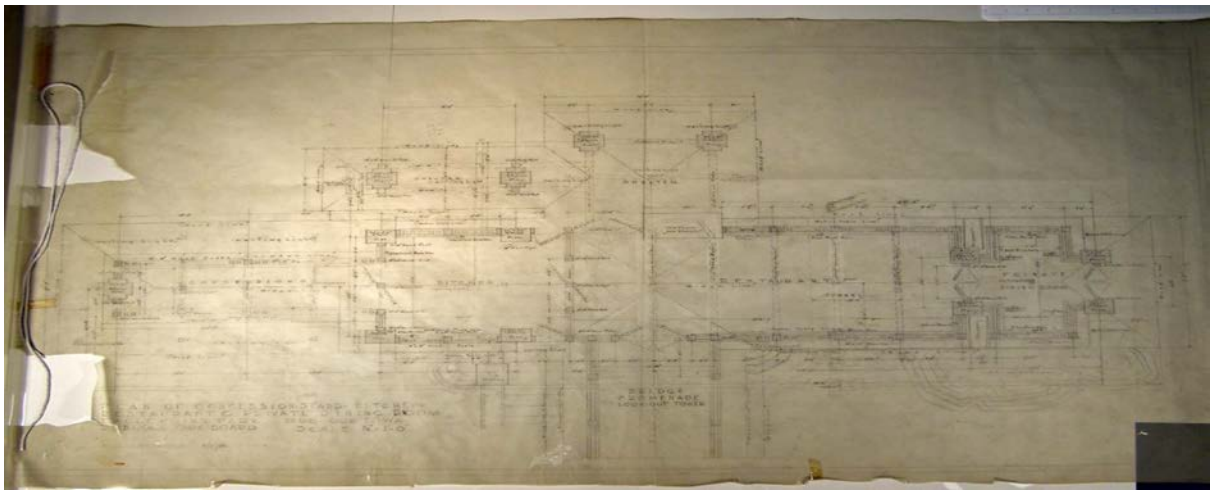


FIGURE 6 Partial plan illustrating the eastern range of the Bridge Complex by Alfred Caldwell, 1934. Source: Dubuque Museum of Art E22, 1934.

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.

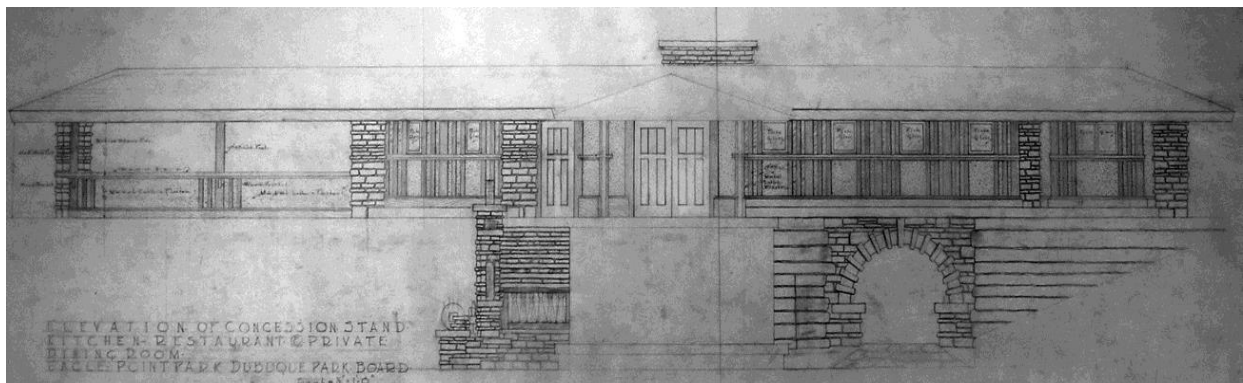


FIGURE 7 Elevation of the eastern range of the Bridge Complex and its supporting superstructure by Alfred Caldwell, 1934. Source: Dubuque Museum of Art, DUMA E23, 1934.

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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 through 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.

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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 composed 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.

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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.

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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.

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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.

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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.encyclopedia.dubuque.org/index.php?title=LOG_CABIN

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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

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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 Shell¹⁷ 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.

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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 buzzards sunning themselves on a cool autumn morning. Source: Photograph by Dr. Julie Schlarman October 17, 2015.

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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

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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.

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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.

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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

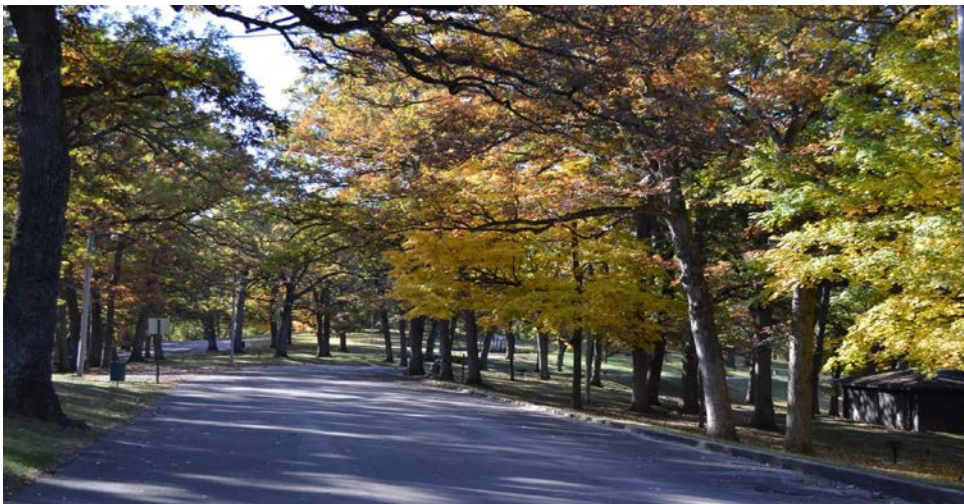


FIGURE 18 Tree-lined Kramer Circle Drive with public restrooms [C] on far right; camera facing south. Source: Photograph by Dr. Julie Schlarman October 1, 2015.

Kramer Circle Drive is a one-way road which begins and ends at Riverfront Pavilion and encompasses the southern section of the park¹⁹. 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.

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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.

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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]**

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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.

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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 barbecue 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.

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**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**

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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.

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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.

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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.

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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.

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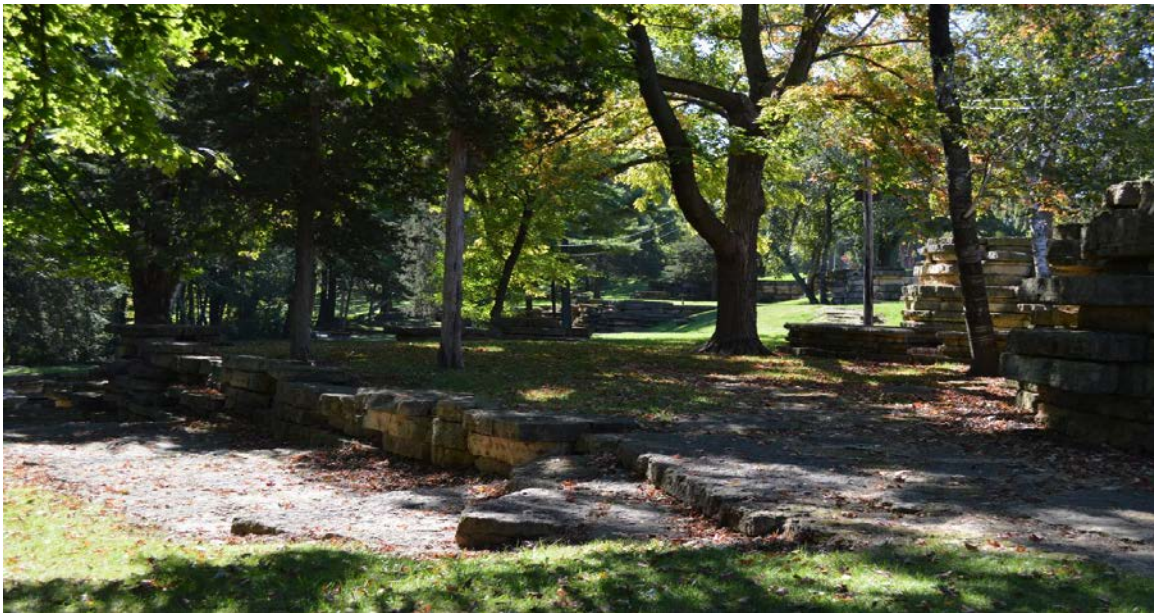


FIGURE 29 Ledge garden, camera facing south. Source: Photograph by Dr. Julie Schlarman September 21, 2015.

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.

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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.

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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

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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

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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: Terrace 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.

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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

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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.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- ☐ 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

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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

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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,

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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 century.²⁷

²⁵The 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.

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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>

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Rather than creating facilities for specific uses, large meadows and open spaces were provided to support an array of activities³⁰. 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

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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>

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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.

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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 town⁴³. He then goes on to state that there had already been an interest in the community to 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 to 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.

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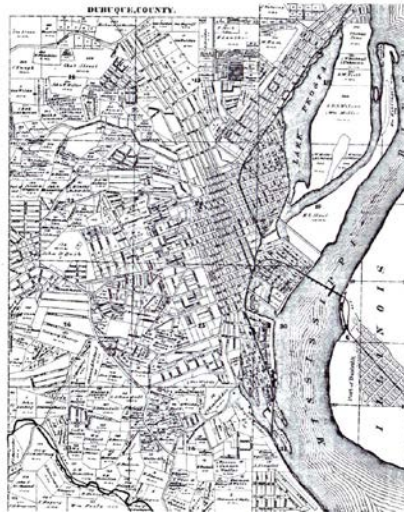


FIGURE 33 Ham [Hamm] Island can be identified in the upper right quadrant of the map to the right of Lake Peosta. Source: Andreas' illustrated historical atlas of the State of Iowa, Chicago, Andreas Atlas Co. 1975, p 111.

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

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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.

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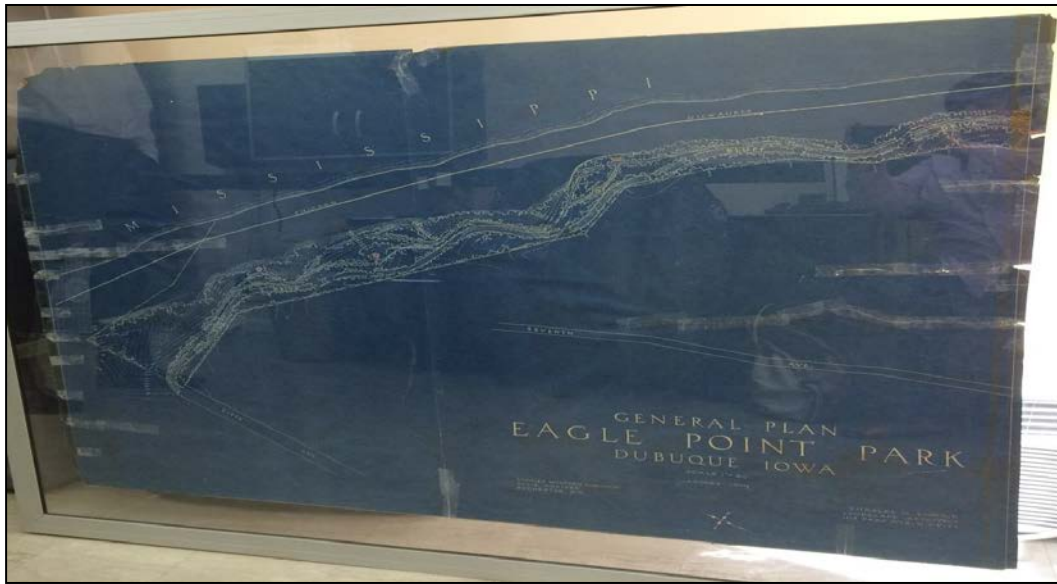


FIGURE 35 Northern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Source: Lowrie, Charles Nassau and Robinson, Charles Mulford Plans. City of Dubuque Parks Division, Dubuque, IA

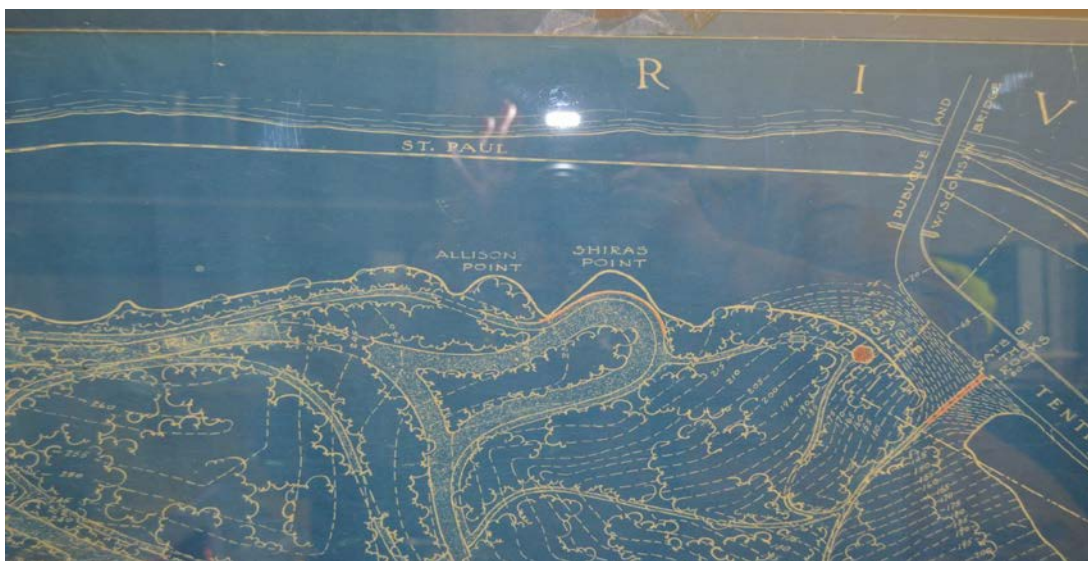


FIGURE 36 Detail of the southern portion of the 1909 plan of Eagle Point Park by Lowrie and Robinson. Source: Lowrie, Charles Nassau and Robinson, Charles Mulford Plans. City of Dubuque Parks Division, Dubuque, IA

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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.encyclopediaofdubuque.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.

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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.

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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=u9xDAAAYAAJ&pg=PA464&lpg=PA464&dq=Burton%27+s+Furnace+%28dubuque+history%28>

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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 than 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

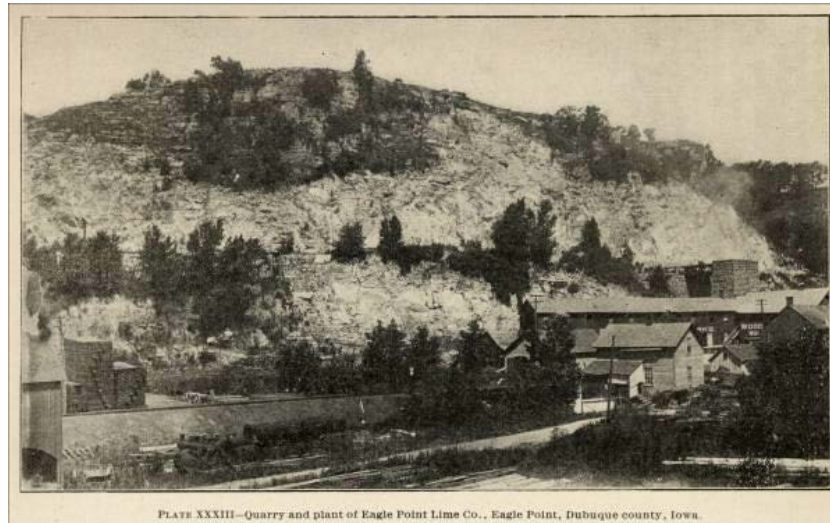
⁵³ Mark Twain, *Life on the Mississippi*, [New York and London: Harpers Brothers Publishing, 1903] first published in 1874; pp.431-432.

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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 area was deforested during the 19th century for construction of homes and boats as well as the smelting of lead.

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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 belvedere 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.

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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

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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

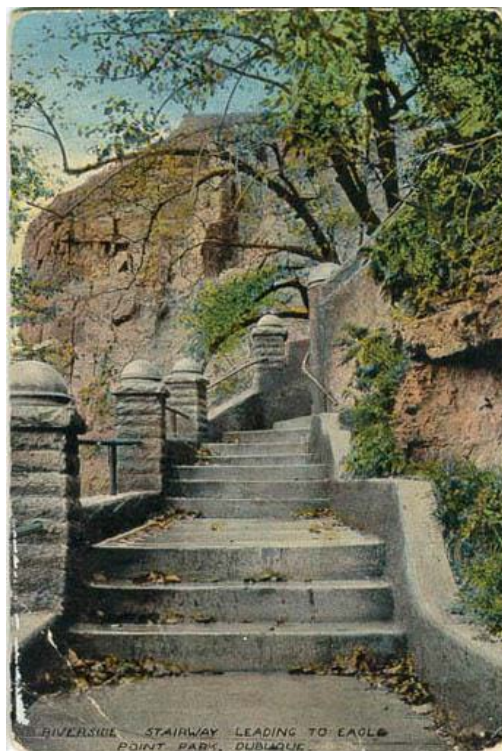


FIGURE 45 ‘Riverside Stairway Leading to Eagle Point Park, Dubuque’, Source: The Encyclopedia of Dubuque 1991

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.

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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.

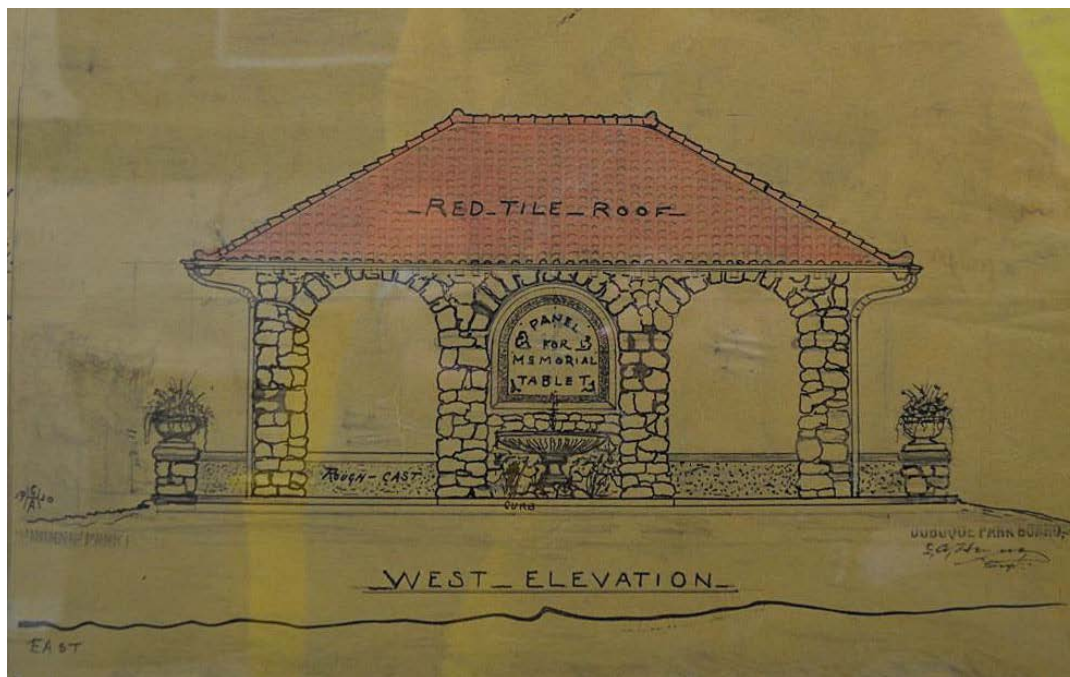


FIGURE 46 Detail of 'Shiras Memorial Shelter' plan and elevation. Source: Photograph by Dr. Julie Schlarman October 1, 2015

⁵⁶ Heyne, G.A. drawings and plans. City of Dubuque Parks Division, Dubuque, IA.

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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 rustication 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

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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.

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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 poplars [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.

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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.

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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

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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.

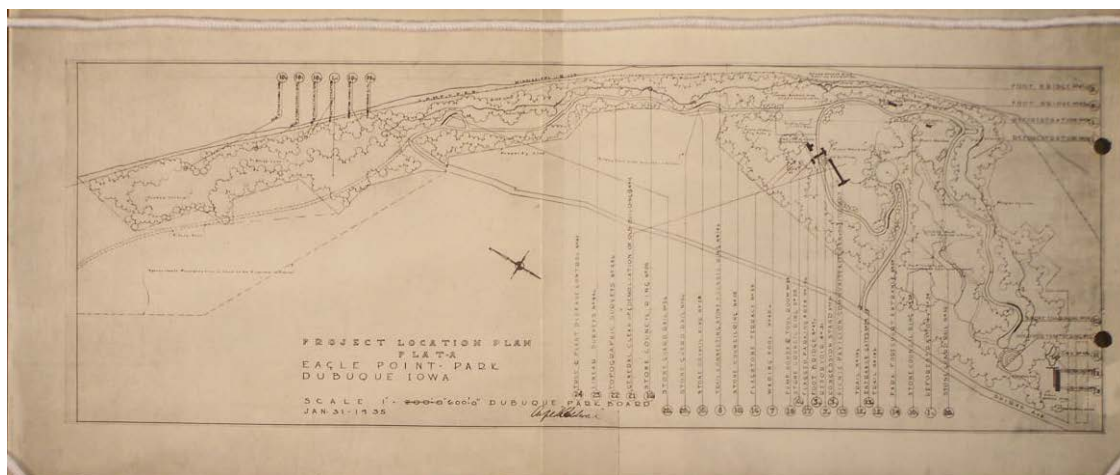


FIGURE 49 Caldwell’s ‘Preliminary Location Plan’ of 1935. Source: Dubuque Museum of Art DUMA A3, 1934.

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.

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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

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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.

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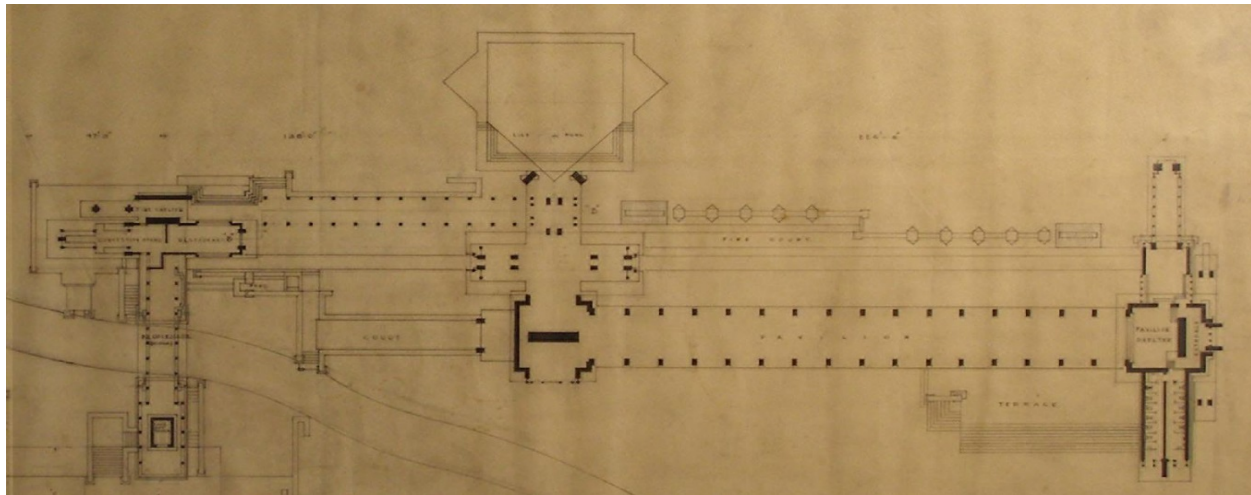


Figure 51 Detail of Caldwell's 'City in a Garden' plan showing the Bridge Complex on the far left. Source: Dubuque Museum of Art, DUMA A5, 1934.

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

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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.

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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.

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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.

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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.

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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.

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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 diversity⁷⁶

Dubuque did not vary much from the national norm. The city grew away from the downtown area. There were planned neighborhood of 'ticky tacky' houses⁷⁷, 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 .

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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 site 13DB363, 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.

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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.

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9. Major Bibliographical References

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register
designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey # _____

☐ recorded by Historic American Engineering Record # _____

☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☐ Other

Name of repository:

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Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 164

Use either the UTM system or latitude/longitude coordinates

UTM References

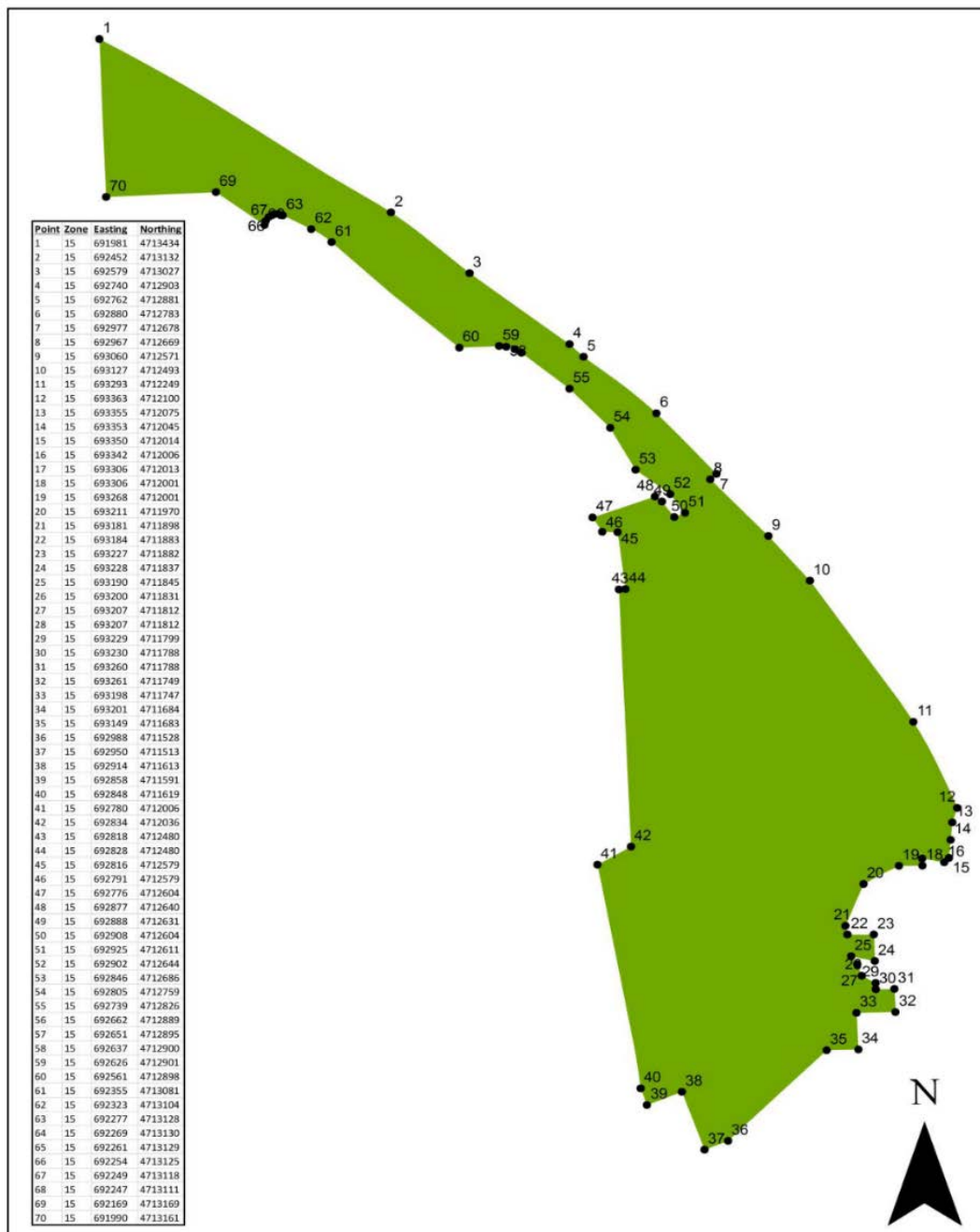
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Reference Map. Source: City of Dubuque, 2015.

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Boundary Map. Source: City of Dubuque 2015

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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@cityofdubuque.org

Telephone: 563-589-4210 Date: _____

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Property Owner:

Name/Title: City of Dubuque, Iowa

Organization: City of Dubuque, Iowa

Street & Number: 50 W. 13th Street

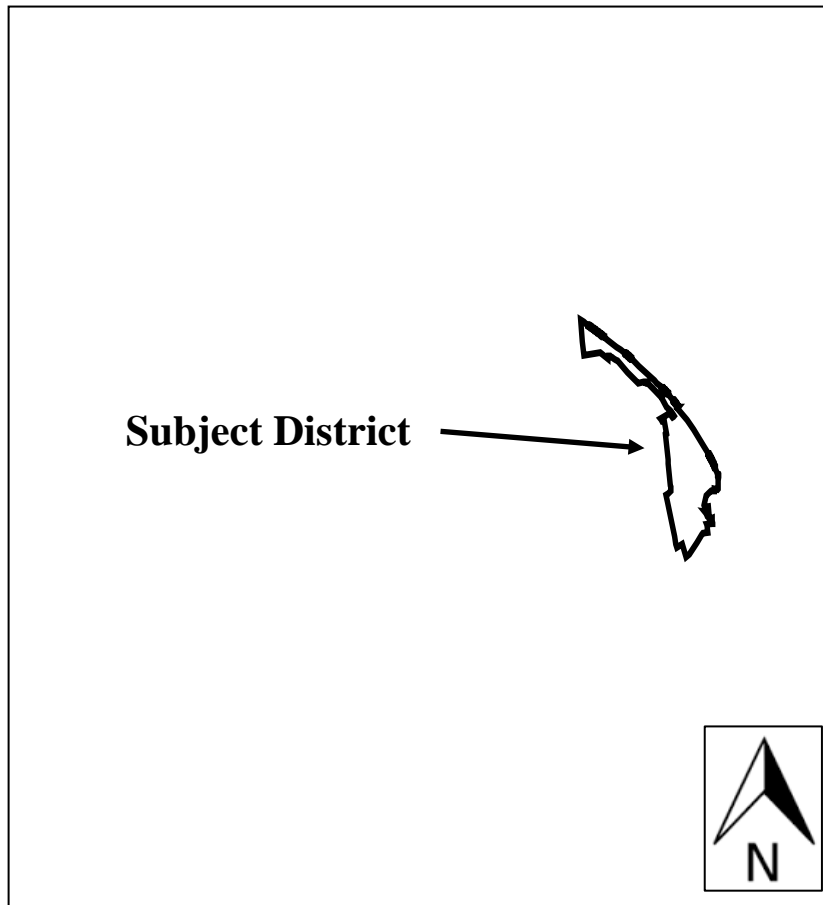
City or Town: Dubuque State: IA Zip Code: 52001

E-mail: lcarsten@cityofdubuque.org

Telephone: 563-589-4210 Date: _____

Additional Documentation

- ☐ **Maps:** A USGS map or equivalent (7.5 or 15 minute series).



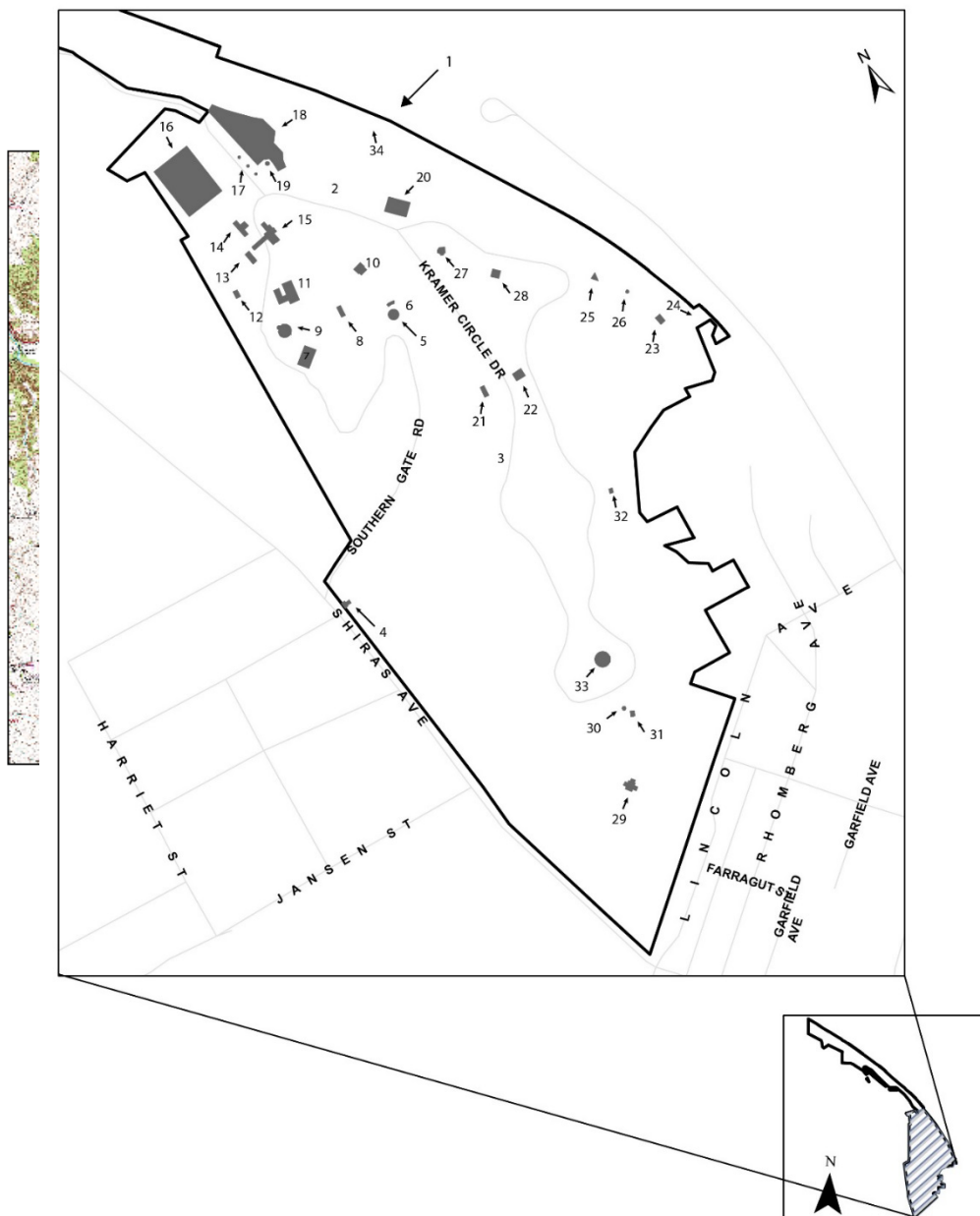
USGS map. Source: City of Dubuque Planning Department 2015.

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Sketch map. Source: City of Dubuque Planning Department.

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☐ **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

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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

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- 2 Map of Landscape Features.
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- 4 Postcard of 'Shiras Memorial Shelter, Eagle Point Park, Dubuque.' c1940. *The Encyclopedia of Dubuque*. Dubuque, IA: First National Bank, 1991.
www.encyclopediadubuque.org
- 5 General plan of 'City in a Garden.' Alfred Caldwell's 'City in a Garden' plan. DUMA A5, 1934. Dubuque Museum of Art.
- 6 Partial plan illustrating the eastern range of the Bridge Complex. Alfred Caldwell's 'City in a Garden' plan. DUMA E22, 1934. Dubuque Museum of Art.

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 - 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
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http://davidcobbccraig.blogspot.com/2010_11_01_archive.html
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 - 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.

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 - 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.
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 - 30 Postcard of 'Pool and Rock Garden, Eagle Point Park', c1950. Collection of Dr Julie Schlarman.
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- 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.
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- 38 Early twentieth century postcard of 'Entrance to Eagle Point Park Dubuque.' c1915. *The Encyclopedia of Dubuque*. Dubuque, IA: First National Bank, 1991.
www.encyclopediaofdubuque.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.

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- 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.

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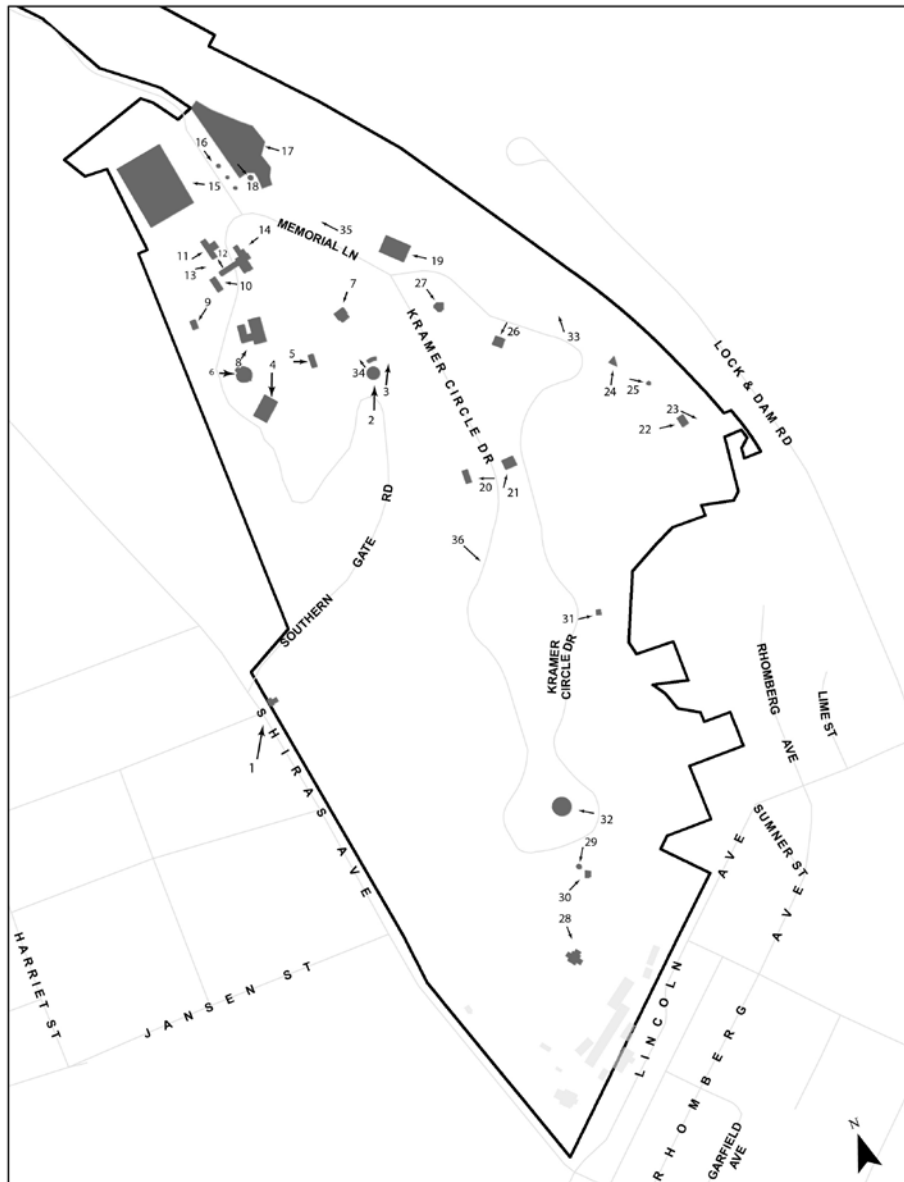
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Photographs

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



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Photo Log

The following information specific to the phot log:

Property Name

County and State

Name of Photographer

Location of original negative or digital files

If digital, type of digital ink and paper used

Eagle Point Park

Dubuque County, Iowa

Ose Akinlotan

CD

HP Viverra 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

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	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

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