
City of Cedar Rapids

Historic Preservation Commission

Community Development & Planning Department, City Hall, 101 First Street SE, Cedar Rapids, IA 52401, 319-286-5041

MEETING NOTICE

The City of Cedar Rapids Historic Preservation Commission will hold an electronic meeting at:

4:30 P.M.

Thursday, January 14th, 2021

An electronic meeting is being held because a meeting in person is impossible or impractical due to concerns for the health and safety of Commission members, staff, and the public presented by COVID-19. An electronic meeting is allowed by Iowa Code Section 21.8 and Governor Reynolds' Proclamations of Disaster Emergency.

Meeting will be held via Zoom Conference Call

Register at the link below:

https://cedar-rapids.zoom.us/webinar/register/WN_UkFZvqIYTJKFkb_B8r25Xg

Call Meeting to Order - Roll Call

1. Public Comment

Each member of the public is welcome to speak and we ask that you keep your comments to five (5) minutes or less. If the proceedings become lengthy, the Chair may ask that comments be focused on any new facts or evidence not already presented.

2. Approve Meeting Minutes

3. Action Items

- a) Certificate of Appropriateness –
 - i. 1810 Park Avenue SE - Siding
- b) Election of Officers for 2021
- c) Certified Local Government Annual Report 2020
- d) National Register Review
 - i. 2160 Linden Drive SE - Sinclair Mansion (Brucemore)

4. Future Agenda Items

5. Announcements

6. Adjournment



City of Cedar Rapids
101 First Street SE
Cedar Rapids, IA 52401
Telephone: (319) 286-5041

MINUTES
HISTORIC PRESERVATION COMMISSION REGULAR MEETING,
Thursday, December 17th, 2020 @ 4:30 p.m.
Virtual Meeting via Zoom

The Historic Preservation Commission met virtually for their Regular Meeting. All members and staff met via Zoom video call. The meeting was held as an electronic regular Historic Preservation Commission meeting because a meeting in person was impossible or impractical due to concerns for the health and safety of Commission members, staff and the public presented by COVID-19.

Members Present: Ronald Mussman – Vice Chair

Abby Huff
Diana Pagan
Gerard Estella
Arthur Kim
Ryan Russell

Members Absent: Tim Oberbroeckling – Chair, Jennifer Cunningham, Sandra Smith

City Staff: Adam Lindenlaub, Senior Community Development Planner
Jeff Wozencraft, Community Development Planner

Call Meeting to Order

- Ron Mussman called the meeting to order at 4:31pm
- Six Commissioners were present.

1. Public Comment

2. Approve Meeting Minutes – December 10th (1:00)

- Pagan made a motion to approve the minutes from the December 10th meeting. Seconded by Huff. The motion passed unanimously.

3. Action Items

a) Demolition

- 621 Edgewood Road NW – Church (5:00)
 - Pagan motioned to approve the release of the demolition permit at 621 Edgewood Road NW. Seconded by Estella. The motion passed unanimously.

4. Announcements

5. Adjournment (13:00)

Huff made a motion to adjourn. Russell seconded. Motion passed unanimously. The meeting adjourned at 4:43pm.

Respectfully Submitted,
Jeff Wozencraft, Planner
Community Development

*The time in parentheses denotes the approximate minute that the item takes place in the recording



Community Development and Planning Department
City Hall
101 First Street SE
Cedar Rapids, IA 52401
Telephone: (319) 286-5041

To: Historic Preservation Commission Members
From: Jeff Wozencraft, Community Development Planner
Subject: COA Request at 1810 Park Avenue SE
Date: January 7, 2021

Applicant Name(s): DHI Roofing

Local Historic District: Redmond Park Grande Avenue

Year Built: Primary Structure – 1914

Description of Project:

The applicant would like to remove and replace 24 squares of vinyl siding that were damaged in the August 10th Derecho with vinyl siding.

Information from Historic Surveys on property:

The home is a 2-story hipped cottage in the American Four-Square style. It is a “contributing” structure to the district, but not individually eligible. The condition is noted as “fair”, noting the synthetic siding and enclosed front porch alterations.

Defining Features: hipped roof with attic dormer; gable roof porch across front enclosed with windows and siding; porch skirting panels closed; windows are double-hung (5/1 vertical uppers) with entrance off-center.

Alterations: synthetic siding; enclosed front porch

Options for the Commission:

1. **Approve** the application as submitted; or
2. **Modify, then Approve** the application – only if applicant agrees to modifications made; or
3. **Disapprove** the application; or
4. **Table the item to a future, specified meeting date** in order to receive additional information.



Criteria* for Commission decision on application:

- i. If any defining features of the building or structure as indicated, but not limited to those included on the Site Inventory Form(s) are proposed to be modified as a result of the proposal indicated on the application for Certificate.

- ii. If the proposal is consistent with the Guidelines for Cedar Rapids Historic Districts and/or the most recent edition of the Secretary of Interior's Standards for Rehabilitating Historic Buildings.
- iii. If the proposal mitigates adverse effects on the aesthetic, historic, or architectural significance of either the building or structure or of the local historic district or local historic landmark.

*See 18.08.C.2.a of the Cedar Rapids Municipal Code

Excerpt(s) from Design Guidelines Applicable to Project:

APPROPRIATE: 	NOT APPROPRIATE: 
<ul style="list-style-type: none">• Replace wood exterior siding with like materials• Repairing the existing siding• Removing of synthetic siding• Retaining the width of the original paneling• Retain service openings (e.g. ice & mail delivery openings)	<ul style="list-style-type: none">• Synthetic siding – Vinyl, aluminum or other synthetic sidings (this includes products that try to mimic historic patterns)• Horizontal paneling siding that does not match the existing paneling pattern

Staff Recommendation: Staff recommends denying the Certificate of Appropriateness because the applicant is proposing vinyl siding. However, the applicant is proposing a like-for-like replacement that has been approved by the commission in the past.



LOCAL HISTORIC DISTRICT/LANDMARK EXTERIOR WORK APPLICATION

Cedar Rapids Municipal Code, Section 18.08

The following information is necessary for all requests for exterior modifications to local historic landmarks or buildings within a designated local historic district as per Chapter 18, Historic Preservation in the Cedar Rapids Municipal Code. Please answer all questions. Failure to provide accurate and complete information will delay review.

Owner Information Name <u>Kymm Smith</u> Address <u>1810 Park Ave SE</u> City <u>Cedar Rapids</u> State <u>IA</u> Zip <u>52403</u> Phone <u>(319) 210-6570</u> Email <u>n/a</u>	Applicant Information (skip if owner) Name/Company <u>DHI Roofing</u> Email <u>n/a</u> Address <u>536 SE State Route 291</u> City <u>Lee's Summit</u> State <u>MO</u> Zip <u>64063</u> Phone <u>(816) 207-6185</u>
Address of Property where work will occur: <u>1810 Park Ave SE</u>	
Project Type: <input checked="" type="checkbox"/> House <input type="checkbox"/> Garage <input type="checkbox"/> Shed <input type="checkbox"/> Fence <input type="checkbox"/> Other _____	
Project Description and Location on the property/structure (please be as detailed as possible): <u>Remove and replace 24 squares of siding to code.</u> _____ _____ _____ _____ _____	
Description of existing materials (e.g. wood, metal, asphalt shingles): <u>Vinyl Siding</u> _____	
Description of proposed materials(e.g. wood, metal, asphalt shingles): <u>Vinyl Siding</u> _____	
Will you be permanently removing architectural detailing/ornamentation from the exterior of the structure (e.g. corbel(s), trim, molding, newel post caps)? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	
If Yes, describe what architectural detailing/ornamentation you are removing and why:- _____ _____	

Description of how project meets the Guidelines for Cedar Rapids Historic Districts *or rationale for why the project is not consistent with the Guidelines for Cedar Rapids Historic Districts:*

Derecho storm damage repair.

Supplemental Materials Required:

For all projects, include at least one of the following applicable materials:

- ☐ Physical Material(s) Sample
- ☐ Product Catalog, indicating chosen product
- ☒ Photo of exact product which will be installed

For new construction only, include at least one of the following:

- ☐ Sketches
- ☐ Renderings
- ☐ Construction Drawings

I, the owner or designated representative of the property, have read the application and acknowledge the Guidelines for Cedar Rapids Historic Districts, as they relate to my project will be used to determine if my project is approved. If the area where the work on the project is not readily visible from a public right-of-way (alley or street), I also authorize a staff member of the Community Development Department to come onto the property to obtain photo(s) of the area where the work will occur.

I acknowledge that the information provided in this application, including all attachments, are accurate and correct, and that an incomplete application will not be accepted.

I have included the required applicable attachments with this application: ☒ Yes ☐ No

Owner/applicant signature: Heather Gennarelli

For staff use only:

Date and time completed application received: _____

City of Cedar Rapids Community Development Department
101 First Street SE, Cedar Rapids, IA 52401
Phone: 319-286-5041 | Web: www.cityofcr.org/hpc

21000273: Kymm Smith



▲ Certified Local
Government Annual
Report

Certified Local Government Annual Report

* indicates a required field

Under the CLG Agreement with the State, local governments and their historic preservation commissions are responsible for submitting an annual report documenting the commission's preservation work and that they have met the requirements of the CLG program.

This annual report is also an important tool for your commission to evaluate its own performance and to plan for the coming year.

▲ One question on this form needs attention.

A required question is incomplete: [36](#)

1. Name of the city, county, or land use district: *

Please choose the name from the drop down table.

Cedar Rapids Historic Preservation Commission

2. Did your commission undertake any projects for historic identification/survey, evaluation and or registration/nomination projects in this calendar year? *

CLG Standards are in your local government's Certified Local Government (CLG) Agreement and the National Historic Preservation Act:

- 1) The CLG shall maintain a system for the survey and inventory of historic and prehistoric properties in a manner consistent with and approved by the STATE.
- 2) The CLG will review National Register nominations on any property that lies in the jurisdiction of its historic preservation commission.

Please upload any Iowa Site Inventory Forms or other survey materials produced during the year. Please do not upload any projects that were funded with a CLG or HRDP grant, mandated by the Section 106 review and compliance process, or National Register nominations as we already have these documents in our files.

yes

3. Were any National Register of Historic Places (NRHP) properties in your City, County, or LUD were altered, moved, or demolished in this calendar year? *

no

you have questions about whether you have a local designation program or not, please contact Paula Mohr before you complete this section.

Yes

5. If you answered yes to the previous question, in this calendar year, what properties did your city place on its list of locally designated historic landmarks and/or historic districts? Please provide the historic name and address of each property

IMPORTANT: Most local governments do not have a program for local designation. If you have questions about whether you have a local designation program or not, please contact Paula Mohr before you complete this section.

REMINDER: Before local districts are designated by your city council, you must send the local nomination to the SHPO for review and comment. Please allow at least 45 days for review before the nomination is scheduled for city council review. The SHPO review takes place after your commission has approved the local district nomination and BEFORE it is placed on the city council's agenda.

Central Park Presbyterian Church, 1700 B Avenue NE, Cedar Rapids, IA 52402

74 of 8000 characters

5.1.

Please attach a copy of the final designation nomination(s) and ordinances(s) for these properties

📎 Central Park Presbyterian_Ordinance.pdf (56KB) 🗑



6. In this calendar year, what were the actions to revise, amend, change, or de-list a locally designated property? Please provide the name and address of the property(ies) and the action. If no action was taken, enter N/A *

3 of 8000 characters

7. Has your city or county passed other ordinances that directly or indirectly affect historic preservation? *

yes

7.1.

If yes, please provide a copy of the ordinance with the date the ordinance(s) was reviewed and commented by SHPO

Proclamation No. 09-08-20 Demo Review Waiver 8-25-20.pdf (332KB)



8. Did your city, county, LUD or its historic preservation commission undertake any of the following activities in this calendar year? Please think broadly about this question and include any activity (small or large) that facilitated historic preservation in your community. This is your opportunity to boast about your accomplishments and get credit for the great work you do!

CLG Standards found in CLG Agreement and National Historic Preservation Act:

- 1) The CLG will enforce all appropriate state and local ordinances for designating and protecting historic properties.
- 2) The CLG shall provide for adequate public participation in the local historic preservation programs.

- ☐ a. Historic preservation planning. Examples include the development or revision of an preservation plan, development of a work plan for your commission, etc.
- ☒ b. Provided technical assistance on historic preservation issues or projects. Examples include working with individual property owners, business owners, institutions to identify appropriate treatments and find appropriate materials, research advice, etc.
- ☒ c. Sponsored public educational programming in historic preservation. Examples include training sessions offered to the public, walking tours, open houses, lectures, Preservation Month activities, etc.
- ☐ d. Design guidelines/standards

assistance was provided. In 2020, the Commission reviewed 87 rehab projects in the two local historic districts, issuing 61 Certificates of No Material Effect and 14 Certificates of Appropriateness. This process helps ensure that the historic integrity of the two districts is maintained in accordance with historic design guidelines. This year proved particularly challenging in this regard, due to the added urgency of repairs following the August 10th storm. Many property owners requested repairs that did not completely align with the design guidelines and the commission worked to balance the immediate concerns of the property owners with maintaining the historic integrity of the districts. Furthermore, the commission met weekly, instead of every other week, to make sure property owners in the district receive timely responses to their repair proposals.

Also, through the City's Historic Rehab program, ten property owners were provided funding (up to \$7,500) for historic rehab projects. This year funds were allocated in one project cycle and projects had to be brought to the historic preservation commission to prioritize projects for funding. Typically, the application period remains open till enough projects have applied. The high volume of projects indicates that property owners in the two districts are engaged and aware of the historic value of their homes. These allocations were made in the early Summer and we anticipate again having more requests than funding as property owners continue to recover from the August 2020 storm.

1533 of 8000 characters

8.2.**Describe the city, county, LUD, and/or historic preservation commission's public education programs in this calendar year. ***

Please provide specific details such as date of event, description of the event, how many people participated, whether the commission partnered with other organizations)

Due to the pandemic, Historic Preservation Commission meetings moved to a virtual meeting format starting in April. Since making this change, commission meetings have been streamed on the City's Facebook account, enabling many more folks to access the meeting. In May, the City and Wapsi Valley Archaeology held an open house to share the results of the intensive survey of Bever Woods, which was well regarded by the 20+ attendants.

433 of 8000 characters

8.3.**If answer includes d. New or revised design standards and/or guidelines were developed and adopted during the calendar year,**

Please upload the document here.

Choose a file

1 Forms — **2** Attachments — **3** Portfolio — **4** Submit**NEXT** >

One particular note is the commission's response to the August 16th storm that left much of the city damaged, including historic districts and landmarks. In response to the storm, the commission increased the frequency of meetings to ensure timely review of projects in the local historic districts and to local landmarks so as to not delay needed projects (such as roofs, siding, etc.) that may cause greater damage if delayed.

However, the damage left by the storm will also pose a challenge for historic preservation in Cedar Rapids. As noted, most of the structures in the city received some damage from the storm and balancing preservation with neighborhood stability was a challenge in the latter half of the year, which will continue into 2021. The commission will be reviewing standards for common repair projects to ensure historic integrity is maintained, but also support proper maintenance of homes.

915 of 8000 characters

10.

What partnerships did your commission form or continue with other entities? (examples include local main street office, local school, historical society, library, museum, service club, etc.) If none, enter N/A *

The commission works closely with two local preservation non-profits: Friends of Cedar Rapids Historic Preservation and SaveCR Heritage to conduct outreach and bring awareness to preservation issues. Additionally, City Staff is working with the Cedar Rapids Association of Realtors to present information to local realtors at their main education seminar on historic preservation in Cedar Rapids.

396 of 8000 characters

11.

Did your historic preservation commission receive any grants (other than CLG or HRDP) this year? If so, please describe. If none, enter N/A. *

N/A

3 of 8000 characters

12. Does your commission have a website? *

- ☒ Yes
☐ No

12.1. What is the website address? *

109 of 6000 characters

13. Does your commission have a Facebook page? *

- ☐ Yes
☒ No

14.

List dates of public commission meetings held (please note these are meetings actually held with a quorum, not just those that were scheduled). *

CLG Standards found in CLG Agreement and National Historic Preservation Act:

- 1) The CLG will organize and maintain a historic preservation commission, which must meet at least three (3) times per year.
- 2) The commission will be composed of community members with a demonstrated positive interest in historic preservation, or closely related fields, to the extent available in the community.
- 3) The commission will comply with Iowa Code Chapter 21 (open meetings) in its operations.
- 4) Commission members will participate in state-sponsored or state-approved historic preservation training activities.

1/23/2020
2/13/2020
2/27/2020
3/12/2020
4/9/2020
4/23/2020
5/14/2020
5/28/2020
6/11/2020
6/25/2020
7/9/2020
7/30/2020
8/27/2020
9/24/2020
10/1/2020
10/8/2020
10/22/2020
11/5/2020
11/12/2020
11/19/2020
12/3/2020

276 of 8000 characters

Commissioner's annual budget:

Historic Rehab Program budget is \$50,000. The Community Development budget paid for HPC training.

97 of 6000 characters

16. Where are your official CLG files located? *

Certified Local Government files must be stored at city hall (for city commissions) or the county courthouse (for county commissions).

Community Development maintains these files at City Hall.

57 of 6000 characters

17.

Please list the names of the Historic Preservation Commissioners who served during this calendar year. *

Tim Oberbroeckling - Chair
Ron Mussman - Vice Chair
Diana Pagan
Abby Huff
Ryan Russell
Gerard Estella (term began on July 1)
Arthur Kim
Jennifer Cunningham
Sandra Smith (term began on July 1)
Krystal Walter (term expired on June 30th)
Ron Lower (term expired on June 30th)

293 of 6000 characters

18.

Each CLG was asked to provide a work plan last year. Please provide a self-assessment of your progress on the initiatives and programs you identified last year. Were you able to accomplish much of what you set out to do? If not, what would help you fulfill this next year's work plan? *

greatly impacted our city and commission. To respond, the HPC increased meeting frequency to provide a quicker response time for needed home repairs. Both of these events were unexpected and greatly impacted the commission's operations.

Nevertheless, the HPC had several accomplishments in 2020:

- Completed the designation of one local landmark (Central Park Presbyterian Church, 1700 B Avenue NE)
- Completed an intensive survey of the Bever Woods area
- Submitted a CLG grant application to complete the nomination of the Bever Woods area to the National Register
- Allocated \$50,000 in funds for the City's Historic Rehab Program and had an even greater demand for rehab projects with several projects going unfunded
- Developed a Local Landmark Scoring Tool to provide a standardized assessment of local landmark applications

1150 of 6000 characters

19.

Each commission should develop a work plan for the coming year. This work plan should include the project(s), initiatives and programs you plan to begin or complete. Also discuss your plan for obtaining historic preservation training in 2021. Please attach your work plan to your annual report. *

📎 2021 HPC workplan.pdf (386KB) 🗑





20. Please update contact information about your 2021 Chief Elected Official. *

Note: This is beginning January 2021. Please provide the information for the Mayor, Chairman of the Board of Supervisors, or President of LUD Trustees.

First and Last Name	Mailing Address	Phone Number	Email Address	
Brad Hart	101 1st Street S	319-286-5051	b.hart@cedar-ra	🗑
+ Add a row				

communication is sent to the staff person and chair of the commission who will forward to the rest of the commission members.


First and Last Name	Job Title	Mailing Address	Phone Number	Email Address	
Adam Linde	Planner IV	101 1st Stre	319-286-506	a.lindenlaub	
Jeff Wozencraft	Planner II	101 1st Stre	319-286-577	j.wozencraft	

+ Add a row

22.

Please complete the following and provide contact information about your 2021 Chairperson/Commissioner. *

Note: Electronic and mailed communication will be sent to the staff person for the commission and the chair who will forward the information to the rest of the commission members.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address	
Tim Oberbrugg	925 26th St	319-389-106	319-389-106	timothyro@iowa.gov	

+ Add a row

22.1.

If the commissioner represents a locally designated district, provide the name of the district (Representative, Name of Local Historic District). If the commissioner does not represent a local historic district, enter N/A. *

N/A

3 of 200 characters

22.2. Specify the month, day, and year that the commissioner's term will end. *

06/30/2021

22.3.

Does this person serve as the Contact with the State Historic Preservation Office for the Commission? *

- ☐ Yes
☒ No

Commissioner and the Contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address
Ron Mussm	1138 1stAve	319-362-67!		mussmanro

[+ Add a row](#)

23.1.

If the commissioner represents a locally designated district, provide the name of the district (Representative, Name of Local Historic District). If the commissioner does not represent a local historic district, enter N/A.

Most local governments do not have a program for local designation. If you have questions about whether you have a local designation program or not, please contact Paula Mohr before you complete this section.

N/A

3 of 6000 characters

23.2. Specify the month, day, and year that the commissioner's term will end.

06/30/2022

23.3.

Does this person serve as the Contact with the State Historic Preservation Office for the Commission? *

- ☐ Yes
☒ No

24.

Please complete the following and provide information about your 2021 Secretary/Commissioner.

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address
N/A				

[+ Add a row](#)

1 Forms — **2** Attachments — **3** Portfolio — **4** Submit**NEXT** >

N/A

3 of 6000 characters

24.2. Specify the month, day, and year that the commissioner's term will end.

mm/dd/yyyy

24.3.**Does this person serve as the Contact with the State Historic Preservation Office for the Commission?**☐ Yes☒ No[Clear Answer](#)**25.****Please complete the following and provide information about your 2021 Commissioner.**

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address
Jennifer Cui	1708 3rd Av	479-595-366	319-398-496	jennifer.cunr

[+ Add a row](#)**25.1.****If the commissioner represents a locally designated district, provide the name of the district (Representative, Name of Local Historic District). If the commissioner does not represent a local historic district, enter N/A.**

2nd & 3rd Avenue Local Historic District

40 of 6000 characters

25.2. Specify the month, day, and year that the commissioner's term will end.


06/30/2022

☒ No[Clear Answer](#)

26.

Please complete the following and provide information about your 2021 Commissioner.

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address	
Diana Paga	1810 Ridge	845-325-91	319-363-27	diana@sup	

[+ Add a row](#)

26.1.

If the commissioner represents a locally designated district, provide the name of the district (Representative, Name of Local Historic District). If the commissioner does not represent a local historic district, enter N/A.

Redmond Park - Grande Avenue Local Historic District

52 of 6000 characters

26.2. Specify the month, day, and year that the commissioner's term will end.

06/30/2021

26.3.


Does this person serve as the Contact with the State Historic Preservation Office for the Commission?

☐ Yes☒ No[Clear Answer](#)

27.

Please complete the following and provide information about your 2021 Commissioner.

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address	
					

27.1.

If the commissioner represents a locally designated district, provide the name of the district (Representative, Name of Local Historic District). If the commissioner does not represent a local historic district, enter N/A.

N/A

3 of 6000 characters

27.2. Specify the month, day, and year that the commissioner's term will end.

06/30/2021

27.3.

Does this person serve as the Contact with the State Historic Preservation Office for the Commission?

☐ Yes☒ No[Clear Answer](#)

28.

Please complete the following and provide information about your 2021 Commissioner.

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address
Ryan Russe	1322 O Ave		319-270-684	rrussell@lir

[+ Add a row](#)

28.1.

If the commissioner represents a locally designated district, provide the name of the district (Representative, Name of Local Historic District). If the commissioner does not represent a local historic district, enter N/A.

N/A

3 of 6000 characters

28.2. Specify the month, day, and year that the commissioner's term will end.

28.3.


Does this person serve as the Contact with the State Historic Preservation Office for the Commission?

☐ Yes☒ No[Clear Answer](#)

29.

Please complete the following and provide information about your 2021 Commissioner.

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address	
Abby Huff	1912 Bever	319-432-984	319-432-976	abby@crma	

[+ Add a row](#)

29.1.

If the commissioner represents a locally designated district, provide the name of the district (Representative, Name of Local Historic District). If the commissioner does not represent a local historic district, enter N/A.*

29.2. Specify the month, day, and year that the commissioner's term will end.*

mm/dd/yyyy

29.3.

Does this person serve as the Contact with the State Historic Preservation Office for the Commission?*

☐ yes☒ no[Clear Answer](#)

30.

Please complete the following and provide information about your 2021 Commissioner.

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last	Mailing Address	Home Phone	Work Phone	Email Address
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31.

Please complete the following and provide information about your 2021 Commissioner.

Note: Electronic and mailed communication will be sent to the staff person for the commission and the contact.

First and Last Name	Mailing Address	Home Phone Number	Work Phone Number	Email Address
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
+ Add a row				

32.

Please attach biographical sketches for commissioners who were newly appointed in 2021.

Please be sure newly appointed commissioners sign and date their statement.

 CLG_BiographicalSketches_2020.pdf (298KB) 



33.

Does your commission have any vacancies? If so, how many? If you have no vacancies, enter N/A. *

N/A

3 of 6000 characters

34. Please complete the Commission Training Table. *

historical preservation training, listing the name of the conference, workshop or meeting (including online training opportunities); the sponsoring organization; the location and date when the training occurred. Be sure to provide the names of commissioners, staff, and elected officials who attended.

Name of Event	Sponsor Organization	Location	Date	Names of Attendees
Preserve Iowa	Iowa Department of Cultural Affairs	Virtual	6/4-6/6/2020	Jeff Wozencraft

+ Add a row

35.

Who of your commission members, staff, and/or elected officials attended the Preserve Iowa Summit? If so, please provide their names. *

Please note this must be completed. If no one attended, enter none.

Ron Mussman, Jeff Wozencraft

28 of 6000 characters

36. Signature page *



This question is required.

Choose a file

Saved

December 9, 2020

Jeff Wozencraft, Adam Lindenlaub, Tim Oberbroeckling
Cedar Rapids Historic Preservation Commission
j.wozencraft@cedar-rapids.org, a.lindenlaub@cedar-rapids.org, timothyro@aol.com
Via Email

RE: **Sinclair, Caroline, Mansion (Additional Documentation)**
Sinclair, T.M., Mansion; Brucemore; Sinclair Mansion; Fairhome
2160 Linden Dr SE
Cedar Rapids, IA 52403
https://drive.google.com/file/d/1Spsurh9TKLJxlOhhlmXJch6p2G8Lk_c3/view?usp=sharing

Dear Friends:

The State Nominations Review Committee (SNRC) plans to consider the property referenced above for nomination to the National Register of Historic Places during their February 12, 2021 Zoom meeting. To view or download the associated nomination and photographs, click on the link listed above.

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

The review process will require the following:

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

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

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

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

Questions can be directed to Laura Sadowsky, State Historian, at laura.sadowsky@iowa.gov.

Sincerely,

National Register of Historic Places
State Historic Preservation Office of Iowa
nationalregister@iowa.gov | 515.281.5111 | iowaculture.gov

IOWA DEPARTMENT OF CULTURAL AFFAIRS

STATE HISTORICAL BUILDING • 600 E. LOCUST ST. • DES MOINES, IA 50319 • P: 515.281.5111 • CULTURALAFFAIRS.ORG

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Sinclair, Caroline, Mansion (Additional Documentation)

other names/site number Sinclair, T.M., Mansion; Brucemore; Sinclair Mansion; Fairhome

Name of Multiple Property Listing _____

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

2. Location

street & number 2160 Linden Dr. SE

☐

not for publication

city or town Cedar Rapids

☐

vicinity

state Iowa

county Linn

zip code 52403

3. State/Federal Agency Certification

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

I hereby certify that this ___ 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 ___ 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** ___ **local**

Applicable National Register Criteria: ___ **A** ___ **B** ___ **C** ___ **D**

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

Date _____

State Historical Society of Iowa

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date _____

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper

Date of Action _____

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Linn County , Iowa

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

Number of Resources within Property

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

Contributing	Noncontributing	
8	2	buildings
4	0	site
6	0	structure
1	1	object
19	3	Total

Number of contributing resources previously listed in the National Register: 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling; multiple dwelling;
secondary structure
LANDSCAPE / garden
RECREATION AND CULTURE / sports facility

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE / museum
DOMESTIC / single dwelling; multiple dwelling
LANDSCAPE / garden

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN / Queen Anne
LATE 19th and EARLY 20th CENTURY
AMERICAN MOVEMENTS / Prairie School;
Craftsman
LATE 19th and EARLY 20th CENTURY
REVIVALS / Classical Revival

Materials

(Enter categories from instructions.)

foundation: STONE / limestone; CONCRETE
walls: BRICK; STONE / slate; WOOD / shingle

roof: STONE / slate; ASPHALT; GLASS
other:

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Narrative Description

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

The Caroline Sinclair Mansion (formerly known as the T.M. Sinclair Mansion; aka Brucemore) is a 26-acre estate developed between 1884 and 1942. In 1976, the mansion, which was completed in 1886, was added to the National Register of Historic Places as the T.M. Sinclair Mansion. One purpose of this additional documentation is to correct the historic name to accurately reflect that it was Caroline Sinclair who had the estate built after her husband's death. The second purpose is to recognize the importance of the estate's landscape and other historic resources. Although not included in the original listing, the landscape and additional buildings represent significant historic features of their own merit, but especially so when considered together.

The property is located chiefly in a residential portion of Cedar Rapids, Iowa. The estate abuts the Ridgewood Neighborhood, which consists primarily of large, shaded lots with homes from the early 20th century. However, near Brucemore's northwestern border (1st Avenue) are several commercial properties, reflecting this street's historic and current use as an important thoroughfare. Brucemore consists of eight historic buildings, including a 21-room, brick mansion built in the Queen Anne style. Other historic buildings include several Craftsman structures in the Servants' Village constructed between 1910 and 1915. Each building shares architectural similarities of wide exposed eaves, visible rafters, white trim, and brown wood shingle siding. Elsewhere on the property are a Classical Revival guest house and a small, wooden pool house. Brucemore's landscape was designed in the Prairie Style and encompasses several features including, but not limited to a human-made pond, several gardens, and a wooded copse. The property has had relatively little alteration since its period of significance. Since 1981, the estate has been intentionally preserved on behalf of the National Trust for Historic Preservation.

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

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

Overview:

Brucemore is located on a section of land northeast of downtown Cedar Rapids, Iowa. Prior to the development of Cedar Rapids as a city, the land on which Brucemore sits was predominately comprised of prairies and woodland as indicated in an 1840-1841 township survey of the area.¹ Seated in a valley surrounding the Cedar River in Linn County, Cedar Rapids benefited from a territorial road which connected the area with Iowa City to the south and Prairie du Chien, Wisconsin to the northeast. The road, which was known later as First Avenue, projected to the northeast of the city. Gradually, settlers developed streets on the east side of the Cedar River in a grid, largely aligned with First Avenue.²

In 1884, when Caroline Sinclair purchased land for her mansion, she selected property which fronted First Avenue. Located approximately two miles northeast of the river, the property which became Brucemore was largely undeveloped. A Sanborn Fire Insurance Map of Cedar Rapids from the same year stops approximately one mile shy of the property, perhaps indicating a relative lack of development in this area. When the surrounding area was developed, it was primarily in the form of residential additions. The Dows, Richmond, Ridgewood, Greene, and Bever Park Additions were designed as residential additions. Sections of property from the Dows, Richmond, and Ridgewood Additions were later purchased by the families living at Brucemore and are today, part of the estate. Houses from these additions, primarily built in the early 20th century, continue to contribute to Brucemore's modern setting.

The size of the estate has changed since the mansion's build in 1884. Caroline Sinclair and subsequent owners gradually purchased surrounding lots. The estate reached its peak at 33 acres before some of the additions were sold, leaving the estate with its current 26 acres. The estate is an unusual and oblong shape, with major gates at its northwestern and southeasternmost points.

¹ George Harrison, Whiteside, and Campbell, U.S. Department of Interior, Bureau of Land Management, U.S. Department of Interior, Bureau of Land Management (Dubuque, IA: Surveyor General's Office, 1842).

² Cecilia Rusnak, *Historic Landscape Report: Brucemore* (1997). p. 8-10.

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Resource Descriptions:

Brucemore is comprised of several resources which contribute to the estate. For the purpose of clarity, the resources have been divided into the following areas: 1. Mansion & Surround, 2. Servants' Village, 3. Gardens, 4. Garden House & Surround, and 5. Linden Entrance. These divisions, while aiding in the clarity of the description, should not be viewed as absolute. Neither Brucemore's resources nor component areas should be viewed in isolation, but should be understood within the context of the other resources or components as it is the combination of these features which shape understanding of the estate in its entirety.



Fig. 1. Resource and Component Area Map; Brucemore, 2020.

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Contributing Resources	Map Key	Area	Type	Count	Inclusive Of	Date
Mansion	1	Mansion & Surround	Building	1		1886
Duplex	2	Servants' Village	Building	2		c. 1909
Barn	3	Servants' Village	Building	1		1911
Bookbindery	4	Servants' Village	Building	1		1912
Garden House	5	Garden House & Surround	Building	1		1912
Greenhouse	6	Servants' Village	Building	1		1915
Pool House	7	Mansion & Surround	Building	1		c. 1941
Landscape	8	Garden House & Surround, Mansion & Surround, etc.	Site	1	First Avenue Lawn, Woodland Area, Alfalfa Field, Tennis Court	c. 1910
Circulation Pathways	9	Linden Entrance, Mansion & Surround, etc.	Structure	1	Paths, Drives	1886-1940
First Avenue Gate	10	Mansion & Surround	Structure	1		c. 1906-1928
Linden Drive Gate	11	Linden Entrance	Structure	1		1928
Pedestrian Gate	12	Linden Entrance	Structure	1		Unknown
Pond	13	Linden Entrance	Structure	1		1909
Gardens	14	Gardens, Servants' Village	Site	1	Formal gardens, evening gardens, cutting gardens	c. 1910
Pool	15	Mansion & Surround	Structure	1		1927
Pet Cemetery	16	Gardens	Site	1		1931
Orchard	17	Servants' Village	Site	1		c. 1942
Statuary	18	Gardens, Linden Entrance, etc.	Object	1	Dancing Children, Jardinière, Deer, Pond Urns	Multiple

Non-Contributing Resources	Map Key	Area	Type	Count	Inclusive Of	Date
Coop	19	Servants' Village	Building	1		c. 1999
Maintenance Building	20	Servants' Village	Building	1		1993
Cold Frames	21	Servants' Village	Object	1		2012

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Mansion: Contributing building (1); NRHP listed (NRIS # 76000780)

Date of Construction: 1886

Location: Mansion & Surround



Fig. 2. Mansion (facing northwest); Photolog 1, Porter, June 2020.

The **Mansion** is located near the center of the estate and is visible from First Avenue. Built between 1884 and 1886, the Mansion is a three-story house in the Queen Anne style. The Mansion is an asymmetrical design with a complex intersecting hipped and gable roof line, with ridges capped in decorative wave-shaped cresting. Corbelled limestone chimney caps top the five patterned-brick chimneys to complete the Queen Anne style skyline. The building is generally situated on a northwestern-southeastern orientation. This deviation from cardinal directions is likely due to the irregular direction of First Avenue, the street which bounds the property on one end. Today, the Mansion and First Avenue stand approximately parallel to each other.

The Mansion includes three stories plus a basement and large attic. The foundation is constructed of ashlar sandstone, above which rises walls of red, pressed brick. The sandstone was also used for banding and for the various carved, arched and flat window lintels, and sills. The Mansion windows are mostly large 1/1 lite double. The Mansion has two oriel windows, one on the northwestern side on the third floor and the other on the northeastern side reaching from the second and third floors. Several integral porches with decoratively carved wooden railings are found on the second and third floors of the northwestern and southwestern sides of the building. While portions of the third story are clad in patterned fish-scale slate shingles, carved wooden brackets and detailing are also found in several of the gables and dormers. Various decorative terra cotta inset panels of flowers, stars, and geometric patterns adorn the Mansion. The use of a variety of materials on different stories is common to the Queen Anne style.

The Mansion is comprised of 21 rooms and features 14 original fireplaces. Each fireplace is unique but typically consists of a wood mantel with a surround of marble, tile, or brick. The house includes two staircases, a main staircase and the servants' staircase. The main staircase spans the first to the third floors and features decorative newel posts carved in the shape of wooden bowls of fruit, or "Bowls of Plenty." The servants' staircase together with the northeastern third of the building comprises the service-side of the Mansion.

The first floor of the Mansion contains an L-shaped Great Hall with a decorative beam ceiling. The Hall features butternut paneling, a 1928 mural depicting Richard Wagner's *Ring Cycle* opera along the upper edge of the paneling and up the main staircase, and the console of a 1929 Skinner Player Pipe Organ. Off the Great Hall are the Study, a powder room, Library, and Dining Room. Just beyond the Dining Room are service spaces which include the Butler's Pantry, Servants' Dining Room, Kitchen, which features a 1920s built-in refrigerator, and elevator, which was converted from a dumbwaiter in the 1970s.

The second and third floors consist primarily of bedrooms. The second-floor landing features a decorative wallpaper mural depicting hunt scene purchased by Irene Douglas in April 1926. Just off one second floor bedroom is a sleeping porch which features the work of internationally known artist Grant Wood. In 1925, commissioned by Irene Douglas, Grant Wood crafted a plaster relief on the walls of the porch, depicting vines, flowers, and woodland animals. On the third floor, a bedroom was converted into an organ loft to house the 715 pipes for the Skinner Player Pipe Organ. The organ loft is screened by a floor to ceiling, three panel wooden lattice. The organ blower is located in the attic along with

Sinclair, Caroline, Mansion (Additional Documentation)

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the elevator engine. The functional Skinner Player Pipe Organ was meticulously restored in its entirety between 2014 and 2019. The Mansion's sandstone basement contains a laundry room, boiler room, many storage rooms, as well as two themed rooms. Added in the late 1930s, the Tahitian Room and Grizzly Bar lounge were installed by Howard Hall. The Tahitian Room is decorated like a tropical hut with palm fronds and "underwater" dioramas. Above the tin ceiling is a sprinkler system which can be turned on to simulate rain. The Grizzly Bar is styled as an old western saloon with birch bark walls, a bar, piano, and roulette table.

Exterior porches include an enclosed Service Porch on the southeast side, an enclosed Breakfast Porch on the north corner, and the West Porch on the west corner. The Service Porch was originally built as an open wooden porch with ornamental railings and trim but was remodeled and enclosed in 1916 to feature brick pillars, stone banding, and divided light windows. While the interior of the porch shelters the entrance to the kitchen and service hall and provides access to the basement, the flat, tiled porch roof is a patio that is accessed via the second floor. The Breakfast Porch and West Porch were added c. 1908 and are exposed-rafter craftsman-style gable-roofed porches. At the same time, a large terrace spanning the northwest side of the house was added. This terrace replaced an earlier carriage porch, which had previously marked the entrance to the home. The terrace features three, decorative, concrete "Bowls of Plenty." In the same period, the entrance was moved to the southeastern side. A glass conservatory was removed from that side and Tudor Revival style half-timbering changed to brick. Around the same time, a port-cochere was added in line with these changes. The port-cochere was enlarged c. 1920 to its current size.

Alterations: Alterations to the Mansion include changes made within the period of significance (1886-1942) as well as several which fall outside of the range. The first major alterations began c. 1907. The Douglas family removed a carriage porch on the northwest side and added the North Terrace, West Porch, and enclosed Breakfast Porch. The Douglasses also removed a conservatory on the southeast side of the home (near the site of the entrance created by the Douglasses) and replaced the half-timbering design of the same side with brick. A porte cochere was also added to the southeast side. The Douglasses also installed butternut wood paneling in the Great Hall and covered a stained-glass window above the fireplace in the Dining Room. In the years following, an open-air service porch on the southeast side was removed and replaced with the current, enclosed service porch. The porte cochere was also expanded to its current size by the Douglasses. Photographs indicate the northwest vestibule was enclosed c.1930. During the 1940s, three picture windows were added to the northwest side that have been removed to restore the elevation to its original appearance. Two picture windows were added to the southeast side which remain today. Neither picture window on the southeast side existed in Caroline Sinclair's original design. In 1994, a wheelchair lift was added to the West Porch during a project to preserve and weatherproof the Mansion's foundation.

On Monday, August 10, 2020, a derecho swept through the Midwest. This storm hit Brucemore, causing damage in varying degrees to each of Brucemore's buildings (eight historic and two modern) and the loss of approximately 70% of the estate's tree canopy. The Mansion sustained damage primarily to its slate roof, exterior lighting fixtures, and enclosed Breakfast Porch. The Porch lost much of its glass and may have sustained some structural damage to the northeastern wall. However, this damage is relatively minor given the overall integrity of the Mansion and can be restored.

Sinclair, Caroline, Mansion (Additional Documentation)

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Name of Property

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Duplex: Contributing buildings (2), two resources

Date of Construction: c. 1909

Location: Servants' Village, 109 and 115 Dows Lane



Fig. 3. Duplex, 115 Dows (facing south); Photolog 3, Porter, June 2020.



Fig. 4. Duplex, 109 Dows (facing south); Photolog 4, Porter, June 2020.

The **Duplex** is located in the Servants' Village. The Village comprises much of the northeast portion of the estate and is adjacent to Dows Lane (known previously as Sinclair Avenue). The buildings within this area, including the Duplex, share a similar architectural style and coloring. Designed to be functional, the Servants' Village was set apart from the areas of the estate used most frequently by the family and was accessed by a separate entrance on Dows Lane. The green-tinted roofs and brown wood shingle siding cause the buildings in this area to blend into the landscape. The Servants' Duplex was added around 1909. It is a one-and-a-half story, mirror image duplex. Each side includes a basement, two bedrooms, a bathroom, kitchen, dining room, enclosed rear porch, and unfinished attic. The Duplex has a cross-gabled roof clad in composite shingles, double-hung windows, wood shingle siding, and white trim. On the north side, facing Dows Lane, both halves of the Duplex have steps that lead up to the front porch entrances.

Alterations: The south side of each building originally had an open-air porch, which was altered c.1920 and an enclosed rear porch was added to each side.

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Name of Property

County and State

Barn (Carriage House): Contributing building (3), one resource

Date of Construction: 1911

Location: Servants' Village



Fig. 5. Barn (facing east); Photolog 6, Porter, June 2020.

In 1911, the Douglas family added the **Barn (Carriage House)** south of Dows Lane in an area to the northwest of the Linden Drive entrance. The Barn is a U-shaped building. The north and south wings project westward from the central block. The building features carriage-style doors, wide eaves with exposed rafter ends, white trim and brown wood shingle siding, and multi-pane ribbon windows all characteristic of the Craftsman style. The main block of the Barn, placed with a north-south orientation, is two stories with a basement on each end. An octagonal cupola is centered atop the gabled roof with a central dormer. Both the north and south wings are single story. This building replaced a previous, no longer extant barn, which had been sited near the current location of the Greenhouse. The Barn was designed for use storing carriages and other equipment, and as a stable for livestock. The second floor served at times as an apartment for servants and an artist studio.³

Alterations: An addition c. 1940 resulted in a three-sided shed adjoining the eastern side of the main block. This structure was originally connected with a fenced-in lion run. The run is no longer extant, but the shed remains. The northern wing of the Barn caught fire in September 1980. The interior of the Barn was remodeled c. 1990 and is currently used as a visitor center and office space.

³ *Historic Structure Report for Brucemore: Cedar Rapids, IA* (Chicago, IL: Wiss, Janney, Elstner Associates, Inc., 1991), p. 53.

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Linn County, Iowa

Name of Property

County and State

Bookbindery (Squash Court): Contributing building (4), one resource

Date of Construction: 1912

Location: Servants' Village



Fig. 6. Bookbindery (facing north); Photolog 7, Porter, June 2020.

Just west of the Barn is the **Bookbindery**. Completed in 1912, this structure originally served a dual purpose as a space for binding books and a squash court. The building is two stories with a composite shingled hipped roof. Its wide, exposed eaves, visible rafters, white trim, and brown wood shingle siding match the features of the buildings in the Servants' Village.

Alterations: In 1942, the building was renovated into a residence. An open-roof porch with overhanging rafters and fluted columns marked the southern entrance to the building. This porch was later removed. An enclosed, single-story, full width screened porch was added in 1975 on the north side of the Bookbindery, facing Dows Lane.

Garden House (Bungalow): Contributing building (5), one resource

Date of Construction: 1912

Location: Garden House & Surround (224 Crescent Street)



Fig. 7. Garden House (facing northwest); Photolog 9, Porter, June 2020.

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Northwest of the Formal Garden and southwest of the Mansion is the **Garden House** (224 Crescent St.). Commissioned in 1912, this residence was designed by Myron Hunt. The Garden House is a single-story, white, neoclassical building with full basement and garage. Facing the southeast, the hipped roof of the Garden House is punctuated by a pair of front-facing gables. The Garden House has tall, shuttered, six-over-six double-hung windows, horizontal wooden siding, and classic dentil cornice moulding. A bay room punctures the space between the gables. Historic photographs show there once was a wide, neoclassical open-air porch in the space which was screened in c.1925. Within the home, notable spaces include two basement rooms. These include a bar called "Howard's Hell Hole" and a radio room, both spaces designed c.1932.

Alterations: The structure's original open-air porch was replaced with a screened in porch c.1925. An entry was developed on the southwest side of the house around the same time. In 1957, plans for an addition to the Garden House were drafted. The addition enclosed the bay area that had previously featured a porch. The addition also altered the entrance on the southwest side of the structure, moving the entrance back to the southeast façade.

Greenhouse: Contributing building (6), one resource

Date of Construction: 1915

Location: Servants' Village



Fig. 8. Green House (facing north); Photolog 11, Porter, June 2020.

The **Greenhouse** is west of the Duplex, at the termination of Dows Lane. Built in 1915 from a Lord and Burnham design, the structure is comprised of a small, front-gabled head house with a basement and an attached even-span, curved-eave greenhouse. A front-gabled porch covers the single step entryway that faces north towards Dows Lane. The greenhouse projects south from the rear of the head house. The lower portions of the headhouse and the greenhouse are constructed of red brick. The upper portions of the head house and porch are wood shingle siding with white trim.

Alterations: In 1940, the Greenhouse was lengthened, the addition approximately doubling the size of the greenhouse, and the nearby cold frames moved to the side. In 2012, Brucemore, Inc., removed the addition and restored the building to its original 1915 design, while also updating the internal mechanics of the structure locating the cold frames back to their original placement. Much of the existing internal features were left in place, although a new system was added to provide functionality to the Greenhouse.

The Greenhouse was significantly damaged on August 10, 2020, when a derecho caused a tree to crash into its glass and metal frame. Despite this damage, the Greenhouse retains enough integrity to be a contributing structure to the property. At the time of submission, plans were being developed to restore the building.

Sinclair, Caroline, Mansion (Additional Documentation)

Linn County, Iowa

Name of Property

County and State

Pool House (Cabana, Bath House): Contributing building (7), one resource

Date of Construction: c. 1941

Location: Mansion & Surround



Fig. 9. Pool House (facing east); Photolog 12, Richards, June 2018.

The **Pool House** is located to the northeast of the Mansion, and southeast of the Pool. The Pool House faces toward the northwest. The building is located within an area enclosed by plantings on the north and east, and a pressed brick wall on the south known as the Pool Yard. The Pool House is believed to have been constructed in the 1940s. The building has a side-gabled roof with board and batten siding, decorative wooden corbelled window awnings, and a canvas awning held up by decorative cast iron “spears,” which span the full width of the west side. The interior of the Pool House is divided into approximately four interior spaces, including one large space each on the northwest side and southeast side, two small dressing rooms, and an adjoining shower.

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Name of Property

County and State

Landscape: Contributing site (8), one resource

Date of Construction: c. 1910

Location: Multiple



Fig. 10. First Avenue Lawn (facing northwest); Photolog 13, Porter, June 2020.

Designed in the Prairie Style by O.C. Simonds, Brucemore's **landscape** features several distinct "rooms." These intentionally designed spaces provide areas of reprieve as well as separation. These spaces include, but are not limited to, the First Avenue Lawn, Woodland Area, Alfalfa Field, and Tennis Court.

Northwest of the Mansion is the **First Avenue Lawn**. This sweeping expanse of lawn is bordered on one side by First Avenue, a major thoroughfare running northeast from downtown Cedar Rapids. The lawn encompasses approximately six acres. Plantings around the borders of the lawn were designed to create a room-like feel.

On the opposite side of the property, near the Linden Drive Gate is the **Woodland Area**. Trees, wildflowers, and similar vegetation stretch along Linden Drive, just west of the Linden Drive Entrance and to the south and east of the Pond. Today, Brucemore's Woodland Area encompasses approximately three acres of land and consists of a mix of tree varieties.⁴ It is unclear which of these plant species were a part of the original composition and which were introduced in the intervening period. The Woodland Area features several unpaved pathways. In the early 20th century, the area was used for walking and in the 1920s, a no-longer extant gazebo was erected.

Northwest of the Woodland Area is the **Alfalfa Field**. Developed by Irene Douglas starting in 1911, the Alfalfa Field was an intentionally cultivated piece of land designed for the growth of alfalfa. By 1916, the space was reportedly producing approximately 15 tons of alfalfa per year. Sometime after 1916, the Douglasses ceased cultivating the space, although a distinctly flat and treeless space remains.

Likewise, the **Tennis Court**, located northeast of the Alfalfa Field and south of the Garden House, was developed by the Douglas family in 1915. The Tennis Court originally featured a paved surface and fenced in surround. The paving of the court and the surrounding fence were later removed (c.1940), but the distinctively flat landscape of the Tennis Court remains.

Alterations: The August 10, 2020, derecho caused the loss of approximately 70% of the estate's tree canopy, including near the First Avenue Lawn, Alfalfa Field and Tennis Court, and most significantly in the Woodland Area. However, the Landscape retains enough integrity to be a contributing site and, at the time of submission, plans were being developed to devise a replanting plan based on the estate's original landscape designs.

⁴ Rusnak. Vol. II, Appendix A.

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Circulation Pathways: Contributing structure (9), one resource

Date of Construction: 1886-1940



Fig. 11. Southern Courtyard Entrance (facing south); Photolog 16, Porter, June 2020.

Brucemore's circulation pathways include three connecting driveways, one unconnected drive, and several walking paths. The first driveway was initially designed for Caroline Sinclair during the construction of the Mansion between 1884 and 1886. A path stretches in a straight line from the northern corner of the estate at First Avenue toward the Mansion. The direction of this path was changed during the Douglas era when the family repositioned the front door of the Mansion to the opposite side (southeast) of the building. In 1917, a round drive near the Mansion, along with a service yard was designed by H.H. Hunter and O.C. Simonds. This circular driveway would eventually connect with Linden Drive via a path designed by J. Roy West, a partner of O.C. Simonds. This path was designed in 1926 with new gates installed in 1928. Dows Lane (previously Sinclair Avenue) provides access to the third of the connected driveways. Providing access to the Barn, Duplex, and Greenhouse, the Dows Lane drive is connected to the other paths via the Courtyard. This section of space framed by the U-shape of the Barn was paved c. 1911 and remodeled in the 1920s. Both the north and south entrances of the Courtyard are marked by two pairs of cement piers, indicating the driving entrance. Each pier is topped with a cast cement "Bowl of Plenty." The northwestern pier is connected to a cedar shingle wall, which adjoins to the Bookbindery porch at the northwest corner of the Courtyard. Likewise, an approximately three-foot-tall, cedar shingle wall connects with the southwestern pier at the southwest corner of the Courtyard.⁵ These three drives are connected, allowing a driver to move from one path to the next without leaving the estate. An unconnected drive provides a separate, private entrance for the Garden House and can be accessed at 224 Crescent St.

Pedestrian pathways include a pale pink concrete walk which spans the length of the First Avenue lawn, running northwest to southeast. This path mimics an earlier driving path installed during the Sinclair era (c. 1886). A paved sidewalk connects the Garden House and Mansion. Another follows along Dows Lane and connects the Courtyard with the Duplex and Greenhouse. Records indicate the existence of several unpaved pathways in the Woodland Area and in other parts of the estate.

Alterations: Many changes to the paths occurred during the period of significance although the exact dates and locations of each change are not clear. Since the period of significance, the largest change has been the expansion of the driveway at the Mansion's entrance. In the 1940s, the drive was increased to allow more parking and the formerly circular drive was largely squared-off. An auto-port was added, likely in the mid-1940s. Brucemore, Inc. later restored the circular drive present in the Douglas era design and removed the auto-port. Other changes include the addition of diagonal parking along the First Avenue drive in 1983 to accommodate the estate's changed use from private residence to museum. Paved parking spots to the east of the Barn (c. 1999) and an asphalt drive connecting the Maintenance Building were added (1992) for similar purposes.

⁵ Rusnak, p. 25.

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The Courtyard walls, piers, and “Bowls of Plenty” were damaged in the storm on August 10, 2020. One “Bowl of Plenty” was knocked from its base and damaged, but at the time of submission, plans were underway to conserve the object.

First Avenue Gate: Contributing structure (10), one resource

Date of Construction: c. 1906-1928

Location: Mansion & Surround (1965 1st Avenue)



Fig. 12. First Avenue Gate (facing southeast); Photolog 17, Porter, June 2020.

The **First Avenue Gate** is located at the property's entrance on First Avenue. The entrance is northwest of the Mansion, near the property's northern and western borders. The First Avenue Gate features two concrete piers, measuring approximately 2.5' x 2.5' x 8'. Attached to the piers is a set of ornamental iron gates. Atop each pier is an iron light fixture.

Alterations: Early photographic evidence indicates that a set of concrete piers were in place near First Avenue by c. 1908. These piers appear to be the same size and shape as those currently in place. However, the ornamental iron gates and light fixtures do not appear in photographs until approximately 1928. Likewise, the original piers appear to have a stone cap which was later removed. At an unknown date, a feature was added to the gates to allow mechanized opening and closing. This feature was later partially removed, and the gate has been returned to manual operation. The bottom of the iron gate has also been removed to accommodate the raised level of the drive.

The First Avenue Gates were damaged by the storm on August 10, 2020. Despite this damage, the First Avenue Gate retains enough integrity to be a contributing structure to the property and at the time of submission, plans were underway to have the iron gates and lamps assessed by a conservator.

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Linden Drive Gate: Contributing structure (11), one resource

Date of Construction: 1928

Location: Linden Entrance (2160 Linden Drive SE)



Fig. 13. Linden Drive Gate (facing north); Photolog 18, Porter, June 2020.

The primary entrance to Brucemore, **the Linden Drive Gate**, is near the estate's southeastern edge and is accessed via Linden Drive near the residential Ridgewood neighborhood. This entrance was added by the Douglas family as part of a later addition to the property. In 1926, a lane from the Linden Drive Entrance was designed by J. Roy West, a partner of O.C. Simonds.⁶ Simple concrete gate posts, stylistically like those at the First Avenue Gate, appear to have marked the entrance previously. The current gates were added in 1928. Irene Douglas hired a local contractor to create an entrance using gates she had ordered while in California.⁷ The entrance features two large, concrete gate piers topped with two concrete "Bowls of Plenty." Decorative bowls of fruit, referred to as "Bowls of Plenty," are a recurring motif around the estate. In addition to the main piers, there are also two side piers with connecting curved concrete walls. A lamp sits atop each of the side piers. The gates themselves are decorative wrought iron. Inside the gates is a double-leaf pedestrian gate. This structure measures approximately 12' x 5'11" x 1.5".⁸

Alterations: The Linden Drive Gate was also damaged in the August 10, 2020 storm. This damage occurred primarily to the two sections of the iron gate and to the lamps. Despite this damage, the First Avenue Gate retains enough integrity and at the time of submission, plans were underway to have the iron gates, "Bowls of Plenty," and lamps assessed by a conservator.

⁶ Irene Douglas, *Her Book*, 1926 (Brucemore Archives).

⁷ Rusnak, p. 24.

⁸ Kristin Cheronis Inc., *Outdoor Statuary Report*, 2017.

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Pedestrian Gate: Contributing structure (12), one resource

Date of Construction: Unknown

Location: Linden Entrance



Fig. 14. Pedestrian Gate (facing north); Photolog 19, Porter, June 2020.

The **Pedestrian Gate** is located along Linden Drive, northwest of the Linden Drive Gate. The Pedestrian Gate is between the Pond and the Evening Garden. Oral histories and photographs indicate the gate was installed by at least 1925, although an image of the gate is included in a scrapbook dating 1906-1913. Flanking the gate are two sets of piers (four total) connecting curved brick walls.

Alterations: Historic photographs indicate concrete “Bowls of Plenty” once sat on the four piers of the Pedestrian Gate. Today, the top of each pier shows evidence in concrete of the removed objects. The dimensions of these markings align with the decorative, concrete “Bowls of Plenty” on the North Terrace of the Mansion, indicating these pieces may have been moved from the Pedestrian Gate to their current location. However, there are only three “Bowls of Plenty” on the North Terrace of the Mansion today. The restoration of the brick walls of the Pedestrian Gate was completed in 1993.

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Pond: Contributing structure (13), one resource

Date of Construction: 1909

Location: Linden Entrance



Fig. 15. Pond (facing southeast); Photolog 20, Porter, June 2020.

To the west and north of the Linden Drive Gate is the **Pond**. Constructed between 1909 and 1910 this human-made feature is approximately 250' in length and 90' in width. The shape of the Pond is irregular and oblong. The banks of the Pond were originally comprised of loose stones, although today sections of mortared stone and concrete reflect Hall era changes. Vegetation on the edges of the Pond provide screening and help to frame views of the feature. A path emerging from the nearby Woodland Area also provides views of the Pond.

Alterations: A concrete and limestone platform with a concrete table and benches was added to the western edge of the pond c. 1950. A nesting pond was added around the same period. These additions to the pond are outside the period of significance. At various times efforts to repair or preserve the shoreline have led to the addition of rocks and concrete to the pond surround.

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Gardens: Contributing site (14), one resource

Date of Construction: c. 1910

Location: Gardens, Servants' Village



Fig. 16. Formal Gardens (facing southeast); Photolog 21, Porter, June 2020.



Fig. 17. Evening Garden (facing north); Photolog 24, Porter, June 2020.

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Fig. 18. Cutting Garden (facing west); Photolog 26, Porter, June 2020.

Brucemore has three distinct gardens. The **Formal Garden** is located southeast of the Mansion. The Formal Garden was added in 1910 and was designed in the Arts and Crafts style. The Formal Garden features plantings in geometric borders which create outdoor “rooms.” The “room” concept of landscape design is consistent with some Arts and Crafts style landscape architects. The geometric borders create the “walls” defining the “rooms.” The Garden was designed in part by Helen DuPuy within the office of O.C. Simonds. A brick terrace in a shaded area provides views of the Formal Garden, and two sets of steps help navigate the slight changes in elevation between the Formal Garden, Evening Garden, and Garden House.⁹ The steps from the Garden House toward the Formal Garden are concrete and those from the Formal Garden to the Evening Garden are brick. Photographs indicate a third set of steps once existed closer to the Formal Garden.

The **Evening Garden (Night Garden, White Garden)** is directly south of the Formal Garden. This specialized garden was added by the Douglas family as part of their improvements for the site c.1910. This garden features light colored plantings designed to reflect moonlight.

The **Cutting Garden** is located to the east of the Barn. This garden provided flowers as well as produce for the Douglas family. Excess produce and flowers were sold or given away. The Cutting Garden was added as part of the landscape around 1907 and today, continues use for a similar purpose.

Alterations: In the Formal Garden, photographs indicate existence of a rusticated geometric fence c.1910 as well as two large arbors and a garden gate on the northwest end. Photographs, possibly as early as the 1920s and as late as the 1940s, indicate the rusticated fence was replaced with a tall, lattice fence. During the 1930s, the garden was expanded to a larger, more open design. With these changes, the garden gate was removed and the arbors reduced in size. By the 1950s, the tall lattice fence was replaced with a shorter, sloped, lattice fence.¹⁰

The Evening Garden was planted over c.1940, shortly after Margaret Douglas Hall inherited the property. The garden was uncovered and replanted using photographic and archival resources in 2004.

During the mid-20th century, the Cutting Garden was reduced in size when Margaret and Howard Hall sold a portion of the property. To see the property changes, see Figs. 44-46 in Section 8, Pages 46-48.

The August 10, 2020, derecho caused the loss of approximately 70% of the estate’s tree canopy, including trees within the Gardens. Despite this damage, the Gardens retain enough integrity to be a contributing site to the property. At the time of submission, plans were being developed to devise a replanting plan based on the estate’s original landscape designs.

⁹ Rusnak, pp. 25-26.

¹⁰ Rusnak, p. 27.

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Pool: Contributing structure (15), one resource

Date of Construction: 1927

Location: Mansion & Surround



Fig. 19. Pool (facing southeast); Photolog 27, Richards, May 2015.

To the northeast of the Mansion is the Pool Yard, which features a 1927 Art Deco **Pool**. The curvilinear, white concrete Pool, measures approximately 30' x 50'. The rectangular shaped pool has rounded corners and is surrounded by a 3' wide concrete sidewalk. The walls of the Pool measure approximately 16" above ground level, although a portion on both the northeast and southwest sides of the Pool curve to the height of 8". An 8.5' opening creates the pool entrance and features six steps into the pool. The pool deepens gradually from 3' to approximately 12'. On the northwest side are two ladders, centered between which is a base for a diving board.

Alterations: Originally designed as a service yard in 1917, this area once featured a shallow wading pool with a fountain and paved surround. The wading pool was removed, and the current pool added. The Pool once featured a diving board, but today only the base remains.

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Pet Cemetery: Contributing site (16), one resource

Date of Construction: 1931

Location: Gardens



Fig. 20. Pet Cemetery (facing east); Photolog 29, Porter, June 2020.

To the southwest of the Formal Garden is the **Pet Cemetery**. Added by the Hall family in 1931 with the final burial taking place in 1981, the Pet Cemetery includes the graves (and accompanying headstones) of 21 pets owned by the Hall family during their residency at Brucemore. These animals include 20 German Shephard dogs and one pet lion.

Alterations: There are no known alterations to the Pet Cemetery.

Orchard: Contributing site (17), one resource

Date of Construction: c. 1942

Location: Servants' Village



Fig. 21. Orchard (facing north); Photolog 30, Porter, June 2020.

To the northwest of the Greenhouse is the **Orchard**. Previously, the Orchard was located south of its current position. The Orchard was re-established at its current location around 1942 after a particularly inclement winter took out

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many of the Douglas era plantings. Plantings in the orchard have included: boxelder, amur maple, Chinese chestnut, honey locust, black walnut, black cherry, common chokecherry, plum, pear, apple, prickly ash, white fir, Norway spruce, white spruce, Colorado spruce, Scotch pine, eastern arborvitae, and eastern red cedar trees.¹¹

Alterations: New plantings have been added to the Orchard as needed since 1942. The Orchard was damaged by a server storm on August 10, 2020. At the time of submission, it was unclear which of the trees in this area will recover, however plans were being developed to devise a replanting plan in line with the historic landscape.

Statuary: Contributing object (18), one resource

Date of Construction: Multiple

Location: Multiple



Fig. 22. Outdoor Statuary – *Dancing Children*; Photolog 31, Campbell, September 2017.

Throughout the estate there are pieces of **Outdoor Statuary**. One piece includes *Dancing Children*, a bronze work by Bashka Paeff (3'5" x 1'7" x 17"). This column shaped piece has been photographed in the garden regularly since c. 1916. Nearby is the *Jardinière*, a decorative piece that has been photographed in use on-site as an ornamental planter, c. 1910. The bronze piece features a delicate and intricate pattern of dragons and other decorative elements. A cast iron sculpture of a deer (2'10" x 2'6" x 11") sits at the edge of the Formal Garden, near the Mansion. This piece by George Keeler (c. 1920) matches a second painted deer sculpture located near the Pond. The eastern end of the Pond is framed by two large concrete urns, created by Maine craftsman, E.E. Stoderholtz. These urns, measuring 5'2" x 3'5", were purchased through O.C. Simonds' office and installed in 1927.¹² In the Evening Garden, a concrete birdbath adorns the space. Photographs indicate this piece has been on site since c.1910.

¹¹ Rusnak, Appendix A, p. 16.

¹² *Roy West of Simonds and West to Irene Douglas*, October 1926, (Brucemore Archives).

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Coop: Non-Contributing building (19), one resource

Date of Construction: 1999

Location: Servants' Village



Fig. 23. Coop (facing west); Photolog 36, Porter, June 2020.

South of the Barn is the **Coop**. Added in the late 1990s, the Coop is a long, shingle sided, lean-to structure similar in style to the Barn. The building faces to the west and features two rooms. One room is used for storage and the other is a multi-stall restroom. The Coop is stylistically similar to a no longer extant structure which served as a chicken coop that was added by the Douglas family in the early 20th century. The Douglas chicken coop was positioned north-south, parallel to the Barn. After this building was removed, the Halls added a new building in a similar position to the modern Coop. The Halls' building is also no-longer extant.

Maintenance Building: Non-Contributing building (20), one resource

Date of Construction: 1993

Location: Servants' Village



Fig. 24. Maintenance Building (facing east); Photolog 37, Porter, June 2020.

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South of the Cutting Garden is the **Maintenance Building** constructed in 1993. The south side Maintenance Building is comprised of office space, a maintenance shop, and three-car garage. The north side of the building includes an attached headhouse and greenhouse. The building has an asymmetrical cross-gabled composite shingle roof and is covered in wooden shingles and white trim, as well as a glass and metal greenhouse.

Alterations: The Maintenance Building was damaged by a severe storm on August 10, 2020. The storm caused particular damage to the Maintenance Building's attached greenhouse. At the time of submission, plans were underway to repair this building.

Cold Frames: Non-Contributing object (21), one resource

Date of Construction: 2012

Location: Servants' Village



Fig. 25. Cold Frames (facing north); Photolog 38, Porter, June 2020.

South of the Greenhouse are five sets of **Cold Frames**. Installed in 2012 as part of the Greenhouse restoration conducted by Brucemore, Inc., the Cold Frames are not historic. They are designed to be aesthetically and functionally like the frames that were there during the early 20th century and removed c.1940.

Statement of Integrity:

The integrity of Brucemore has been maintained to the highest degree. For the past 39 years, Brucemore has been a site owned by the National Trust for Historic Preservation and operated by a local non-profit organization, Brucemore, Inc. Maintaining the integrity of the site's historic features has been and continues to be integral to the mission of the organization.

1. Location: Each of the contributing buildings and structures are in their original locations.

2. Design: The spatial relationships between the site's features have remained largely intact. The landscape, as a significant feature of the estate, has been deliberately studied and gradually, steps have been taken to restore it to its original design where possible and appropriate. Brucemore's buildings largely reflect the design periods during which they were built or alterations which occurred during the period of significance (1884-1942). Notable alterations to the buildings, which have not been restored to the design of the period of significance, include: Garden House addition, Bookbindery porch, and three picture windows in the Mansion. However, the design of the estate maintains an overall high degree of integrity.

3. Setting: The character of the setting surrounding the estate remains relatively unchanged as the surrounding neighborhoods were primarily developed during the period of significance. Within the estate, attention has been paid to maintain the design of the landscape. Non-contributing buildings, structures and pathways have been intentionally placed to minimize disruption to the setting and overall design of the property.

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4. Materials: Original exterior material remains throughout the estate, however damage and wear over time has required some replacement of materials. In accordance with best practices, materials have been preserved or conserved as appropriate. When preservation of original material is not possible or not in the best interest of the integrity of the estate, appropriate alternative materials are used.

5. Workmanship: Workmanship throughout the estate, although particularly at the Mansion, has been carefully preserved. The Mansion continues to represent original stone, brick and woodwork from its build. Additional workmanship on other structures has also been and will continue to be preserved.

6. Feeling: The estate clearly expresses a Midwestern example of an early 20th century country estate through the retention of its associated buildings and cultural landscape.

7. Association: Much of the character from the estate's period of significance remains today. The Mansion's asymmetrical design, unusual roof lines, oriel windows, and decorative use of brick, slate, terra cotta and wood identify it with the Queen Anne architectural style. Similarly, the exposed eaves and visible rafters throughout the buildings in the Servants' Village and on several of the porches of the Mansion clearly associate these resources with the Craftsman style. Together, the two architectural styles indicate changes in late 19th and early 20th century preferences within the estate, particularly the difference in preferences between the estate's first owner, Caroline Sinclair, and the Douglas family twenty years later. The property's landscape design retains its association with the Prairie Style, particularly with designer, O.C. Simonds. The property's expansive First Avenue Lawn, irregularly shaped Pond, and naturalistic Woodland Area are reminiscent of the ideas espoused in Simonds' writing and in the Prairie Style more generally.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Landscape Architecture

Period of Significance

1886 - 1942

Significant Dates

1886

1906

1925

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

Architect/Builder

Simonds, Ossian Cole

Allardt, Maximillian

Josselyn, Henry

Taylor, Eugene

Van Doren Shaw, Howard

Hunt, Myron

DuPuy, Helen

Wood, Grant

Lord and Burnham

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Statement of Significance

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

The Caroline Sinclair Mansion (formerly known as the T.M. Sinclair Mansion; aka Brucemore) is eligible for the National Register of Historic Places under Criterion C for architecture and landscape architecture at the local level. In 1976, the Mansion was added to the National Register of Historic Places as the T.M. Sinclair Mansion. The purpose of this additional documentation is twofold: 1. To accurately reflect the history of the property, chiefly by correcting the historic name misattribution of Caroline Sinclair's efforts as those of her husband, T.M., who had died three years prior to the Mansion's construction; and 2. To recognize the importance of the estate's landscape and historic buildings, which were not included in the original register listing. The landscape and additional buildings represent significant historic features of their own merit, but especially so when considered together with the Mansion.

The Caroline Sinclair Mansion is the product of the American Country Place, Arts and Crafts, and Prairie Style Movements, and is an example of the convergence of these movements in the Midwest during the early 20th century. The site's historic buildings and structures provide evidence of the evolution of the Country Place idea from the Queen Anne mansion to the development of the agriculture, leisure and other estate facilities during the American Arts & Crafts and Prairie Style movements. Additionally, Brucemore's landscape is a prime example of the work of one of the leaders of the Prairie Style movement, Ossian Cole Simonds. Simonds' design philosophy, which helped shape the second generation of American landscape gardeners and landscape architects, is in evidence in the estate. The period of significance begins when Caroline Sinclair's Mansion was completed in 1886 and continues until the last historically significant construction on the estate occurred in 1942 with the renovation of the Bookbindery and the reestablishment of the Orchard.

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

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

Building an Estate: Caroline Sinclair

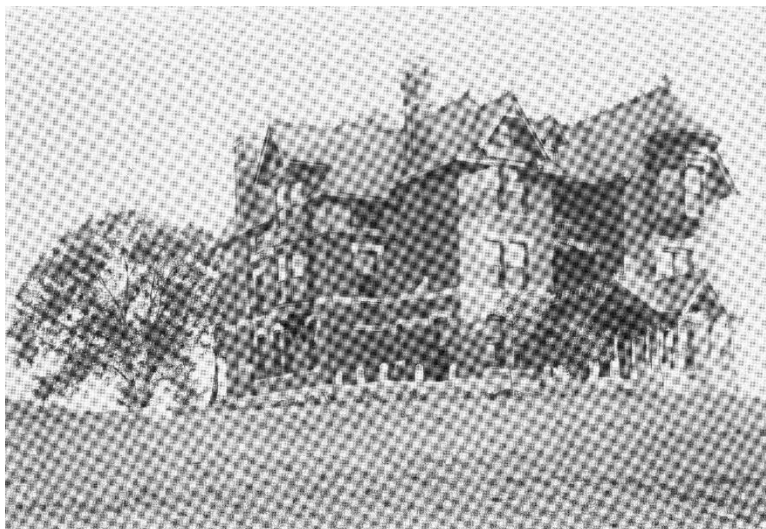


Fig. 26. Caroline Sinclair's Mansion, 1886-1906 (facing south). Brucemore Archives.

Brucemore's story begins with Caroline Sinclair. The child of an east-coast merchant and a Scottish immigrant, Caroline Soutter Sinclair was born in Philadelphia, Pennsylvania, in 1847. In 1870, Caroline married Thomas McEldrey Sinclair and by the end of 1871, the two moved to eastern Iowa. Thomas came from a family of meatpackers and was expanding the family enterprise by starting a new packinghouse on the banks of the Cedar River. At the time when the Sinclairs arrived in Iowa, Cedar Rapids was a fledgling city. With a population of only 6,000, the Iowa town was a far cry

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from Caroline's home city of Philadelphia, which in the 1870 census had recorded a population of 674,022.¹³ But over time, Cedar Rapids continued to grow, and city improvements followed, helped in part by the investment of leading families like the Sinclairs.

Thomas' meatpacking plant, T.M. Sinclair & Co., was one of the drivers of economic growth in the region, quickly becoming one of the top industries in the city. Job creation in Cedar Rapids during the second half of the 19th century drew immigrants to the area, particularly people moving from Bohemia (an area linked to the modern Czech Republic). A burgeoning Bohemian community developed not far from T.M. Sinclair & Co. and Cedar Rapids' civic and cultural resources continued to grow. By 1878, T.M. Sinclair & Co. was ranked eighth among packers in the United States.¹⁴

While T.M. Sinclair & Co. grew, so did the Sinclair family. By 1880, Caroline and Thomas Sinclair had six children: Robert, John, Elsie, Amy, Fanny, and Agnes. Unfortunately, tragedy struck the family in 1881 when Thomas died following an accident at his plant. Caroline's brother, Charles Soutter, moved to Cedar Rapids to take over operation of T.M. Sinclair & Co. Settling in the area, Charles purchased a section of land northeast of Cedar Rapids on First Avenue.¹⁵ A few years later, Caroline Sinclair purchased approximately 10 acres of neighboring property.



Fig. 27. Mansion, c. 1906 (facing north), Brucemore Archives.

Allardt, Josselyn and Taylor

Construction began on the property in 1884. In September, local newspapers reported that Maximillian Allardt had traveled to Cedar Rapids to design a residence for Caroline Sinclair. From Indianapolis, Allardt set up practice in St. Louis and came to Cedar Rapids to work on the project.¹⁶ In November, local newspapers reported the foundations for the home were poured, but shortly after, Allardt left the project following the death of a daughter. Work on the home continued with a local architecture firm, Josselyn and Taylor.

The partnership of Henry Josselyn and Eugene Taylor began in 1882. Both men had previously studied at the Massachusetts Institute of Technology (MIT), starting the program at the same time. Although Josselyn left before completing the program, the two remained in communication in the following years. After gaining experience elsewhere, the pair came together to form an architectural firm in 1882. Originally operating in multiple locations, Josselyn and Taylor was primarily based in Cedar Rapids by 1886. The firm undertook several projects in the final decades of the 19th century. These included: Morrill Hall at Iowa State University in Ames, Iowa, Alumni Hall at Grinnell University in Grinnell,

¹³ *Cedar Rapids City Directory*, 1871, Francis Walker, *Census Reports*, (Washington, DC: Government Print, 1872), p. 254.

¹⁴ Dorothy Schwieder, *Iowa: The Middle Land*, (Ames, IA: Iowa State University Press, 1996). p. 233.

¹⁵ "Death Removes Successor to T.M. Sinclair," *Cedar Rapids Evening Gazette*, May 11, 1917, p. 1.

¹⁶ "Will Build Soon," p. 4.

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Iowa, and several buildings in Cedar Rapids, Iowa, including residential, hospital, library, and bank buildings. The pair also created the Iowa Building at the World's Columbian Exposition in Chicago, Illinois, in 1893.¹⁷

It is unclear how much of Allardt's original design was retained following his departure from the project, but work progressed with Josselyn and Taylor. By September of 1885, the project was listed along with others by Josselyn and Taylor in *The Inland Architect and Builder*. Describing Caroline's home, the following was said: "three-story residence, 60 by 70 feet, St. Louis pressed brick and slating for sides, slate roof, cost \$40,000, roof going on; work done by the day." Of the Josselyn and Taylor projects listed, Caroline's was the costliest, outstripping a railroad general office building by several thousand dollars and costing upwards of 13 times as much as the frame residences listed.¹⁸

By the time of its completion in 1886, the Sinclair home featured three stories in addition to a basement and attic. The first floor featured an "L" shaped hall, parlor, dining room, library, conservatory, kitchen, and butler's room. The upper floors featured spaces for bedrooms and playrooms. Local newspapers reported the mansion also featured a carriage porch, the first in the city, and mentioned the home's many fireplaces. Additionally, the Mansion included many of the latest amenities, including running water, steam heat, gas lights, sewage disposal, mercurial fire alarms, and eight bathrooms. Entrances to the home featured burglar alarms and electric call bells.¹⁹



Fig. 28. The drive approaching the Mansion, c. 1890 (facing south), Brucemore Archives.

¹⁷ Wesley Shank, *Iowa's Historic Architects: A Biographical Dictionary*. (Iowa City, IA: University of Iowa Press, 1999) pp. 90-91, 159-160.

¹⁸ *The Inland Architect and Builder*, Vol. 6, No. 2, September 1885, p. 33 as mentioned in *Historic Structures Report*, p. 5.

¹⁹ "A Palatial Home: A Description of the Handsomest and Most Costly Home Ever Built in Cedar Rapids - the Just Completed Mansion of Mrs. T.M. Sinclair," *Cedar Rapids Republican*, February 26, 1886.

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A 19th Century Estate

Positioned on 10-acres of land, the new residence provided opportunities to engage with popular late-19th century ideas about the benefit of outdoor living. As American cities rapidly developed and industrialization brought increasing pollution, wealthy Americans began to view country life as an escape from crowded cities. Inspired in part by the bucolic ideals of America's early gentleman-farmers and the country estates of Europe, the country life movement lauded the benefits of life away from urban areas.²⁰ An early leader in the field of landscape design and an advocate of country life, Andrew Jackson Downing, wrote several books advocating for the rural way of life and describing design approaches for country architecture and landscape design. Downing encouraged country homes located outside of cities where lawns and wooded areas could be developed to compliment the country home.²¹ While it is unclear whether Caroline Sinclair's property followed an intentional landscape design, the distance of the property in relation to the downtown area and its lawn with tree plantings and curving drives, seem to have been influenced by tastes of the period.²²

In November 1886, the Sinclair family moved into their new home. Although Caroline owned the home for the next 20 years, the family often split their time, spending the bulk of the year in Philadelphia where the Sinclair children attended school. In 1905, Caroline began to pursue a new owner for the home. Struck by the idea of selling the home at a discounted rate for charitable purposes, Caroline began exploring the option of having the home converted into an orphanage or home for children with disabilities. These plans fell through and by 1906, Caroline was without a buyer. In time, an agreement was reached with local industrialist, George Bruce Douglas. In exchange for the Sinclair property, George reportedly paid \$28,250 and traded his own residence to Caroline Sinclair.²³

Transforming the Estate: George and Irene Douglas



Fig. 29. The Mansion porches and terrace under construction, c. 1906 (facing east), Brucemore Archives.

At the time, George Bruce Douglas was living with his family at their home, the Douglas Mansion, on Second Avenue in Cedar Rapids, Iowa, with wife Irene and daughters Margaret and Ellen.²⁴ The couple's youngest child, Barbara was born a few years later. George, much like Caroline Sinclair, had strong ties to the industrial development of Cedar Rapids. His father, George Douglas Sr., co-founded an oat mill with Robert Stuart, which would become part of the Quaker Oats Company. After initially working in his father's mill, George Bruce Douglas and his brother, Walter, left to

²⁰ Robin Karson, *A Genius for Place*, (Amherst, MA: University of Massachusetts Press, 2007) p. xv.

²¹ Karson, p. 5.

²² Rusnak, p. 11.

²³ *Historic Structures Report*, p. 18. The source of this figure is unclear. The deed of purchase for the sale filed with Linn County on December 29, 1906 does not indicate the same value. It reads, "In consideration of One (\$1.00) Dollar and other valuables."

²⁴ Barbara Long & Ralph Christianson, "George B. Douglas House," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1982).

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start their own company. By 1914, the Douglas Starch Works was reported to be the largest independent starch producer in the world.

In December 1906, the Douglasses acquired what had been the Sinclair mansion and its surrounding property. Following a similar path to that paved by Caroline Sinclair 20 years prior, the Douglas family moved from their home in the city into the countryside. In the early 20th century, Americans continued to venerate the idea of country life. Changing technologies, such as cars, trolleys, and bicycles, allowed more access to the countryside, while the proliferation of books and magazines indicate the interest in topics related to country life.²⁵ This preference for country life, especially in opposition to city life, is seen in a newspaper article describing the property which the Douglasses purchased: "From the house itself there is a fine view of the city and much surrounding country. The sunrise and the sunset, all the joys and delights of nature, are unalloyed by smoke or dust or noise from nearby buildings."²⁶ In the coming decades, the Douglas family would embrace the idea of country life, transforming the property which they purchased and embracing the country place movement.

The first steps toward this transformation came before the family moved onto the property. The Douglasses spent the winter of 1906-1907 on vacation so the property could be remodeled prior to their move. A local newspaper reported the house would be "modernized somewhat and otherwise prepared in accordance with their tastes and requirements." It went on to say, "There will be no radical changes."²⁷ In fact, after moving onto the property in May 1907, the Douglas family continued to make substantial changes to the property, including naming the estate, Brucemore. Previously, the home had been referred to alternatively as "Fairhome" or the "Sinclair Mansion."



Fig. 30. Mansion interior following Douglas improvements, c. 1910 (facing southeast), Brucemore Archives.

Howard Van Doren Shaw

Several of these early changes to Brucemore were likely the work of Howard Van Doren Shaw. Shaw, who would go on to win an American Institute of Architects Gold Medal and become known for his Arts and Crafts style and country house designs, was at the time practicing in Chicago, Illinois. Like Henry Josselyn and Eugene Taylor, Shaw attended the Massachusetts Institute of Technology to study architecture, although Shaw first received a B.A. at Yale University. After several years apprenticing, working, and traveling, Shaw set up his own firm in early 1894. Following several significant early commissions, Shaw came to be recognized for his work on country houses. In 1907, a lengthy article, "Some Recent Work of Mr. Howard Shaw," appeared in *Architectural Record* presenting several examples of Shaw's

²⁵ Karson, p. xviii.

²⁶ "Sinclair Mansion has Changed Hands," *Cedar Rapids Republican*. October 16, 1906 as mentioned in *Historic Structures Report*, p. 18.

²⁷ Ibid.

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work with country houses.²⁸ While Shaw primarily designed houses for wealthy clients in the suburbs of Chicago, he occasionally took on projects elsewhere.²⁹

A contract dated December 18, 1906, indicates Shaw was hired by George B. Douglas to create plans for alterations to the exterior of the Mansion. These included the removal of certain features, including the carriage porch, and the addition of a terrace and new porches.³⁰ In the period between 1906 and 1908, a series of changes were made to both the exterior and the interior of the Mansion. The main entrance was changed from the northwest to the southeast side of the building. A terrace was added to the northwest side, a breakfast porch to the north corner, and a porch on the west. Regarding the interior, butternut paneling and wood beams were added to the Great Hall, and extensive renovations were conducted in the Dining Room.³¹

Several features found within these changes are similar with Shaw's design styles. In discussing Shaw's design for country houses, author and preservation architect, Virginia Greene argues, "Like many Arts and Crafts architects, Shaw composed his façades to achieve balance even when he avoided symmetry... In the larger buildings there is a rambling quality that gives the impression of a compound that has evolved over time."³² This sensibility is expressed in the porches at Brucemore. Although decidedly balanced, the two structures do not provide symmetry, in part because the existing style of the original Queen Anne mansion prevents it. In the case of the Mansion at Brucemore, the original Queen Anne design remains clearly visible, and no attempt was made to match the porches to this earlier design style. From a practical standpoint, the porches and terraces also create flow between interior and exterior spaces, another trait often found in Shaw's designs.

Shaw's involvement with the Douglas family was not limited to Brucemore. In 1907, Shaw designed a home in Hyde-Park/Kenwood, Chicago, Illinois, for a cousin, James H. Douglas. Two years later in 1909, Shaw designed a home for George Douglas' brother and business partner, Walter Douglas. The home, Walden, is located on the shores of Lake Minnetonka in Deephaven, Minnesota.³³



Fig. 31. Servants' Duplex, c. 1910 (facing northeast), Brucemore Archives.

A Country Estate

The changes to the estate made by the Douglas family were not limited to improvements on the existing Mansion. In the following decades, the Douglasses purchased tracts of surrounding land, increasing the size of their property to 33 acres. In developing this land, the Douglas family embraced many of the ideas of early 20th century country life. They added features to the estate for several purposes. These included residences for the benefit of the family and staff who

²⁸ "Some Recent Work of Mr. Howard Shaw," *Architectural Record*, Vol. 22, No. 6. December 1907, pp. 421-452.

²⁹ Virginia A. Greene, *The Architecture of Howard Van Doren Shaw*, (Chicago, IL: Chicago Review Press, 1998), p. 20.

³⁰ Office of Howard Shaw, *Contract*, 1906, (Hall Collection, Brucemore Archives).

³¹ *Historic Structures Report*, p. 22.

³² Greene, p. 21.

³³ *Historic Structures Report*, p. 21.

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lived on the property and additions related to leisure activities. During the early 20th century, sports and other recreational activities were increasingly viewed as an extension of the healthy lifestyle provided by the countryside. The Douglasses also added features that would expand the property's agricultural footprint, further embracing the idea of the country life.³⁴

The Douglas family added three residences to their expanding property. Two, built around 1909, are the Servants' Duplex. The Douglasses, like many upper-class households of the early 20th century, employed several servants on their estate. Faced with the so-called "servant problem" (the issue of retaining well-trained staff), the Douglas family added the Servants' Duplex to the estate as additional housing for servants including those with families. The second residence is a guest house added in 1912, originally called the Bungalow. In time, the family took to calling this home the Garden House. Entries in Irene Douglas' diaries indicate she met with Myron Hunt while in Pasadena, California, and that he later sent plans for the building.³⁵



Fig. 32. Garden House, c. 1912 (facing northeast), Brucemore Archives.

Myron Hunt

Myron Hunt began as an architect in Chicago, Illinois, in the late 1890s. Like Josselyn, Taylor, and Shaw, Hunt studied architecture at the Massachusetts Institute of Technology. While in Chicago, Hunt had an office at Steinway Hall, a space which he shared with several other architects, including Dwight Perkins, Robert Spencer, and Frank Lloyd Wright, some of the leading architects of the Prairie Style. Prairie landscape architect Jens Jensen also had an office in the same building.³⁶ But by 1903, Hunt had settled in California. His wife's ill-health led the family to move to a warmer climate. Hunt's practices in California undertook a variety of commissions including private residences, hotels, collegiate buildings, libraries, and the Rose Bowl.

The Garden House served an important role at Brucemore. In the decades following its construction, the Garden House was often occupied by relatives or used for social gatherings. Margaret Douglas Hall and her husband Howard moved into the house shortly after their marriage in 1924. Following her mother's death in 1937, Margaret and Howard moved into the Mansion, and Howard's mother, sister, and brother-in-law moved into the Garden House.

In addition to the Garden House designed by Hunt, the Douglas family also added facilities for recreation and leisure. These additions included two sports facilities: Tennis Court (1915) and Bookbindery (1912). The Tennis Court was an outdoor, clay court. Although a tennis court existed previously on the site, the Douglasses located the court to its new location south of the Garden House. The Douglasses also commissioned the building of the Bookbindery. Created with a dual purpose in mind, the Bookbindery served as both a hobby-house for Irene Douglas' bookbinding and an indoor squash court.³⁷

³⁴ Rusnak, 17.

³⁵ Irene Douglas Diary, March 24, 1912, (Brucemore Archives).

³⁶ Karson, p. 232.

³⁷ Although blueprints exist by William Otis for a bookbindery for Irene Douglas, these plans do not appear to correspond to the Bookbindery constructed at Brucemore.

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Along with the sports facilities, the Douglasses also added features to promote recreation while improving the landscape. These included: Woodland Area (c.1909) and its walking paths, Pond (1909-1910) which was used for canoeing and ice skating, and the Gardens (1910) used for strolls. The Douglasses also added features for small-scale or hobby farming. These included: Cutting Garden (c. 1907), Alfalfa Field (c.1910), Barn (1911), and Greenhouse (c. 1915). These changes were part of a bigger landscape design plan overseen by Prairie-style landscape gardener, Ossian Cole Simonds.



Fig. 33. First Avenue Lawn following Douglas alterations, c. 1908 (facing southeast), Brucemore Archives.

O.C. Simonds

Ossian Cole (O.C.) Simonds was born near Grand Rapids, Michigan in 1855. After studying civil engineering at the University of Michigan, Simonds moved to Chicago, Illinois. Simonds' interest in landscape gardening burgeoned while working on additions to Graceland Cemetery in Chicago. The project, which started in 1878, set Simonds down a new path. In 1903, Simonds began a firm for landscape gardening (first O.C. Simonds and Company, later Simonds and West). At the time that Simonds began his career, the profession of landscape architecture, or to use the term Simonds preferred, landscape gardening, was relatively young. Led by pioneers including Andrew Jackson Downing, Calvert Vaux, and the father of American landscape architecture, Frederick Law Olmsted, the practice of landscape architecture in America was growing. In 1899, Simonds became one of the founding members of the American Society of Landscape Architects.³⁸ As Simonds' work developed it became aligned with two important eras in landscape design: the Country Place Era and the Prairie Style Movement.

The American Country Place Era, which lasted from approximately 1890 to 1930, resulted in part from a period of rapid economic growth.³⁹ The influx of wealth to the affluent allowed members of the upper economic classes to purchase property and display their wealth on a grand scale.⁴⁰ Published in 1904, Barr Ferree's *American Estates and Gardens* sheds light on the emergence of these new estates, stating:

The very brief space of ten years has been sufficient in which to develop an entirely new type of American country house, the house to which the words "stately" and "sumptuous" may be indifferently applied, with, at times, a quite realizing sense of their utter inadequacy. Country houses we have always had, and large ones too; but the great country house as it is now understood is a new type of dwelling, a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner, and placed

³⁸ Robert Grese, "Ossian Cole Simonds," *American Landscape Architecture: Designers and Places*, (Washington, D.C.: The Preservation Press, 1989) pp. 74-75.

³⁹ As with many design eras there is debate about the appropriate dates which define the Country Place Era.

⁴⁰ Karson, p. xvi.

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on an estate, perhaps large enough to admit of independent farming operations, and in most cases with a garden which is an integral part of the architectural scheme.⁴¹

The combination of stately homes with intentional landscape design would continue to mark this era. Although Ferree mentions specifically a garden, the landscape generally would become an "integral part of the architectural scheme." For landscape gardeners such as Simonds, this would mean the intentional design of features such as lawns, orchards, woodland areas, barns, car ports, walking and driving paths, and water features in combination with the design of the rest of the components of the estate. This integrated design approach often led to a collaborative working process between architects and landscape architects.⁴²

Simonds was likewise shaped by and helped to define the Prairie Style of design. This early 20th century style drew its inspiration from the natural settings of the Midwest and influenced the work of several architects and landscape architects of the period. While Frank Lloyd Wright is often credited with defining the Prairie Style of architecture, Simonds and Jens Jensen are recognized for their work establishing the Prairie Style of landscape design. In 1915, Wilhelm Miller wrote *The Prairie Spirit of Landscape Gardening*, describing Simonds as the originator of the "'middle-western movement' in landscape gardening" and arguing that his early designs featured several of the characteristics which would come to define the Prairie Style.

For Miller, the design style was not a system of rules, but rather a series of principles or characteristics which define the Prairie Style of landscape gardening. In describing the defining characteristics of the style, Miller writes:

The prairie style of landscape gardening is an American mode of design based upon the practical needs of the middle-western people and characterized by preservation of typical western scenery, by restoration of local color, and by repetition of the horizontal line of land or sky which is the strongest feature of prairie scenery.⁴³

These principles — conserving the natural features of the land, restoring local plantings, and reflecting the natural topography of the region (in this case the horizontal expanse of the prairie) — are evident throughout Simonds' work. Simonds provided additional insight into his design philosophy in his 1920 book *Landscape Gardening* in which he gives both practical and philosophical insights into his design theory.

⁴¹ Barr Ferree, *American Estates and Gardens*, (New York, NY: Mund and Company, 1906), p. 1 as referenced in Karson's *A Genius for Place*.

⁴² Lance Neckar, "City Planning," *American Landscape Architecture: Designers and Places*, (Washington, D.C.: The Preservation Press, 1989) p. 133.

⁴³ Wilhelm Miller, *The Prairie Spirit in Landscape Gardening*, (Urbana, IL: University of Illinois Agricultural Experiment Station, 1915). p. 5.

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Fig. 34. Digging the Pond, c. 1909 (facing east), Brucemore Archives.

O.C. Simonds and Brucemore

The concepts described by Simonds in *Landscape Gardening* and the theories advocated by him throughout his career appear consistent with much of the landscape design at Brucemore. The Douglas family appears to have first encountered Simonds around 1906. The following year, Irene Douglas, writing in her garden diary, referenced a plan created by Simonds. The same year, Simonds visited Brucemore to review the work that was being done on the estate. Irene specifically noted that Simonds approved the drives and walks.

The redesign of the estate's circulation was a major component of the Douglas family's transformation of the estate. While Caroline Sinclair's Mansion faced the northwest towards First Avenue, the Douglas family's remodeling turned the entrance to the southeast, towards Linden Drive. Subsequent changes to the estate's drives and paths complimented these changes. In 1916, Cedar Rapids architect Harry Hunter drafted plans for changes to the Mansion's entrance, including the addition of an enclosed service porch, an enlarged porte-cochère, and a service yard. The following year, a joint plan from O.C. Simonds and Hunter show the plantings, circulation, and wading pool nearby. While the primary entrance to the estate remained First Avenue, the drive led around the northeast side of the Mansion to the new entrance at Linden Drive. In 1926, the driveway to Linden Drive was designed by Simonds' partner, J. Roy West.⁴⁴ It remains the estate's primary entrance today. In conjunction with his input on circulation, it is possible that Simonds was also consulted in siting the buildings added by the Douglasses.⁴⁵

For country estates, Simonds encouraged the thoughtful siting of buildings in relation to natural features and with it, the creation of appropriate views. He supported the use of terraces and porches (as appropriate to the climate) to create spaces for enjoying the landscape and creating connections between indoor and outdoor living.⁴⁶ Particularly, Simonds advocated for the importance of the "front yard." Although Simonds used the term, he explains his meaning in *Landscape Gardening*: "The front yard, meaning the open space on which may face the living-room, library, dining-room and veranda or terrace should be the most artistic part of the home grounds." He recommended a ground covered in grass or creeping plants, framed on the sides by carefully considered trees and bounded at the skyline by foliage.⁴⁷ Around 1908, plantings were added to Brucemore's front lawn to achieve a similar effect. Shrubs and trees served to soften the edges of the previously existing elm drive.⁴⁸

⁴⁴ Douglas, Sept. 23, 1926.

⁴⁵ Rusnak, Appendix B, p. 2.

⁴⁶ Simonds, p. 160.

⁴⁷ Simonds, pp. 141-143.

⁴⁸ Rusnak, p. 22

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Simonds also advocated for the addition of wooded or “natural” areas. These spaces were intentionally planted to mimic the natural landscape. Simonds believed the woodland area was not “emphasized sufficiently.”⁴⁹ In particular, he recommended woodland areas as an opportunity for enjoyment and education. Homeowners could enjoy exploring the space while simultaneously learning about the natural species of flora and fauna. At Brucemore, the Woodland Area was developed in 1909 in combination with the installation of the Pond.

The Pond at Brucemore features many of the characteristics defined by Simonds in *Landscape Gardening*. There, Simonds recommends the use of ponds and other water features in private estates. He believed artificial water features, as well as natural features, contributed to the beauty of the site and also allowed the enjoyment of recreational activities.⁵⁰ But in designing water features, he suggested that a view should be created that could stretch across the length of the pond, while being framed at the sides by plantings. Additionally, the shores of human-made water features should be made to resemble a natural pond. Concrete can be used to support the structure, but should be done so only as needed, with rocks placed to create a more natural effect. In line with many of these recommendations, the Pond at Brucemore featured banks crafted from loose stone and a view shaped by plantings. This view was further accentuated in 1926 when Irene Douglas purchased two concrete pond urns by E.E. Stoderholtz through Simonds’ firm.

Helen Agnes DuPuy

Regarding gardens, Simonds did not believe himself to be an expert in the planting of these spaces, but had views on their placement and general composition. He recommended the main flower garden be separate from the “front lawn” and occupy a “less commanding position.”⁵¹ Simonds mentions the ability to specialize gardens, as seen with Brucemore’s Evening Garden. The Formal Garden at Brucemore was planned in early 1910. Irene Douglas recorded in her Garden Book that a “Miss DuPuy” (presumably Helen Agnes DuPuy) had sent plans for the new garden.

Helen Agnes DuPuy was a graduate of Smith College in Northampton, Massachusetts. Following graduation, DuPuy embarked on a multi-year apprenticeship with O.C. Simonds’ firm. Although a family friend and neighbor of Simonds, little is known about this apprenticeship or DuPuy’s involvement outside of her work at Brucemore. The design she sent in March 1910 featured perennial beds with rustic trellises. A brick terrace and planters created additional interest. The Formal Garden, with its geometric borders and varied plantings, was installed in April of the same year.⁵² The effect of the geometric borders was the creation of “outdoor rooms.” Described by Simonds as “sylvan living rooms,” these spaces encouraged discovery.⁵³ DuPuy was onsite at Brucemore for the installation of the garden and its features and returned again in 1912, meeting with Irene Douglas for unknown work in the gardens.⁵⁴

⁴⁹ Simonds, p. 162.

⁵⁰ Simonds, p. 108.

⁵¹ Simonds, p. 154.

⁵² Rusnak, p. 26

⁵³ Karson, p. 233

⁵⁴ Rusnak, p. 26.

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Fig. 35. Formal Garden, c. 1910 (facing northeast), Brucemore Archives.

Irene Douglas

Irene Douglas took an active role throughout the landscape design process. Correspondence, check registers, and journals record her involvement in the projects. As an amateur gardener, Irene seems to have been particularly interested in the Formal, Evening, and Cutting Gardens. An interested and knowledgeable client, Irene seems to align with Simonds' idea of an ideal client.⁵⁵ Simonds advanced, "The landscape-gardener can do no more useful thing for his client than to teach him to see th[e] beauty [of nature], since, by so doing, he will give him more pleasure in living during the entire remaining portion of his life."⁵⁶ Certainly, Irene continued to enjoy the landscape at Brucemore, engaging in correspondence with servants about the grounds even while traveling, taking a role in purchasing plantings, and hosting garden shows.

⁵⁵ Rusnak, p. 25.

⁵⁶ Simonds, p. 151.

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Fig. 36. Porch interior by Grant Wood, installed 1925 (facing south), Bruce more Archives.

As an engaged participant in the site's design, Irene continued to enact changes to the property during the time she lived on site, including after her husband's death in 1923. In 1925, Irene hired local artist, Grant Wood, to decorate a second floor sleeping porch where his plasterwork remains a testament to his early artistic career. The Douglas family had maintained a relationship with local artist, Grant Wood, for many years, prior to his achieving international fame for his work. An advocate of the arts, Irene participated in the Cedar Rapids Art Association and served for a period as the Association's President. Grant Wood was involved in the same group. Photographs and diary entries indicate the relationship between the Douglas family and Grant Wood was not limited to his work on the porch. In 1933, Margaret Douglas Hall wrote in her diary that Wood "mixed blue paint" for the Garden House shutters.⁵⁷



Fig. 37. Wading Pool, c. 1910 (facing northeast), Bruce more Archives.

⁵⁷ Margaret Douglas Hall Diary, June 5, 1933, (Bruce more Archives).

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Fig. 38. The Swimming Pool, c. 1941 (facing southeast), Brucemore Archives.

Irene's changes were not limited to the Porch or Gardens. In 1927, Irene converted a wading pool, which had been installed in 1917, into a pool for swimming. Two years later, Irene had a Skinner Player Pipe Organ installed inside the Mansion. This largescale instrument spans multiple floors and features 715 pipes, 26 registers, and 13 ranks. Following Irene's death in 1937, her eldest daughter, Margaret Douglas Hall, inherited the property. Since 1924, Margaret and her husband, Howard, had lived on the property in the Garden House.

Leaving a Legacy: Margaret and Howard Hall

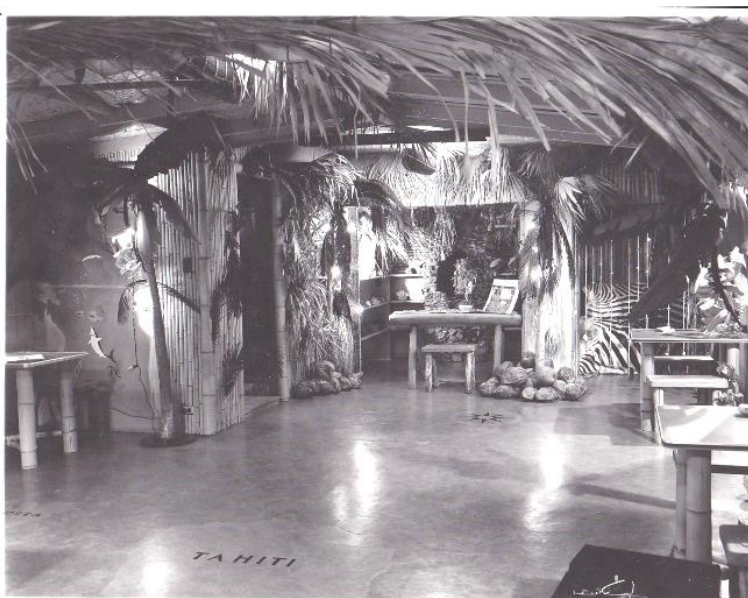


Fig. 39. Basement interior including the Tahitian Room, c. 1940, Brucemore Archives.

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Fig. 40. Basement interior including the Grizzly Bar, c. 1940, Brucemore Archives.

Upon inheriting the estate, the Margaret Douglas Hall and husband Howard Hall moved into the Mansion. Over time, the couple would make several changes to the estate, although these alterations were minimal in comparison to the transformations made by the Douglasses. In the Mansion, the Halls added several “picture-windows,” most of which have since been removed and restored. The Halls also renovated the basement, installing two themed rooms. The Tahitian Room, in the style of the pacific island, features a tin roof and a sprinkler system intended to imitate the look and feel of a rainstorm. A Western style saloon referred to as the Grizzly Bar features birch covered walls and a bar.

The Halls do not appear to have hired any professionals to significantly alter the landscape. Over time, the landscape became less rustic or natural looking, falling more in line with the prevailing styles of the time. They became less in line with Simonds’ holistic Prairie Style design as they took on a more eclectic look.⁵⁸ At some point, the Douglas’ Evening Garden was planted over. Nearby, the Halls added a Pet Cemetery to recognize the lives of their many pets, which included primarily German Shepard dogs as well as pet lions. The Halls also added a covered lean-to and fenced enclosure on the east side of the Barn which served as a lion’s den.

⁵⁸ Rusnak, pp. 34-35.

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Fig. 41. Formal Garden, c. 1950 (facing southeast), Brucemore Archives.

In 1942, the Halls renovated the Bookbindery, converting it into a residence. Around the same time, the Halls added the Pool House and changed the Pool Yard to eliminate the service yard enclosure designed by Henry Hunter in 1916. At that time, they also altered the circular drive. During the 1950s, the Halls added an addition to the Garden House and altered its front entrance. These changes, while significant, are relatively minor when considering Margaret Douglas Hall's 44 years spent as owner and resident of the property.

In 1981, Margaret Douglas Hall left her family home under ownership of the National Trust for Historic Preservation and local operation by Brucemore, Inc., a 501(c)(3) non-profit organization. Since then, Brucemore staff have researched, interpreted, and stewarded the site. Several studies provide insight into the history of the landscape and buildings, as well as provide guidance for future use. These studies include the Dumbaugh Thesis, Historic Structures Report, Historic Landscape Report (1997, updated 2013), and an Outdoor Statuary Report, each of which informed this nomination. Today, Brucemore remains an example of O.C. Simonds' designs for a Country Place. Simonds, a landscape gardener of national repute, was a leading figure in the Prairie Style of design. Surviving examples of original Prairie Style designs and more particularly, Simonds' designs are rare.⁵⁹ In addition to Simonds' landscape design, Brucemore is also a remarkably intact example of a Country Estate. The many buildings on the property attest to the architectural abilities of professionals, including Henry Josselyn, Eugene Taylor, Howard Van Doren Shaw, and Myron Hunt. The features themselves are also a testament to varied interests of the owners and the prevailing styles which shaped their estate.

Archaeological Assessment

Brucemore's archaeological assessments have largely occurred as the result of other projects. The site's first major assessment occurred in 1982 near the Mansion when a new water main and several parking spaces were being installed. The work was monitored by the Office of the State Archeologist and the site was listed as 13LN223. In 1992 and early 1993, Principal Investigator Leah Rogers conducted archaeological work in preparation for the construction of the Maintenance Building. Rogers returned to Brucemore several times for additional assessments. In 1994, she conducted an assessment during an extensive Mansion foundation preservation project. In 1997, Rogers returned during the reconstruction of the First Avenue Lawn drainage system, and in 2006 she provided a Phase I assessment for the potential construction of a wooden stage near the Pond.⁶⁰ Additional assessments have occurred elsewhere including near the Barn (1999). In the Formal Gardens and the Orchard, preliminary and exploratory assessments were conducted to try to locate the previous location of a set of garden steps and a no longer extant children's playhouse.

⁵⁹ Rusnak, p. 42.

⁶⁰ Leah D. Rogers. *Archaeological Monitoring of the Mansion Foundation Restoration Project: Brucemore Historic Site, Cedar Rapids, Iowa*. (September 1994). p. 3.

Sinclair, Caroline, Mansion (Additional Documentation)

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9. Major Bibliographical References

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

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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: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 26

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

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1	41.994016	-91.641682	7	41.991059	-91.635715
	Latitude	Longitude		Latitude	Longitude
2	41.994658	-91.640564	8	41.990272	-91.635355
	Latitude	Longitude		Latitude	Longitude
3	41.993282	-91.639061	9	41.990010	-91.636029
	Latitude	Longitude		Latitude	Longitude
4	41.993617	-91.638170	10	41.991246	-91.640130
	Latitude	Longitude		Latitude	Longitude
5	41.992119	-91.638177	11	41.992129	-91.641185
	Latitude	Longitude		Latitude	Longitude
6	41.991983	-91.635687	12	41.992632	-91.640248
	Latitude	Longitude		Latitude	Longitude

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

The Caroline Sinclair Mansion is bounded to the northwest by First Avenue. Fences define the property's north, east, and west boundaries from the surrounding residences and businesses. It is bounded to the south by Linden Drive and Crescent Street. The section of Dows Lane stretching from approximately the driveway of 2184 Linden to the west is included in the property.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entire parcel historically associated with the Caroline Sinclair Mansion (aka T.M. Sinclair Mansion; Bruce more).

Sinclair, Caroline, Mansion (Additional Documentation)

Linn County , Iowa

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11. Form Prepared By

name/title Melissa Porter, Museum Program Manager date 7/28/2020
Organization Brucemore telephone 319-362-7375
street & number 2160 Linden Dr. SE email mporter@brucemore.org
city or town Cedar Rapids state IA zip code 52403

Additional Documentation

Submit the following items with the completed form:

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

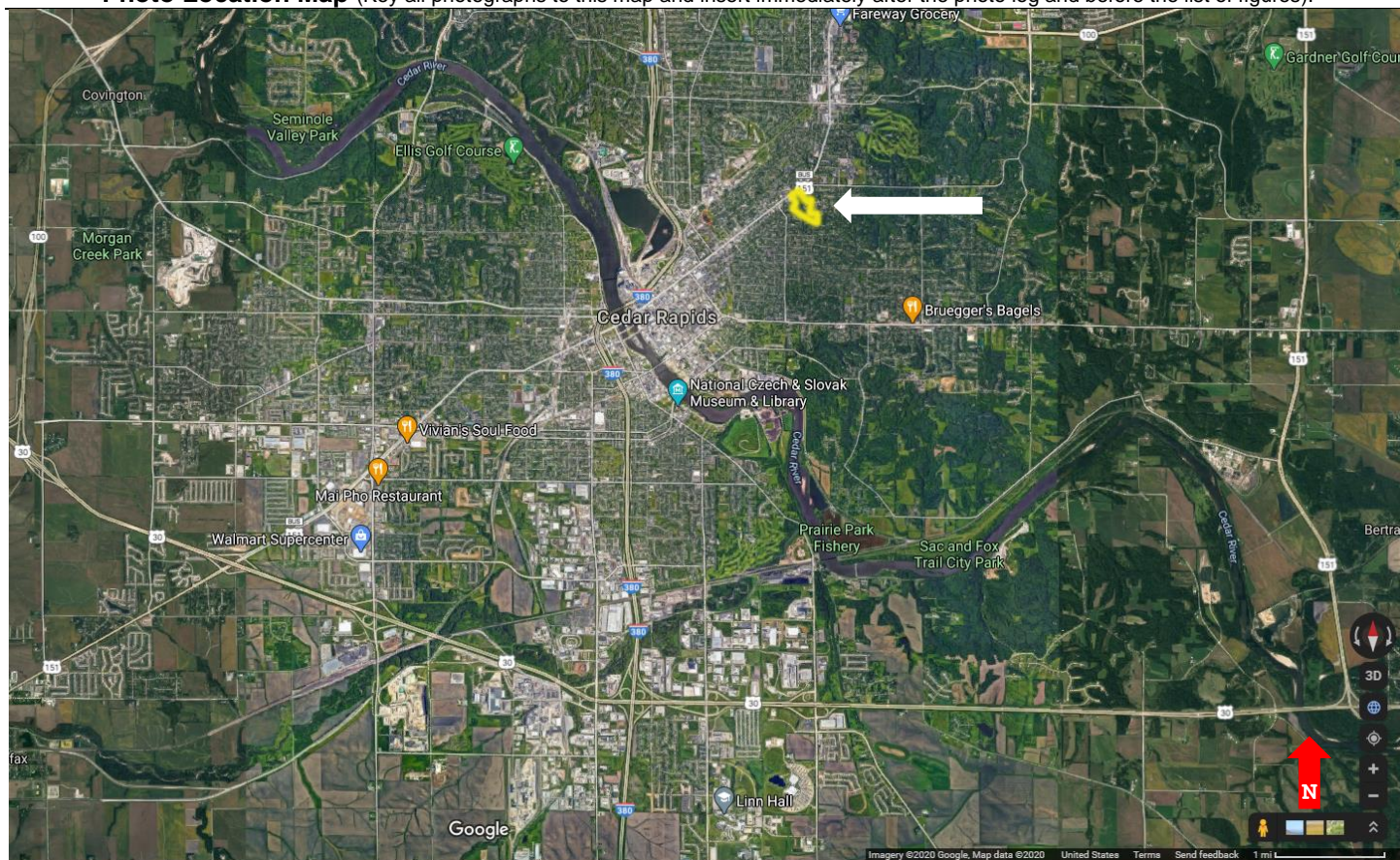


Fig. 42. Map of Cedar Rapids, IA, featuring Brucemore. Brucemore's boundary is indicated in yellow. Google Maps, November 2020. .

Sinclair, Caroline, Mansion (Additional Documentation)

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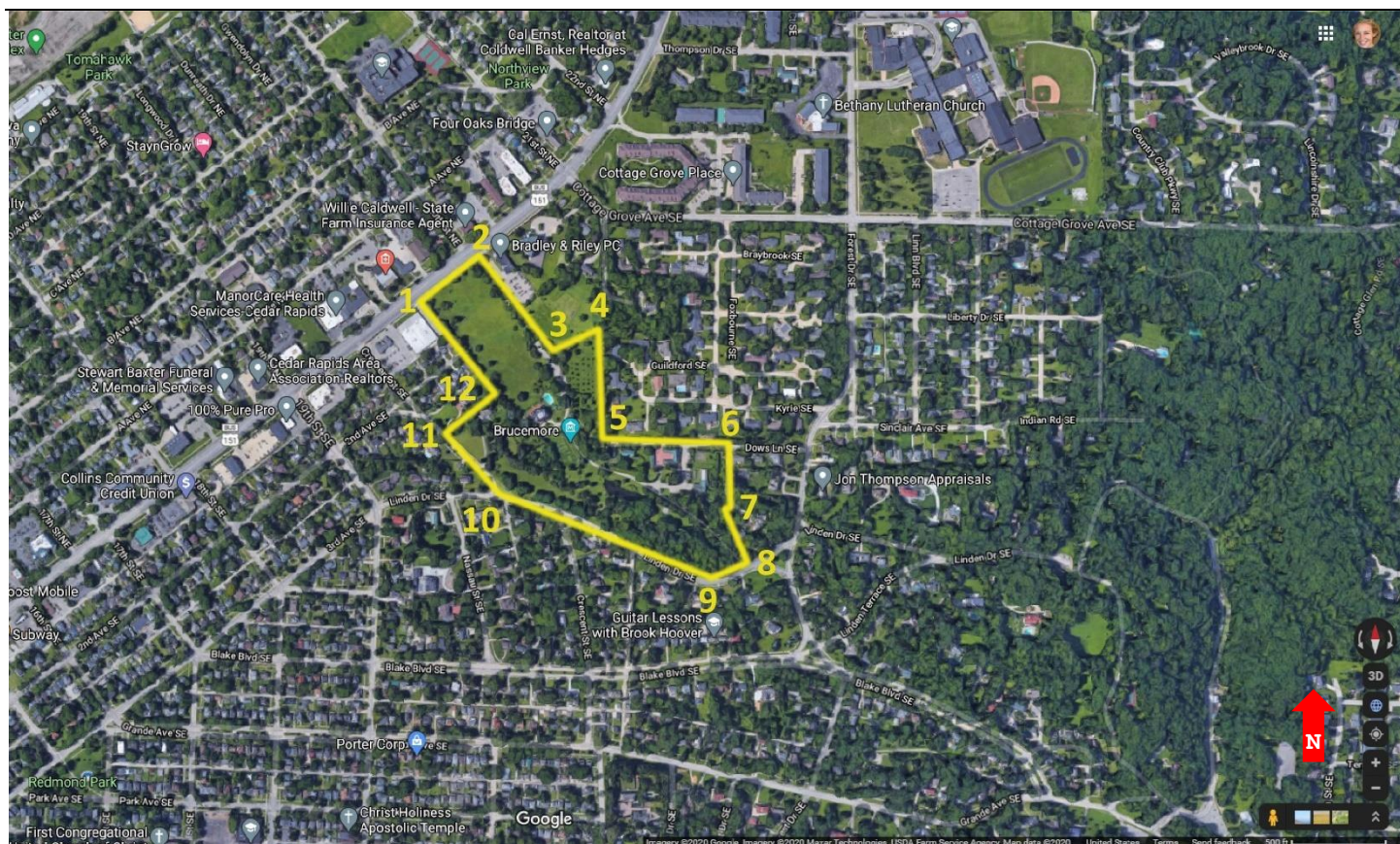


Fig. 43. Map of Brucemore. Brucemore's perimeter is marked in yellow. Google Maps, November 2020.

Coordinates: (1) 41.994016°, -91.641682°, (2) 41.994658°, -91.640564°, (3) 41.993282°, -91.639061°,
(4) 41.993617°, -91.638170°, (5) 41.992119°, -91.638177°, (6) 41.991983°, -91.635687°, (7) 41.991059°, -91.635715°,
(8) 41.990272°, -91.635355°, (9) 41.990010°, -91.636029°, (10) 41.991246°, -91.640130°,
(11) 41.992129°, -91.641185°, (12) 41.992632°, -91.640248°.

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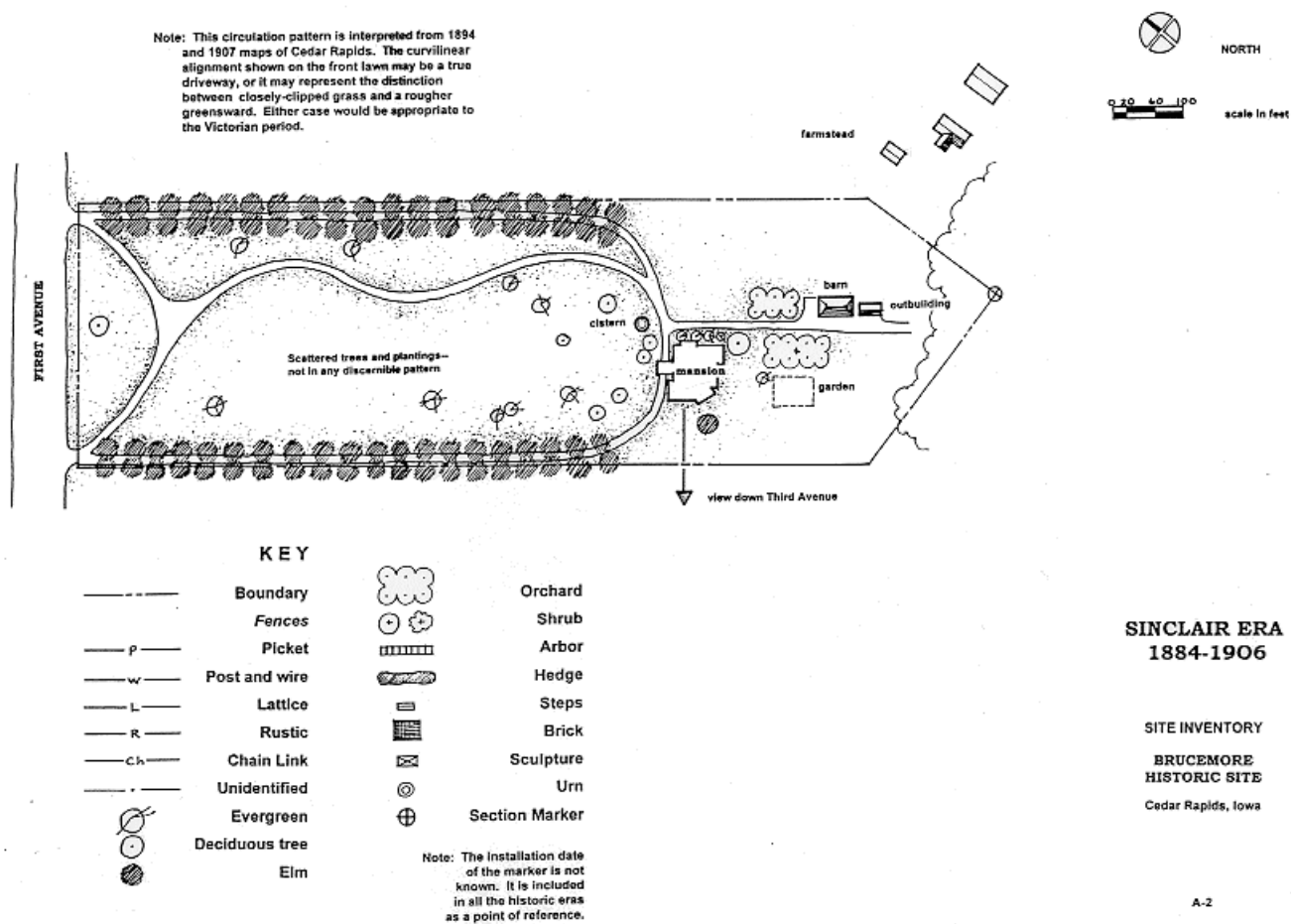


Fig. 44. Map of estate during Sinclair Era. Created for *Historic Landscape Report: Bruce more*, 1997.

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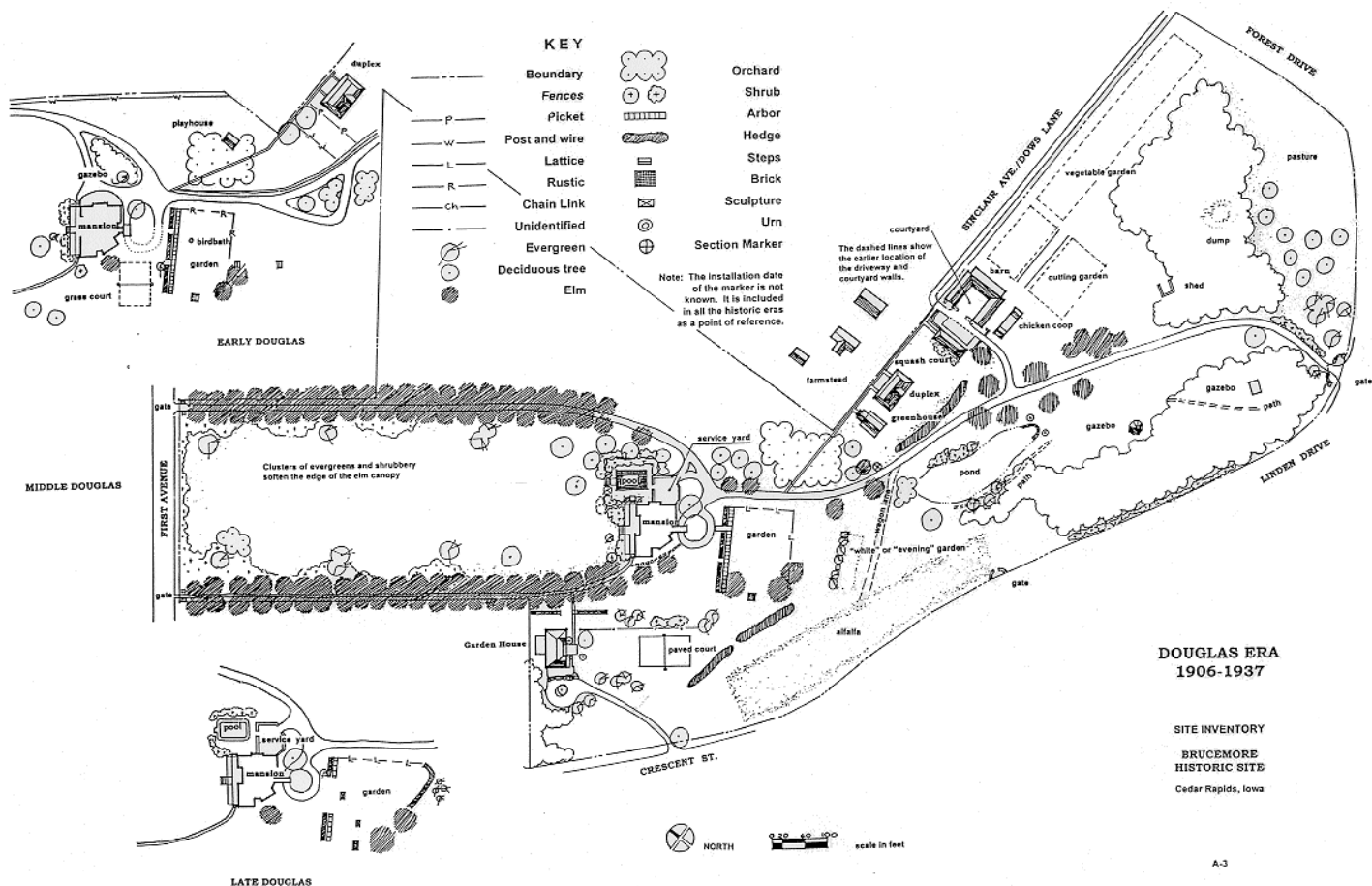


Fig. 45. Map of estate during Douglas Era. Created for *Historic Landscape Report: Bruce More*, 1997. Note: The Douglas family land purchases which expanded the estate took place over a period of 30 years and included approximately ten transactions.

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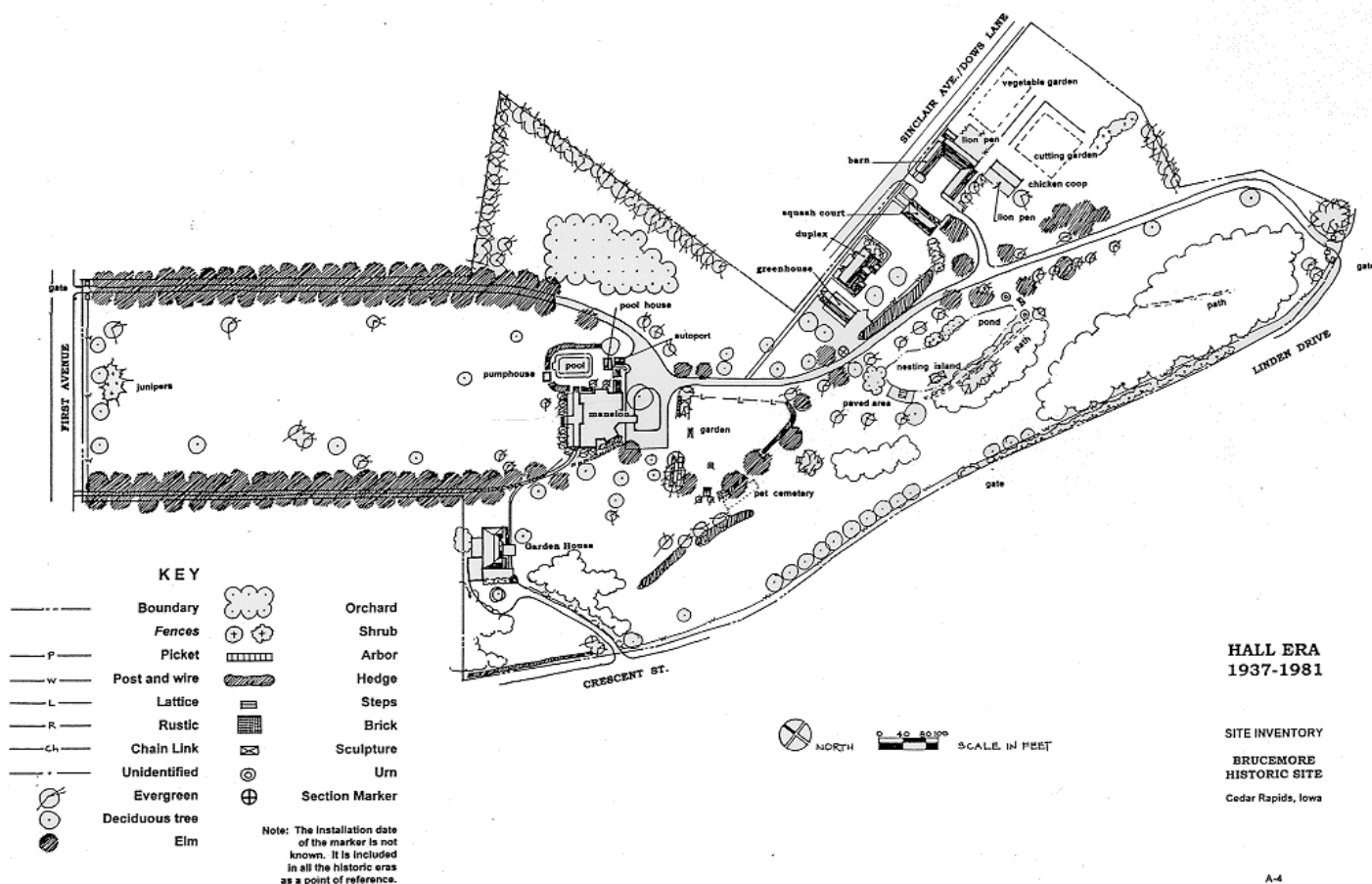


Fig. 46. Map of estate during Hall Era. Created for *Historic Landscape Report: Brucemore*, 1997.

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Photographs:

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

Photo Log

Name of Property: Caroline Sinclair Mansion

City or Vicinity: Cedar Rapids

County: Linn **State:** Iowa

Photographer: Melissa Porter (Unless otherwise indicated)

Date Photographed: 6/17/2020 (Unless otherwise indicated)

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

Photo 1 of 38: Mansion (facing northwest)

Photo 2 of 38: Mansion (facing southeast)

Photo 3 of 38: Duplex – 115 Dows (facing south)

Photo 4 of 38: Duplex – 109 Dows (facing south)

Photo 5 of 38: Duplex (facing north)

Photo 6 of 38: Barn (facing east)

Photo 7 of 38: Bookbindery (facing north)

Photo 8 of 38: Bookbindery (facing south)

Photo 9 of 38: Garden House (facing northwest)

Photo 10 of 38: Garden House (facing north from Crescent St. approach)

Photo 11 of 38: Greenhouse (facing north)

Photo 12 of 38: Pool House (facing east). Image by Tara Richards, June 2018

Photo 13 of 38: First Avenue Lawn (facing northwest)

Photo 14 of 38: Woodland Area (facing south)

Photo 15 of 38: Tennis Court (facing northwest)

Photo 16 of 38: Southern Courtyard Entrance (facing south)

Photo 17 of 38: First Avenue Gates (facing southeast)

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Photo 18 of 38: Linden Drive Entrance (facing north)

Photo 19 of 38: Pedestrian Gate (facing north)

Photo 20 of 38: Pond (facing southeast)

Photo 21 of 38: Formal Garden (facing southeast)

Photo 22 of 38: Garden Patio (facing southwest)

Photo 23 of 38: Garden Steps (facing southeast)

Photo 24 of 38: Evening Garden (facing north)

Photo 25 of 38: Garden Steps (facing southeast)

Photo 26 of 38: Cutting Garden (facing west)

Photo 27 of 38: Pool (facing southeast). Image by Tara Richards, May 2015

Photo 28 of 38: Pool Yard (facing northwest). Image by Tara Richards, June 2018

Photo 29 of 38: Pet Cemetery (facing east)

Photo 30 of 38: Orchard (facing north)

Photo 31 of 38: Outdoor Statuary – *Dancing Children*. Image by Jerry Campbell, Sept. 2017

Photo 32 of 38: Outdoor Statuary – *Jardinière*. Image by Jerry Campbell, Sept. 2017

Photo 33 of 38: Outdoor Statuary – Deer. Image by Jerry Campbell, Sept. 2017

Photo 34 of 38: Outdoor Statuary – Bird Bath. Image by Jerry Campbell, Sept. 2017

Photo 35 of 38: Outdoor Statuary – Pond Urns (facing south)

Photo 36 of 38: Coop (facing west)

Photo 37 of 38: Maintenance Building (facing east)

Photo 38 of 38: Cold Frames (facing north). Image by Melissa Porter, July 2020.

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

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

STATE NATIONAL REGISTER NOMINATION REVIEW COMMITTEE
February 12, 2021

The meeting of the State Nomination Review Committee (SNRC) will be held virtually over Zoom. If you wish to attend, please email nationalregister@iowa.gov to request an invitation no later than Thursday, February 11, 2021.

If you are representing a particular nominated property, please **log into the meeting at least 30 minutes before** your nomination is scheduled on the agenda. Due to the unpredictable length of time it takes to review each nomination the times on the agenda may fluctuate.

- Presenter time is limited to **5 minutes**. This time is provided so preparers may describe the PowerPoint slides as they are shown. Following that brief slide presentation, the committee chair will invite the committee members to discuss the nomination. The preparer should be prepared to answer any questions regarding the nomination.
- A copy of the minutes from the meeting will be emailed to each preparer after the meeting notes and ballots are compiled. The minutes will outline any revisions the SNRC members requested for each nomination. Revised nominations can be submitted after the minutes have been distributed and all revisions completed by the preparer following the instructions that will be provided.

AGENDA

OLD BUSINESS

9:00 Minutes and Announcements

NOMINATIONS

9:15 Iowa City Downtown Historic District, Iowa City – Alexa McDowell

9:35 Metz Manufacturing, Dubuque – Rebecca Lawin McCarley

9:50 Caroline Sinclair Mansion Additional Documentation (formerly T.M. Sinclair Mansion; aka Brucemore), Cedar Rapids – Melissa Porter

10:05 St. Anthony's Church, Des Moines – William Page

10:20 Adjourn SNRC

CERTIFIED LOCAL GOVERNMENT NATIONAL REGISTER NOMINATION EVALUATION REPORT FORM

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

(Please print clearly)

Historic Property Name: _____

Address: _____

Certified Local Government Name: _____

Date of public meeting for nomination review: _____

Applicable Criteria: (Please Check the Appropriate Box)

☐ Criterion A (Historical Events)

☐ Criterion B (Important Person)

☐ Criterion C (Architecture)

☐ Criterion D (Archaeological)

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

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

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

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

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

Official Signatures Required Below

Historic Review Board Chair or Representative

Print Name: _____

Approved ☐ Not Approved ☐

Signature: _____

Chief Elected Official

Print Name: _____

Approved ☐ Not Approved ☐

Signature: _____

Professional Evaluation

Print Name: _____

Approved ☐ Not Approved ☐

Signature: _____