

The William Allan and Lucy Birchard Foster House c 1872

1412 East River Drive

Davenport, Iowa

Prepared for Goucher HP 631

Historic Documentation

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Executive Summary

Forty years ago, Davenport, Iowa undertook an ambitious survey of its historic buildings. Over 1600 properties were identified, including a house at 1412 East River Drive. As a result of this work, a number of historic districts and individual properties were listed in the National Register.

1412 East River Drive was not included in either category. Though surrounded by a number of buildings that were eventually listed, it had been severely altered from its original 1870s Gothic Revival style, including major early 20th century Craftsman additions and later changes of no particular period that further obscured its original defining elements. At the time of the survey, the name of the original builder was misidentified.

In 2002, a significant rehabilitation of the house was completed. The person undertaking the work carefully examined what he felt were original details as he peeled away layers of alterations. He also made some decisions about new elements based on contemporary lifestyles and preferences.

The paper tracks the history of the property, the neighborhood and the city. It identifies home's original builder and those who came after who left their mark on the house. Finally, it examines the building's integrity and significance in light of National Register criteria and the 2002 rehabilitation project.

Part One

Overview

The William Foster House at 1412 East River Drive in Davenport, Iowa, is a two-story single family home built in the Gothic Revival style with elements that evoke Second Empire design. It faces south and is located on the city's first street north of the Mississippi River. (Figures 1, 1-A, 4) The house was constructed circa 1872 as the home of William Allan and Lucy Birchard Foster. It is an early extant residential building outside the immediate downtown area, a 19th century neighborhood for homes and businesses of some of Davenport's elite, her founders and early businessmen. The house is not locally landmarked, individually listed in the National Register, or a contributing building in any national, state, or local historic district.

The building remained a single family home until it was divided into separate units as World War II activity at nearby Rock Island Arsenal increased, putting pressure on existing housing stock. It spent the next sixty years as either a combination owner-occupied house plus rental or as a pure rental.¹ A number of exterior and interior alterations occurred between the time it was built and a 2002 restoration. Documentary information about the house's origins and alterations are relatively plentiful, including its land abstract dating from the 1840s, Sanborn fire insurance maps from 1886-1910 (Figure 1), Davenport city building permits from 1920 to the 1970s, Davenport city directories from the 1860s to the 1940s, biographical information on the home's builder, and recent interviews with a family who owned it between 1974 and 2002 and a second

¹ "Abstract of Title, Lot H, A.C. Fulton's Replat & Subdivision of east Half of Block 13 of A. C. Fulton's Addition to East Davenport." Original located reviewed by author at law offices of Vollertsen, Britt & Gorsline, 5119 Utica Ridge Road, Davenport, Iowa; and Davenport city directories, 1869-1974 and Davenport City Directories 1869-2001.

owner who undertook a complete renovation of the building in 2002. The earliest clear extant exterior and interior photos are relatively recent, with a few from the 1970s and 1980s and a series of exterior photos taken in 2002 that document condition prior to rehabilitation. One extremely distant and very grainy photo from 1902 was uncovered as part of the research for this paper.²

These materials were used to track the building's ownership history and develop a picture of its changes. The paper will address the history of the house's owners, its current defining features, descriptions of the restored house as it appears in 2015 and its late 20th century appearance, and examine the decision making and discovery process that led to its most recent alterations. It will explore the community of Davenport and its development and the role the house and its neighborhood played within that framework. The paper will examine the style chosen by the Fosters in light of 19th century design preferences in the city and nearby communities. It will analyze the surrounding neighborhood as to its historic context and integrity and summarize elements of the Foster House's integrity and significance. The document ends with a conclusion as to the building's potential for listing in the National Register.

The Builder and Later Residents

The land abstract for 1412 East River Drive, Block 13, Lot 11, is complete; sales records begin in 1840 when the U.S. Government first sold over 74 acres that included the parcel to Gilbert C. R. Mitchell, one of Davenport's founding fathers. The city was

² *Picturesque Tri-cities: An Art Work, Containing Illustrations of Scenery and Portraits of the Prominent and Representative People of Moline, Illinois, Rock Island, Illinois, Davenport, Iowa, the Rock Island Arsenal and Vicinity* (CJ Martin, 1901-1903), no page numbers.

platted in 1836. Between 1840 and 2015, the street name changed from “Front Street” to “River Street” to “River Drive.”

The parcel, once outside the Davenport city boundaries, was part of a new area platted in 1857 called “A. C. Fulton’s Addition to East Davenport.” The section had been associated with East Davenport, a lumber mill village just east of Davenport proper, until it and the entire Village were annexed by Davenport in 1856.³ A. C. Fulton, the businessman responsible for developing the neighborhood, had many financial interests; his home stands one block west of the Foster house. Fulton sold the property to William Foster in 1869. The building’s date of construction is unknown but city directories place the Fosters at the address from 1872 to 1885.⁴ William Foster was born in Scott County in 1842. He served briefly in the Civil War. He studied law with attorney Abner Davison who headed a notable Davenport legal firm. His home is also nearby, next door to that of A. C. Fulton. Foster opened his own practice with offices in downtown Davenport.⁵ In the 1880 Census, Foster is listed as “attorney” and “state senator.”⁶ He served in the Iowa Senate for four years.⁷

Foster paid \$800 for the parcel in 1869 and sold it in 1886 for \$4,250. The increase affirms the presence of both a parcel and house.⁸ Foster, who had gained a reputation for being a powerful criminal defense attorney, announced plans to move to

³ John Milner Associates, *A Community Preservation & Revitalization Study for the Village of East Davenport*, December, 1977. 4-6.

⁴ *Davenport City Directory*, (Davenport: Griggs, Watson & Day, 1872).

⁵ *Ibid*; and “W. A. Foster Died Suddenly,” *Davenport Democrat & Leader*, May 26, 1907.

⁶ United States Census Bureau, “Inhabitants of Davenport 6th Ward West Mississippi Ave, in the County of Scott, State of Iowa,” 1880 Federal Census, June 1, 1880, 660.

⁷ “W. A. Foster Died Suddenly” and “Foster Obsequies Largely Attended.” *Davenport Democrat & Leader*. May 27, 1907.

⁸ “Abstract.”

the Chicago area early in 1886.⁹ A few months later, he was embroiled in the Haymarket case as an important member of the legal defense team during the trials that took place that summer.¹⁰

The property sold twice in 1886, first in May to Joe Lane and again in September to Morris Richardson. Thomas Thompson purchased the land in 1899 and lived on the property for the next 17 years. It was purchased by the Barr family in 1916; they were the longest resident family, selling in the 1940's and beginning the conversion to a multi-family dwelling.¹¹ The property continued to change hands in the 1940's until it was purchased by the Porter family in 1950; the Porters used the house as a rental; they sold it to a daughter and son-in-law in 1968 who lived in one part and rented out the rest. The next buyers in 1974 did the same until they moved and retained it as income producing property.¹² Bob Yapp, who lived nearby and noticed the home on morning walks, bought the property in 2002 as a restoration project. His goal was to return it to a single family home.¹³

The 2015 House and Site

The Foster House is located on a deep, grassy lot on the north side of River Drive and located about two miles east of the center of the Davenport downtown.¹⁴

River Drive is the street nearest to the Mississippi River; from a seawall at the river's

⁹ "The City Personal and General," *The Daily Gazette*, February 27, 1886.

¹⁰ Ibid and Doug O. Linder, "The Haymarket Riot and Subsequent Trial: An Account,"

¹¹ "City of Davenport construction permits for 1412 E. River Dr-1941-1972," Permit # 29004, April 29, 1942. Accessed from microfiche at the Richardson-Sloane Special Collections, Davenport Public Library and "Abstract."

¹² Alma Gaul, in discussion with author, January 27, 2015.

¹³ Ibid, "Back Together," *Quad City Times*, August 24, 2003 and Bob Yapp (restorer), in discussion with author, January 31, 2015; and "Abstract."

¹⁴ For the purposes of this paper, the center is defined as the location of the Scott County Courthouse which is located on the same where the county's two previous courthouses, where Foster would have practiced, were located.

edge, the land, with a bicycle trail, railroad tracks and a span of grass, gradually rises to the road to the north. Across the street beyond a low wall, the Foster House parcel begins. The 3,060-square-foot house is sited away from the road; the rectilinear building is approximately 62 feet deep and 34 feet wide, with narrow side yards. It is flanked by houses with tree-covered lots to the east and west; the nearest side streets are broad Mississippi Avenue to the east and narrow Esplanade Street to the west. The Foster House yard has no trees. A white oak, estimated to be about 200 years old was removed in 2002 due to its severely damaged condition.¹⁵ 1412 River Drive has no automobile access from the street on its south perimeter and can only be reached by an alley off Esplanade and short Esplanade Court that runs to East 9th Street to the north. On the north, east and west sides of the property, the land continues to steadily slope upward, culminating in the bluffs and hills characteristic of Davenport's topography above River Drive. The blocks surrounding the house are primarily occupied by buildings originally constructed as single family homes built between 1840 and the first two decades of the 20th century. With the exception of one mid-century modern home next door, 1412's immediate neighbors tend to be large, spacious houses; a number rise to the level of what might be described as quite stately. (Figures 2-3)

The dwelling is capped by steep cross gable roofs with a lower southwest two-story section covered by a mansard roof. The gable roofs are clad with cut wood shingles and simple wood cornice, soffits and frieze boards. The mansard section, covered with wood shingles in a dog ear pattern and, with a bracketed cornice and soffit, is topped with a metal railing. The house has two brick chimneys, a simple

¹⁵Bob Yapp, email with author, March 12, 2015.

rectilinear chimney at the peak of the east/west gable and a more decorative one at the east elevation. The building is sided with painted wood clapboard with a 4-1/4" reveal and unadorned painted wooden corner boards. The house's original foundation is limestone rubble with later concrete block at the north elevation.

The south façade at its east corner is a projecting bay that is half the width of the entire house. At the bay's west corner, the façade steps back five feet; the front door and a window are located to the west along a 12-foot wall. The house again steps back to a narrow five-foot rear section with another entry door. A one-story L-shaped open porch stretches across the entire south façade beyond the line of the house and around to the west where it is flush with the west elevation and continues to the home's rear section. Its roof is pine bead board and the floor is tongue and groove pine. Double rectangular wood posts with a sawn decorative detail run from floor to ceiling; they are connected by sawn horizontal brackets at the ceiling line.

The east elevation features a first floor polygonal bay and a pair of wooden shutters set into a first floor wall and surrounding by window trim. There is no corresponding window behind them. Exploratory work done at the time of the home's restoration did not reveal any evidence that sashes had ever been located in the opening.

The building's rear exit is located on the north elevation. From this vantage point, the cross gable design is clearly evident and a smaller gable at the northeast corner is also visible; the smaller gable was added as part of the rehabilitation. A modern three-bay board-and-batten garage is sited at the northeast edge of the property.

Fenestration on the first floor includes single pane double hung wood sashes with simple wood trim and an additional piece of square wood hood molding surrounding the top half of the trim. The same style of window is featured on most of the second floor; the exception is a pair of wood lancet windows. These windows, with fixed upper and weighted lower sashes, are located over the first floor bay on the south façade. Most of the sashes are original and have a simple ogee interior profile; the lancet windows and several on the north elevation are replacements. (Figures 4-11)

The front door opens onto a two-story entry hall located under the mansard roof. The main staircase, with walnut newel post, spindles and railing running along its west and north walls, rises to the second floor. Beyond the hall to the north is the west parlor; the parlor, in turn, leads to a narrow service hall from which are accessed stairs to the basement, service stairs to the second floor, a half bath, a storage room and the exterior rear door.

A double doorway connects the front hall to a suite of three east side rooms that run the length of the house. The rooms open onto each other by more wide framed openings. The south side room looks out over the Mississippi River from a large pair of windows and features a walnut mantel with dust pressed floral tiles in the surround and small matching subway tiles on the hearth. Elements in the center room include a white marble fireplace on the west wall and a polygonal bay on the east. A dining area and kitchen are located beyond another wide doorway decorated with columns.

The main staircase in the entry hall leads to a narrow second floor landing. To the east is a master suite with a bedroom, bath, and large closet and to the north are 2 halls on slightly different levels forming a "T" and off which are found three more

bedrooms, a laundry room, a bath, and back service stairs. The master bedroom has a tall ceiling and views of the river through the lancet windows on the south wall. The sashes are square-top/arch-in with fixed top sashes and weighted bottom sashes. From the exterior, only the lancet shape is visible. (Figures 12-20)

Distinguishing Characteristics

The house's Gothic Revival style is defined by its steeply pitched cross gable roofs and its second floor lancet windows. Authors of Davenport's 1970s-1980s historic architecture surveys noted that Gothic Revival was not a popular style in the city.¹⁶ The home is not a pure example of Gothic Revival; its mansard roof gives a nod to Second Empire influences which, in 1872, decades after the introduction of Gothic Revival, was much in vogue. Designer Andrew Jackson Downing, most closely associated with the style, does include among his 1850's pattern books houses with "French" roofs.¹⁷ (Figure 21)

Another defining feature of the 2015 house is the prominent first floor covered porch across the entire south façade and continuing around most of the west elevation. The porch extends six feet beyond the edge of the south façade and is flush with the edge of the house on the west elevation. Since integrity is an important element of determining the potential for a property's listing in the National Register and the porch is a significant feature of the building's major elevation, a close examination of how the present appearance evolved will be explored in the sections that follow.

¹⁶ Martha Bowers and Marlys Svendsen, *Davenport Architecture Tradition and Transition*, City of Davenport, 1984, 9.

¹⁷ Andrew Jackson Downing, *Victorian Cottage Residences*, (Dover Publications: New York, 1981), Design XX, Figure 114, (illustration facing page 194.)

The 1902 and 1974-2002 House

The 1902 evidence is very sketchy. The only extant photograph is in a poorly printed book. Only the steep front gable is visible. Its shape and pitch seem to be consistent with the 2015 photo. What is different are what appears to be wide vergeboards and a finial.¹⁸ Both would be appropriate for a Gothic Revival style house. (Figure 23)

For the 1974-2002 period, information about the building prior to rehabilitation has been gleaned from interviews and emails with two owners, permits and the 1902 and 1970-2002 photographic record. The major cross gable and mansard rooflines present in 2015 are the same as in the 1974-2002 photos; the roof material is asphalt shingles. By 1974, the house was clad in aluminum siding, an alteration that still does not require a permit.

However, the appearance of the 2002 south facade is not consistent with the 1886-1910 Sanborn fire maps which show changes from year to year on rear rooflines but the same general look on the south façade-- a house with a projecting bay on the east and a narrow L-shaped porch running along portions of the south and west elevations flush with the outline of the building. Some alterations are also not supported by the 1920-1970s city permits.

At the house's southwest corner, the house has been expanded beyond its original footprint on the west elevation and beyond the depth of the bay on the south façade, creating a large sunroom with windows on all three sides. A Craftsman style porch wider than the bay has is visible between the sunroom and the south side bay

¹⁸ *Picturesque Tri-Cities.*

with brick piers, railing and a battered column supporting the corner of the porch. The porch roof appears to be slightly lower than the window trim on the bay. On the second floor, a sun deck with horizontal railing has been added. A set of sliding glass patio doors on the second floor open onto the porch. To the east and accessible from the sun deck an exterior staircase is visible. (Figures 24-27)

Of these architectural elements, the only one supported by permits is construction of a “sun deck” in the 1970s.¹⁹ The single corroboration of alteration to what might have been an original open space is a 1950 permit to re-roof an “enclosed porch on southwest corner of house.”²⁰ The sheer number of permits pulled between 1920 and the 1970s do not indicate owners doing work “on the sly.” The lack of a permit for the sun room and porch might be due to the fact that they were added between 1910 and 1920, prior to the extant permits. The design of the porch and the column would fit within that period. The siting of some of the brick piers give the sense of a porch addition that was covered in its central area and open to the east.

Changes on other elevations are easier to explain. The west elevation photo shows an exterior staircase that allowed access to the second floor unit; this change is supported by a 1942 permit pulled when the house was being converted to apartments.²¹ The north elevation photo displays a hodgepodge of alterations that support some of the roofline changes in the Sanborn maps. One particularly odd change found on an east side gable had a practical purpose. The 1974-2002 owners altered the pitch of the gable in an attempt to eliminate leaks near a second floor flat-

¹⁹ Construction Permits, April 8, 1970, # 100178, and June 8, 1972, # 106065.

²⁰ Ibid, June 19, 1950, # 49384.

²¹ Ibid, April 29, 1942, # 29004.

roofed addition that suffered from ongoing drainage issues. (Figures 28-29) Not visible from the photos is the fact that the decorative east side chimney had been removed to the roofline due to its poor condition.

Only a few photos of the interior during this period are extant; a photo of the sun porch shows Craftsman influence in trim and window style. Another photo of two side-by-side doors contrasts an early four-panel design, typical of many found throughout the house, and a second, apparently from the Craftsman era alterations. (Figures 30-31)

According to the late 20th century owners, the house had two one-bedroom units downstairs and one two-bedroom unit upstairs. Prior to their purchase, the main staircase had been removed and stored in the attic. The front hall was divided into first and second floor spaces. Since the second floor room was under the mansard roof, it had no windows. On the first floor, most of the rooms had suspended ceilings. On the second floor, the rooms retained their full, lower height. Most of the floors were carpeted or covered in vinyl flooring.²²

The 2002-2003 Restoration

Bob Yapp, an experienced professional restorer, purchased the house in 2002 and embarked on a 12-month historic restoration of the property as a single family home. He first spent six months researching the property and looking for vestiges of original details behind later alterations. His research did not uncover the grainy 1902 photograph.

Beginning in the front hall, he removed plaster and the ceiling and floor that divided the space into two levels. He discovered the original shadow line of the main

²² Gaul discussion.

staircase and dragged the stored railings, newel post and spindles from the attic. He reproduced missing treads and risers. With the feature reinstalled, the hall was restored to what he believes to be its original two-story appearance. (Figure 12)

While Yapp typically prefers to retain original plaster wherever possible, he decided to gut the interior due to damage in many areas. Original woodwork, with finishes obscured by many paint layers was analyzed for original finishes and stripped. Missing trim was replicated. Some was painted gloss white to match a lead-based whitewash sample found in analysis. In many downstairs areas, he opted for a satin varnish finish.

Floors proved a bigger challenge. Later floor coverings hid plywood and 1930s tongue and groove fir. Little of the original wide fir boards remained. With little original material extant, he installed new white oak tongue and groove planks.

Yapp also made alterations to the interior layout. He removed the wall between the dining room and kitchen to create an open floorplan at the rear of the house. He also raised the ceiling in the master bedroom from its original height to increase the sense of spaciousness. Original ceiling heights were restored in other areas. (Figures 16, 18-19)

Very poor foundation work on the north elevation he describes as “two stones on the ground.” The area required replacement of major structural elements like floor joists and cement block reinforcement.

Original windows were restored whenever possible; wood replacements matched the originals. New wooden storms were built to help weatherize the house. Removal of

the aluminum siding revealed the original jams for the second floor lancet windows. New wood windows were built to fit the openings.

With the asphalt roof shingles removed, shadow lines of original wood shingles appeared. Yapp replaced the gable roof asphalt shingles with cut cedar shingles with a 5" reveal, installed over spaced decking to allow them to breathe. The mansard roof received dog ear cedar shingles to match the shadow lines found there. Finding holes and pad shadows that would appear to align with cresting supports, he installed plain metal cresting around the edge of the mansard roof, keeping the design simple since there was no physical or document²³ evidence of the original style. (Figure 11) Damaged and missing siding was replaced with custom milled old growth cedar clapboards.²⁴ He restored the missing east side chimney.

The biggest leap in the restoration was the front porch, particularly the wider section on the south façade. Exploration of the area around the existing porch revealed a series of foundation stones buried at two feet topped with soft brick piers buried a foot in the ground. Yapp believes that the house originally had such a porch and the buried supports were evidence of its existence. He believes that the porch was removed prior to the issue of the 1886 Sanborn map and on that basis chose its current size.²⁵ With no extant information to provide details for the porch posts and detailing, Yapp chose a simple design with limited ornamentation based on typical Gothic Revival solutions found in the Downing's *The Architecture of Country Houses*.²⁶ (Figures 11 & 22)

²³ Yapp email with author.

²⁴ Yapp, in discussion with author, January 31, 2015.

²⁵ Ibid.

²⁶ Andrew Jackson Downing, *The Architecture of Country Houses*, (Dover Publications: New York, 1969), Design XXX, Figure 156 (illustration facing page 332.)

Other than the foundations in the ground, there is no documentary evidence to support Yapp's conclusion and other solutions must be considered. One possibility is that what Yapp found were support posts for an open verandah not shown on the Sanborn maps. A Davenport example can be found by comparing an 1889 photo of the Adolph Priester House at 811 W. 7th Street with its 1892 Sanborn footprint. The photo shows a first floor raised verandah connecting to a covered porch.²⁷ The house's 1892 Sanborn map notes the location of the covered porch but not the open verandah.²⁸ (Figure 32)

The presence of the Foster house porch thus restored is pertinent to the question of integrity, which will be discussed in a later section of this paper. What impact does a large feature on a primary façade have on integrity?

Whatever the answer to that question is determined to be, the restored Foster House, with a warm, attractive paint scheme enhancing its original design and with unsightly later additions removed, again graces River Drive as it did in its earliest years.

²⁸ "Sanborn Fire Insurance Map, Davenport, Iowa," 1892, sheet 14.

Part Two

Davenport—Early Development

The Foster House parcel was not part of the original city of Davenport. The town was established in 1836 on land ceded to the United States Government by Native American tribes after the Blackhawk War. The city is located on one of the few places where the Mississippi River is diverted from its north/south flow to run west. What is the “west” bank of the river along most of its course is directionally “north” in Davenport. The physical essence of the region as it was advertised to mid-19th century settlers is captured in an early publication. The language is flowery, but the dramatic description is apt today; for western bound pioneers who had just crossed the utterly flat Illinois plains due east it must have seemed accurate as they arrived at the river’s shoreline:

For some ten miles on the river, above and below Davenport, the bluffs are very wide, varying from one to two miles, leaving a large amount of bottom land for cultivation. By the word bluff, we do not mean here an abrupt, perpendicular precipice of rocks; the bluffs of the Mississippi... are generally a gentle slope from the top to the banks of the river...From the top of these bluffs, one beholds Davenport spread out upon a gently sloping plain nearly two miles long, and one-half to three-fourths of a mile wide, fronting the river, which runs, at this point, nearly west; and the streets range parallel to the four cardinal points of the compass. For miles below, the mighty Mississippi rolls on its placid waters, curling amid its many islands in picturesque grandeur, until lost in the distance; while to the east, for ten miles, a most beautiful panoramic view is presented of the river, its islands and bluffs.²⁹ (Figure 33)

The river was an important asset to the early settlement. While initial expansion spread Davenport’s footprint along the river, by mid-19th century, land to the north and

²⁹ N. Howe Parker, *Iowa As It Is In 1855: A Gazetteer for Citizens, And a Hand-Book For Immigrants*, (Chicago, IL: Keen and Lee, 1855), 167. Retrieved from <https://ia902704.us.archive.org/12/items/iowaasitisin00parkrich/iowaasitisin00parkrich.pdf>

east was platted and incorporated into the growing community. Its home county of Scott was established in 1837; Iowa entered the Union as the 19th state in 1846.

The first white settlement in the area was at military outpost Fort Armstrong on Rock Island, a 946-acre plot of land located on the Mississippi between Illinois and Iowa.³⁰ George Davenport, an English immigrant trader, established his store and home on the Island in 1818, doing business with the local tribes. In 1820, Antoine LeClaire came to the area as Davenport's interpreter, a relationship that began a lifelong friendship.³¹ LeClaire and his wife Marguerite were, in French Canadian vernacular, *metis* or Creole.³² Both had French Canadian fathers and Native American mothers.

LeClaire served as General Winfield Scott's interpreter during peace treaty negotiations that followed the Black Hawk War.³³ At the end of hostilities, tribes were forced to cede a 50-mile wide strip of land on the west bank of the Mississippi to the United States government; the area along what is most of present day Iowa's eastern border. In some cases, Native Americans were able to designate new owners for their property. Both Antoine and Marguerite were recipients of family bequests by relatives,³⁴

³⁰ "Rock Island Arsenal," *Visitquadcities.com*. Retrieved from <http://www.visitquadcities.com/content/rock-island-arsenal>

³¹ "Antoine LeClaire," Retrieved from <http://www.illinoisancestors.org/rockisland/pioneersfolder/antoineleclaire.htm>

³² Lucy Eldersveld Murphy, *Great Lakes Creoles: A French-Indian Community on the Northern Borderlands, Prairie du Chien, 1750-1860*, (Cambridge University Press: New York, 2014), 251. Retrieved from

https://books.google.com/books?id=nUZcBAAQBAJ&pg=PA251&lpg=PA251&dq=Marguerite+Lepage+LeClaire&source=bl&ots=W2JWk3-UqV&sig=YmIWuWUAh2gYdC6TdIRpBk3y_Y&hl=en&sa=X&ei=XE_qVJLkDcKGyAS3hIGADg&ved=0CDUQ6AEwBA#v=onepage&q=Marguerite%20Lepage%20LeClaire&f=false

³³ "Antoine LeClaire."

³⁴ Murphy, 251.

Antoine also received grants in exchange for his government service and purchased nearby parcels from other land recipients.³⁵

The end of the war spurred platting of several new communities on both banks of the Mississippi including Stephenson-- later Rock Island, Illinois-- just across the river and platted in 1835. In 1836, eight men, including Davenport and LeClaire met and laid out the “Original Town” plat for the proposed city of Davenport on land LeClaire sold to the group for \$2,000; LeClaire named the town in honor of his friend. The plan consisted of six full blocks beginning at river’s edge and running north plus six adjacent half blocks to the west. The plat was designed in a grid pattern and included three public squares and a public levee.³⁶ Each of the full blocks designated for development were divided into eight parcels, four facing south and four facing north.

Three hundred lots were put up for sale in May, 1836. Sales were disappointing due to platting issues.³⁷ The financial panic of the following year further delayed investment.³⁸

LeClaire owned more land in the “LeClaire Reserve” just east of the original town, part of the land ceded him by the Government and without title issues. In 1839, he platted a few blocks as “LeClaire’s Addition” and on this uncontested land developed the town’s first commercial district.³⁹ In later years, LeClaire would continue to plat more

³⁵ Charles Snyder, “Antoine LeClaire, the First Proprietor of Davenport,” *Annals of Iowa*, Volume 23, Number 2, November, 1941, 95 and 102. Retrieved from <http://ir.uiowa.edu/annals-of-iowa/vol23/iss2/2>

³⁶ Marlys Svendsen and Martha Bowers, *Davenport Where the Mississippi Runs West*, (Davenport: City of Davenport, 1982.) 1-2.

³⁷ *Ibid*, 1-2

³⁸ *Ibid*, 1-2.

³⁹ Mahoney, Timothy. *River Towns in the Great West: The Structure of Provincial Urbanization in the American Midwest*, (Cambridge, UK: Cambridge University Press, 1990), 266; and Svendsen and Bowers, *Davenport Where the Mississippi*, 1-3.

of his property located to the north and east in series of later additions, building his own fine brick Italianate residence at the top of one of the bluffs.

With Davenport's home county of Scott established in 1837, the race was on to name a seat of government. Davenport and Rockingham, a village to the south, both fought for the designation. Several elections accompanied by charges leveled against both towns of ballot box stuffing ensued. LeClaire was able to have the southern boundary of the county moved upriver, placing Davenport nearer its center. In 1839, Davenport was successful in being named the county seat.⁴⁰ That LeClaire also controlled the ferry between Davenport and the Illinois riverbank also worked in favor of the town.⁴¹

From a settlement of a few hundred in 1836, Davenport grew to a population of 1,848 in 1850, 11,267 in 1860, and 20,038 in 1870, when it was, briefly, the largest town in Iowa.⁴² Its census doubled every few years in the 1850s.⁴³ It is hard to imagine the large number of people traveling across Illinois seeking new homes in the western territories during a period when the railroad was still laying rails across the state.

According to one observer,

During the fall and early winter of 1854 there was an almost uninterrupted procession of immigrants crossing the ferries at Prairie du Chien, McGregor, Dubuque, Burlington, Davenport, and Keokuk. Sometimes they had to wait in camp two or three days for their turn to cross. It was estimated that twenty thousand people crossed the ferry at Burlington in thirty days, and at the end of that period the number increased to six or seven hundred a day.⁴⁴

⁴⁰ Svendsen and Bowers, *Davenport Where the Mississippi*, 1-3.

⁴¹ Mahoney, *River Towns*, 106-107.

⁴² "Population of Davenport," Davenport Public Library website, Retrieved from <http://www.davenportlibrary.com/genealogy-and-history/local-history-info/history-faq/population-of-davenport/>

⁴³ Svendsen and Bowers, *Davenport Where the Mississippi*, 1-3.

⁴⁴ "The American Occupation of Iowa 1833 to 1860," *Iowa Journal of History & Politics*, Vol. 17 No. 1, January, 1919. Retrieved from <http://penelope.uchicago.edu/Thayer/E/Gazetteer/>

By 1850, three growing communities—Davenport to the north and Rock Island and Moline, Illinois to the south, were clustered near each other on the banks of the Mississippi, making the area a destination of choice for those coming from the east. The attractiveness of the area was enhanced when rail lines from Chicago arrived in Rock Island in 1854 and even more in 1856 when the first railroad bridge across the entire Mississippi River, running between Rock Island and Davenport, was completed. (Figure 34) Area business and development interests had worked hard to make that goal a reality. Davenport, the westernmost town, would prove to have the greatest advantage as the terminus for settlers moving west. In 1856, 50,000 people used Davenport hotels,⁴⁵ several of which had been built right on the railroad lines that ran diagonally across the gridded streets in the eastern section of the “LeClaire Addition.”⁴⁶

The area’s new transportation option drew both settlers and speculators. What was to become known as the “Tri-Cities”-- Davenport, Rock Island and Moline—began to establish itself as an industrial center. Timber, lashed together into rafts, was floated down from the great forests to the north to milling operations in the cities and was an early source of jobs and prosperity as workers shaped it into lumber and furniture. Flour milling was another early industry with raw materials coming from the interior for processing and going back out as finished flour. Local factories built wagons and foundries forged hardware. John Deere chose Moline as the home for his manufacturing empire. Wholesale dry goods establishments opened their doors; local

Places/America/United_States/Iowa/_Texts/journals/laJHP/17/1/American_Occupation_of_Iowa*.html

⁴⁵ Svendsen and Bowers, *Davenport the Where the Mississippi*, 1-3, 1-4.

⁴⁶ Mahoney, *River Towns*, 253.

businesses served the needs of the growing communities. Of the three towns, Davenport emerged as the most populous.

Development of the Neighborhood

The city's earliest settlers hailed from the eastern United States-- from New York, Pennsylvania, Ohio-- and from the British Isles. William Foster's father Asa was one of those native Ohioans who arrived in Scott County prior to the 1840 census of the territory.⁴⁷ So many came from Cincinnati that, for a time, Davenport became known as a "colony" of that eastern community.⁴⁸ Eventually, the land west of modern day Harrison Street (originally Ditch Street) and the eastern border of the Original Town plat, was settled by German and Hungarian immigrants, many of whom left Europe after the 1849 revolutions. Irish immigrants facing famine in their own country settled to the northeast in one of LeClaire's later additions.⁴⁹ The names of other large landowners/developers—the inter-related Forrest and Dillon families and those of Mitchell, McIntosh and Fulton—all are sprinkled throughout city plat records.

In 1848, A. C. Fulton, one of those early entrepreneurs, purchased land from LeClaire east of the city⁵⁰ in an area that had come to be known as "Stubbs Eddy" after a Fort Armstrong army officer who had retired to live the life of a hermit in a nearby cave. Against an earthen bank, Fulton built a log cabin with a limestone foundation, one of the earliest permanent homes in the little settlement which quickly developed as East

⁴⁷ United States Federal Census, "Scott, Iowa Territory, 1840" accessed from ancestry.com.

⁴⁸ Svendsen and Bowers, *Davenport Where the Mississippi*, 1-3.

⁴⁹ *Ibid*, 1-7, 1-10.

⁵⁰ Ambrose Cowperthwaite Fulton, *A Life's Voyage: A Diary of a Sailor and Land Jotted Down During a Seventy-Years' Voyage*, (New York: Self Published, 1898), 452-453. Retrieved from <https://books.google.com/books?id=1u5BAAAAYAAJ&pg=PA405&dq=%22A.C.+Fulton%22+%2B+Davenport&hl=en&sa=X&ei=p8XsVNuUIIKlyAT6hoHgCQ&ved=0CCgQ6AEwAA#v=onepage&q=%22A.C.%20Fulton%22%20%2B%20Davenport&f=false>

Davenport with its own group of shops, mills and residences.⁵¹ He was involved in platting a number of different areas beginning in 1854 including many waterfront lots on the east side of the city.⁵² Later, he built a fine stone house, choosing a lot along Front Street high on a slope to the west of East Davenport and closer to the city of Davenport proper.⁵³ In 1856, East Davenport was annexed to the larger city. In 1857, having combined land he already owned with at least one purchase at a sheriff's sale that would be the future site of the Foster House, Fulton platted the "A.C. Fulton's Addition of East Davenport" east of his residence; it was adjudged to be a legal addition and was recorded in city Town Lot books.⁵⁴

Fulton's brick and limestone house, enlarged in the late 19th century, stands today at the intersection of East River Drive and Bridge Street. When he built his home, the land across Front Street adjacent to the river was industrial with lumber yards, furniture manufacturing facilities, a woolen mill and several malt producers stretching along the water's edge. In 1872, William Foster would have looked out the front door of his new house to one such factory and its lumber piles to the east across Mississippi Avenue.⁵⁵ (Figures 35-38) Development of the new plat was somewhat slower than expected; additional re-plats in 1867 and 1871 helped the area grow.⁵⁶

The presence of industry did not preclude the construction of many fine homes nearby. Located on the Bridge and College Streets bluffs were homes for many early

⁵¹ John Milner Associates, 3.

⁵² List compiled at Richardson-Sloane Collection, Davenport Public Library from "Plat Book 3, 1841-1902, Sub-Division Prints," a collection of early Davenport plats.

⁵³ John Milner Associates, 4.

⁵⁴ "Abstract."

⁵⁵ Sanborn Fire Maps, particularly those from 1888 and 1892 show factories and mills dominating Davenport's riverfront. Bird eye maps from 1859 to 1886 tell the same story.

⁵⁶ John Milner & Associates, 6.

elite families with business interests on the river; worker housing was located a few blocks further north. Favored architectural styles found throughout Davenport in the mid-19th Century were Italianate, Italian Villa⁵⁷ and temple front homes. Examples still grace the streets of the neighborhood, much of which is still known as “Mt. Ida,” named for a non-extant antebellum girls’ academy that A. C. Fulton established and built.⁵⁸ The portion of the addition immediately northeast of the Foster House on Mississippi Avenue saw scattered development until the late 19th century when a neighborhood of grand homes featured styles of the era began to appear.

In the coming decades, Davenport continued to move through cycles of prosperity and retrenchment tied to national financial ebbs and flows. Its general thrust would be one of population growth and business expansion. By 1900, it was the third largest city in Iowa. With its companion Illinois cities also prospering, Davenport was part of an urban area to be reckoned with, a regional industrial powerhouse as the new century emerged. It was Davenport that led the pack.

⁵⁷ Bowers and Svendsen, *Davenport Architecture*, 21-23.

⁵⁸ Fulton, 338; and John Milner & Associates, 6.

Part Three

The Foster Residence

William and Lucy Foster chose an unusual style for their new Gothic Revival home on Front Street. While extant examples exist in Davenport and surrounding cities, they are rare and often not intact. Built in a style more often identified with construction during the 1830s to 1850s, the Foster House is the only one of its kind in the surrounding neighborhood. Many of the simple buildings from the city's first period were lost⁵⁹ as the town expanded from 600 residents in 1840⁶⁰ to 20,038 in 1870.⁶¹ Ready materials were at hand; stone and clay for brick⁶² were abundant local resources. Lumber for processing in Davenport's mills was floated down the Mississippi River.

Davenport's favored residential styles from the period in which the Foster house was built looked for inspiration in places other than the origins of Gothic Revival, most notably versions of Greek Revival, Italianate and a simple local variation of the temple house form. Stick Style examples that owe much to the previous Gothic Revival are also part of Davenport's architectural history. Gothic Revival houses as well as examples of other popular local styles and their presence in the city's 19th century residential architecture will be explored in the paragraphs that follow.

⁵⁹ Svendsen and Bowers, *Davenport Where the Mississippi*, 2-1.

⁶⁰ *Ibid*, 1-3

⁶¹ "Population History for Iowa's 25 Largest Cities: 1850 – 2010," Retrieved from http://www.urbandale.org/document_library/community_development/Historic_Populations_for_Largest_Iowa_Cities.pdf

⁶² Harry E. Downer, *History of Davenport and Scott County Iowa, Illustrated*, Vol I (Chicago, The S. J. Clarke Publishing Company, 1910), 980; and Fulton, 448. The first brick was manufactured in Davenport in 1836. Brick manufactories were located around the city and in the county. Fulton tells of constructing Mt. Ida College from clay dug from a nearby bank.

Gothic Revival in Davenport and Surrounding Cities

For the earliest established cities of Davenport, Moline, and Rock Island, the Gothic Revival style is mainly confined to ecclesiastical architecture. The purest examples of Gothic Revival residences are not found in Davenport, but in Rock Island directly across the river. The Spencer House at 705 20th Street, built 1865, appears to be inspired almost directly from a Downing or Davis Gothic Revival Cottage pattern book. Its exterior is wood board and batten over a brick insulating layer.⁶³ At 2,900 square feet,⁶⁴ it is similar in size to the Foster house. (Figure 39) The small “Sexton’s House” or “Porter’s Lodge,” circa 1854, in Rock Island’s Chippiannock Cemetery, believed to have been the home of Ebenezer Lathrop and built just prior to the date of the cemetery’s launch, retains its classic sawn vergeboards as well as a decorated cupola.⁶⁵ (Figure 40)

In Davenport a few Gothic Revival buildings are scattered among early examples of more popular styles. The 1867 John Littig House at 6035 Northwest Boulevard is a Davenport example in stone. The cross-gabled quoined house includes elements of the Gothic Revival style in its wooden vergeboards and front porch with simple brackets bridged wooden posts. At the time of its construction, it would have been far outside the Davenport city limits, serving as the Littig family home on their very large farm.⁶⁶ (Figure 41)

⁶³ “Spencer House (John E. Spencer),” Retrieved from <http://rigov.org/index.aspx?NID=1072>

⁶⁴ “Assessment Record Detail-Parcel 6670,” Retrieved from <http://www.rockislandcounty.org/AsmAddrZipResults.aspx?TWP=09&PARCEL=6670>

⁶⁵ “Sexton’s House (Chippiannock Cemetery),” Retrieved from <http://www.rigov.org/index.aspx?NID=1067>

⁶⁶ “Littig House,” Retrieved from <http://www.cityofdavenportiowa.com/eGov/apps/locations/facilities.egov?view=detail&id=52>

Two in-town residences in the Gothic Revival style are found hidden in plain sight in the National Register Hamburg Historic District located on the bluffs just above Davenport's downtown area. Altered from its original design is the 1875 Francis Ochs House at 729 West 6th Street; despite the addition of asbestos shingle siding over original wood clapboard and a Queen Anne-style front porch, many of its Gothic Revival defining features are extant. The 1889 photograph of the house taken a few years after construction shows the building's original style even more clearly. (Figure 42 & 43) The building takes advantage of its bluff side location and, on its south elevation, reveals itself to be a three-story residence. In his early career, Francis Ochs was listed as a "florist" when he first occupied this parcel in the early 1860s.⁶⁷ His 1875 Gothic Revival house, features a south side first floor kitchen and a dining room that allowed easy access to the yard and garden beyond. The Ochs house is the best Davenport example of the Downing ideal of a house that is part of the landscape it occupies.⁶⁸ (Figure 44)

The other "hidden" example is a much altered Gothic Revival/Stick Style residence found at 528 W. 6th Street, the William Petersen House, built about 1876. Its wood clapboard is now hidden underneath painted and textured wood fiber sheets with seams covered by boards, an alteration of about 50 years ago, that transforms the house's exterior to ersatz Tudor Revival. Window openings are trimmed out to a simple rectangular shape. Recent exploration of the home's original elements reveal distinctive coffin-topped divided-light windows obscured by the exterior changes. The steep pitched dormer gables with their decorative windows are still intact. (Figure 45 & 46)

⁶⁷ Entry for Francis Ochs, *Brigham's Twin Cities Directory and Business Advertiser*, Published by Alasco D. Brigham, (Davenport: Luse, Lane & Co., 1861), 75.

⁶⁸ "Andrew Jackson Downing Facts," Retrieved from <http://biography.yourdictionary.com/andrew-jackson-downing>

The Davenport house that most closely resembles the Foster house is the Jacob Quickel house at 1712 Davenport Avenue, sixteen blocks north of 1412 River Drive. (Figure 47) It was listed in the National Register in 1984 with a construction date of 1880. It is named for its first known resident who lived in the house in 1902, about thirty years after the construction of the Foster house.

At 1,332 square feet, the house is much less than half the size of the River Drive residence. Similarities include sharply angled cross gabled and mansard roofs and a front porch whose 2015 footprint duplicates that of the Foster house in the 1892 Sanborn map. There are no vergeboards on the Quickel house gable ends. As previous shown in the grainy 1902 photograph taken of the Foster house, there were decorative vergeboards on the building in that era. (Figure 48)

A distinct difference on the Quickel house are heavy window lintels on the first and second floors and the window in the mansard roof; the lintels as a decorative element almost overwhelm the petite building. A flat floral pattern is incised into the first floor lintels and porch brackets. The second floor lintels include an additional raised area with applied rosettes. (Figure 50)

Another interesting feature is the Quickel house's foundation, visible at the east and north sides and consisting of rusticated limestone block with dressed edges. (Figure 51) Limestone foundations are very common in Davenport. However, most homes of the 1870s had foundations of limestone rubble or dressed limestone, not rusticated stone smoothed at the edges. This is much more typical of homes built in the 1890s and later.

Other questions regarding the dating of the Quickel house arise when Sanborn maps of 1892 and 1910, the first such maps available for that part of Davenport, are examined. In 1892 and 1910, the sparsely populated area was named Park Avenue. On the 1892 map, there is no home on the parcel that matches the footprint of the Quickel house. There is a building on the 1910 Sanborn at 1722 Park Avenue that does include the south and north first floor bays that exist on the 2015 house; the 1910 building matches the location of the 2015 house. The fact that the house number has changed is not unusual for developing neighborhoods like the area around Davenport Avenue in the late 19th/early 20th centuries. (Figures 52 & 53)

The lack of physical evidence of a building on that site prior to the 1910 Sanborn maps, the presence of a later type of foundation material and no documentary evidence in city directories of residents earlier than 1902 bring into question the stated 1880 construction date of this property. The 1980-era National Register surveys of Davenport entailed a Herculean effort to survey and list more than buildings; discrepancies have been uncovered. Nevertheless, the similarities between the Foster and the Quickel houses are striking and warrant additional research.

Davenport's Stick Style Houses

The most closely related style to Gothic Revival is Stick Style of which several examples remain in Davenport. The Adolph Priester House at 811 W. 7th Street (Figures 53 & 54) retains evidence of its origins on its south façade. The Charles Beiderbecke Senior House at 532 W. 7th Street (1880), heavily restored to its original appearance after being stripped of many defining elements by 1980, is the most exuberant example

of the style remaining in the city. (Figure 55) In both cases, the homes feature arched gothic windows in their tower dormers.

Residences of Davenport's Elite

In *River Towns in the Great West: The Structure of Provincial Urbanization in the American Midwest*, author Timothy Mahoney describes a powerful elite who built the town of Davenport and whose fortunes and failures intertwined with in its future during its first decades.⁶⁹ Death, retirement or loss of fortune took some from the public scene, but they had a lasting impact on the city. While the homes of these men included Greek Revival examples like that of the extant Dr. E. S. Barrows House (Figure 56), the most popular by far were homes built in the Italianate style and its variants.⁷⁰ The popularity of the style among this powerful group might have encouraged others to continue to build in a similar manner.

In 1853, early businessman J. M. D. Burrows constructed his five-bay Italianate with Greek Revival elements he called "Clifton" on a bluff west of the city. Town father Antoine LeClaire's 1855 addition to the urban landscape was his brick Italianate residence on land to the east overlooking the Mississippi, his fenced property stretching out below. Both houses are visible in the 1858 bird's eye map of the town and bookended the midcentury downtown area. (Figure 57-58)

The style was also popular in the neighborhood surrounding the Foster house. One block east, Abner Davidson, in whose office William Foster received his legal training, built his c1850s-60s Italianate/Tuscan variant style home which, by the 21st

⁶⁹ Mahoney, Timothy. *River Towns*, 265-279.

⁷⁰ Svendsen and Bowers, *Davenport Where the Mississippi*, 2-3.

century, had undergone a number of additions and alterations to its original design. A few years after Foster built his home, lumberman James E. Lindsay erected his wood clapboard Italianate at 911 College Avenue. (Figure 59) The nearby East Village was not without its own contribution; Robert Christie's Italianate dwelling ensured that this neighborhood, too, would have a representative example. (Figure 60) Construction of Italianate homes in Davenport continued well after the style had lost favor in other areas of the country. One could speculate that these homes, with their cupolas and towers, often perched high on Davenport's many hills away from a smoky and noisy riverfront and from bouts of summer cholera,⁷¹ offered unparalleled views across the Mississippi Valley vista.

Davenport Vernacular Houses

With his 1870 personal real estate valued at \$3,000 and property at \$600,⁷² young William Foster would certainly not yet qualify as part of the town's financial "elite." In the same census, attorney Abner Davison valued his real estate at \$25,000.⁷³ So it would not have been surprising for Foster to have chosen a different style home, one that was commonly found in the neighborhoods of the city by the 1860s and that continued to be popular for many years to come.

⁷¹ Downer, 487 and 837; and Joseph K Barnes and John Maynard Woodward, *The Cholera Epidemic of 1874*, (Government Printing Office: Washington, 1875), 455-460. Barnes book retrieved from <https://books.google.com/books?id=HwwPAAAAAYAAJ&pg=PA457&lpg=PA457&dq=Cholera+%2B%22Davenport,+Iowa%22&source=bl&ots=DI0Vlp4i3J&sig=RtfjcnFnIbrb5mTaxESiZbayaxA&hl=en&sa=X&ei=yYsHVdvmOYvooATcm4D4Cg&ved=0CEcQ6AEwCA#v=onepage&q=Cholera%20%2B%22Davenport%2C%20Iowa%22&f=false>

⁷² United States Census Bureau, "Inhabitants of the 6th Ward Davenport in the County of Scott, State of Iowa," *1870 Federal Census*, August 22, 1870, 10. Copy of original census sheet including William, Lucie and Frank Foster and domestic servant Norma Van Epps. Retrieved from ancestry.com.

⁷³ United States Census Bureau, "Inhabitants of the 6th Ward Davenport in the County of Scott, State of Iowa," *1870 Federal Census*, August 23, 1870, 17. Copy of original census sheet including Abner Davison retrieved from ancestry.com.

The houses are of the front-gabled temple house form, most commonly in brick and often with first floor side polygonal bays. Instead of rectangular Greek Revival windows with horizontal sills and lintels, (Figure 60) these homes often feature segmental arched window openings with double brick lintels. Their front doors are located to one side, frequently topped by a shallow hood. Attic windows of various shapes adorn the gable ends; types with and without decorative roof brackets are found. The buildings have come to be known in Davenport as “McClelland-style” houses, named for a man identified with this vernacular variation.

T. W. McClelland was not an architect. A carpenter and a native of Pennsylvania, he came to Davenport in 1852 where he opened a “sash, door, and blind [shutter] factory”⁷⁴ before becoming a contractor. Continuing in business for 43 years, he launched a large construction company that built a number of residential and commercial buildings. A number of houses that began with this simple single gable form were later expanded to meet the growing needs—and pocketbooks—of their owners. (Figure 61)

It is unlikely that McClelland was the builder of all of the homes whose description carries his name. While this architectural form is certainly not unique to Davenport, it is much more commonly found in that city’s extant 19th century residential building stock than it is in mid-19th century buildings in other nearby communities.

The Fosters’ Choice

There is no documentary evidence that tells us why William and Lucy chose Gothic Revival as the style for their home on Front Street. The style did not reflect the

⁷⁴ Downer, Vol 2, 140-143.

preferred Italianate style of Davenport's elite, the more traditional Greek Revival or the standard local vernacular. The couple chose a comfortable style in easy to build materials—a home that sheltered them for more than two decades and went on to do the same for other Davenport families in the centuries beyond.

Part Four

Potential for Historic District-The Neighborhood

The blocks surrounding the Foster House retain, as they has for over a hundred years, a strong residential character. Prior to 1901, the area was a combination of homes and undeveloped land north of Front Street (River Drive) and milling operations to the south. (Figures 62-63) In 1901, a fire near East 4th Street burned 20 acres.⁷⁵ It raged along the riverfront south of the Foster House and its adjoining neighborhood to the north; that area escaped serious damage. During the same period, development begin in earnest on Mississippi Avenue where a grand homes were built from the late 1890s through the 1920s. A hillside section on the north side of River Drive east of Mississippi Avenue was established as Prospect Park with homes sited around the perimeter of a circular drive. (Figures 64-65)

Beginning in the mid-1970s, Davenport undertook an ambitious effort to survey and nominate to the National Register sections of the city's historic areas. By the mid-1980s, most of this work was complete; a few more surveys and nominations in later decades resulted in a city with 17 National Register Districts and 1650 contributing and individually listed buildings. The overarching approach of the 1970-80s effort was multi-property listings. During this period, listing and documentation requirements were much simpler than today's process. Properties were designated as "Class, A, B, or C" buildings; in Davenport's National Register districts, only "Class A" buildings were

⁷⁵ Fredrick I. Anderson (ed.), *Joined by a River: Quad Cities*. (Davenport: Lee Enterprises, 1982), 84.

allocated additional information sheets. In areas where no district was designated, individual properties were listed using a simple two-page form.

As evidenced by the photographs of the period, the Foster House had undergone an extreme transformation that masked the original style of the house. So while it was surveyed, it was not designated as significant. It was, in fact, misidentified as “The William Fisher” House.

All over the city, buildings deemed historically significant but not a part of in any designated district were individually listed in the National Register, including those near the Foster House. Properties of interest for a possible new historic district are located in an area roughly two-and-a-half blocks wide between the Bridge Street Historic District and the Prospect Park Historic District on River Drive and narrowing to two blocks between College and Mississippi going north and encompassing 9th and 10th Streets between College and Mississippi. Several additional properties on College are slightly north of 10th Street. (Figure 66)

The area, a section of the plat filed by Ambrose Fulton in his Fulton’s Addition to East Davenport, (Figure 67) is informally called the “Mt. Ida” neighborhood, named for the non-extant Mt. Ida Female College erected by Ambrose Fulton in 1854. (Figure 68) During the Civil War, Union troops resided there. Badly damaged, it had short life as a “home for the friendless.” It then became the Preston family home for several decades.⁷⁶ The area occupied by the school is now a combination of single family homes, a duplex and a multi-story apartment building. An 1857 landscape shows the

⁷⁶ “What’s In a Name?” *Davenport Daily Times*, February 22, 1898, From Elaine Rathmann, Retrieved from <http://iagenweb.org/scott/trivia.htm>; and Fulton, 520-522.

view of the city as it might have looked from Mt. Ida College. The flat-roofed Italian Villa home of Abner Davison can be seen in the lower left quarter of the drawing. (Figure 69)

The main thoroughfare through the area is College Avenue. The broad avenue and nearby street retain their original brick street paving. At a high point at 11th Street, College Avenue slopes south to River Drive, commanding views of the Mississippi. (Figures 70-71) Several significant 19th houses and two 20th century buildings, representing various styles from a broad period of construction, have been identified along College and the streets to the east.

Given the popularity of the Italianate style in Davenport,⁷⁷ it is not surprising to find it in abundance along College Street, including the Walker Adams House (1875), The James E. Lindsay House (1876) and the Anthony Burdick House (1880); on 10th Street, the Theodore Eldridge House (1878) is another outstanding example. Late 19th century/early 20th Century examples along College include the Queen Anne E. A. Shaw House (1901) and the Craftsman William Radcliff House (1911). Other styles represented are the George Copeland House (1875), a McClelland-style front gable; The D. C. Eldridge House (1865), an early brick side gable cottage on 10th Street built by A. C. Fulton; the side gable Greek Revival Israel Hall House (1878) and the rare stone Nutting Carriage Barn (1855-60) at River Drive and Esplanade.⁷⁸ (Figures 72-81)

The River Drive listings include the Abner Davison House (1855-60), the Queen Anne/Stick Style C. J. Von Maur House (1875) and the Shields Woolen Mill (1863-68),

⁷⁷ Svendsen and Bowers, *Davenport Where the Mississippi*, 2-3.

⁷⁸ Martha H Bowers and Marlys Svendsen, "Walker Adams House," "James E. Lindsay House," "Anthony Burdick House," "Theodore Eldridge House," "E. A. Shaw House," "William Radcliff House," "George Copeland House," "D.C. Eldridge House," "Israel Hall House," "Nutting Carriage House," "Abner Davison House," *Davenport Architectural Survey 1982. 1982*

the last surviving mill along the river and believed to be the city's oldest extant building designed for steam operated industrial use.⁷⁹ (Figures 82-84) While the home of mill owner Joseph Shields is gone, a number of nearby homes are identified with these early businessmen, making inclusion of this commercial property in a proposed new historic district appropriate. Such a designation might focus on the close association of the neighborhood residences with early Davenport industry that took place along the riverfront. Not everyone associated with industry owned mills. Anthony Burdick was involved with the wholesale grocery business, another important commercial sector at which Davenport excelled and which helped to fuel its early 20th century growth as revenues from lumber mills were declining.⁸⁰ The period of significance for the buildings in this district would likely be from about 1855 to 1910-15.

In addition to the National Register buildings already listed, there are other yet-to-be researched buildings dating to the mid-19th and early 20th century. (Figures 85-86) While modern incursions have occurred, most notably a two-story apartment building along College at 11th Street, the newer buildings tend to be modest in size and do not overwhelm their site or surrounding environment. A number of unidentified but historic properties have been altered by the addition of vinyl or metal siding. A few significant buildings have lost some of their original architectural characteristics—the Lindsay and Burdick houses lost their towers prior to the 1980s historical survey—but they were deemed eligible despite these alterations. (Figure 87) The eligibility of this area for listing as a new Davenport National Register district requires more research.

⁷⁹ Martha H. Bowers and Marlys Svendsen, "C. J. Von Maur House," "Shields Woolen Mill," *Architectural Survey*, 1981.

⁸⁰ Marlys A. Svendsen, "Crescent Warehouse Historic District," *National Register Nomination Form*, October 2003, 19, 20-22; and Bowers and Svendsen, "Anthony Burdick House."

The political realities make such a nomination unlikely. Like residences in many urban core neighborhoods in Davenport, some of the homes have become rental properties. Despite the fact that a National Register listing does not bring with it any restrictions, landlords, real estate professionals and even some homeowners in the city overwhelmingly continue to react cautiously to the idea of “historic” properties. The Davenport City Council is generally unwilling to vote for such a designation in the face of any opposition. Davenport’s Historic Preservation Commission’s only oversight for National Register properties outside the city’s two local historic districts is to rule on demolition requests; this power almost always brings it into conflict with the Council of an owner appeals denial of a demolition permit.

One approach that might be taken is to promote economic development opportunities tied to historic designation. Any property designated as a contributing structure in a local or National Register Historic District is more easily eligible for Iowa’s HPCED tax credit program which is available for both residential and commercial buildings. The Small Project fund—to date non-competitive due to lower demand--has assisted homeowners in rehabilitation of qualifying properties. The argument is somewhat blunted by the fact that individually listed properties are also eligible and state rules allow for applications outside historic districts. But creation of a district would embrace houses like the Foster property that were left out of the nominations in the original survey and reduce the barriers to entry to the state historic tax credit program.

Part Five

The William Foster House-Significance

The restored William Foster House is eligible for listing in the National Register under Criterion C: Architecture, meeting the requirement of “embodying distinctive characteristics of a type, period, or method of construction.” As demonstrated in earlier sections, the building is an example of the Gothic Revival style, rare in the Davenport area.

With further research, it is possible that it might also qualify under Criterion B: Person. William Foster was an individual of some note in the Davenport community. While living at the house, he served as an Iowa state senator and earned a reputation as an outstanding criminal defense attorney. He is best known for his association with the 1886 Haymarket Trial, an event that took place a few months after he moved to Chicago. That he continued to be an important man in the eyes of Davenport residents and elsewhere is evidenced by an 1896 newspaper article describing a political speech to a large crowd at Turner Hall; the report mentions other speeches he had made around the state.⁸¹ Eligibility under this criterion would require more research.

It does not appear that the property would qualify under Criterion A: Event or D: Information Potential. Since only one criterion is necessary to determine eligibility, filing under Criterion C would be the simplest approach to the nomination process.

The period of significance for the Foster House could be the era during which it retained most of its original exterior defining features. This would suggest the years

⁸¹ “Thousands Hear Foster,” *Davenport Daily Republican*, November 3, 1896.

1872-1910, the period beginning with its construction and ending with the 1910 Sanborn map, the last known image of the house prior to the addition of the Craftsman elements.

The William Foster House-Integrity

The restored property retains overall integrity and, in so doing, conveys its significance.

The house still sits on the foundation upon which it was built. While an oak tree likely on the parcel at the time of construction was removed due to its diseased condition, the low stone wall at the property's south perimeter is intact. There are no other significant site elements.

In terms of setting, the surrounding properties are heavily wooded as the area appeared to be in 1902. (Figure 23) The neighborhood immediately surrounding the William Foster House generally retains its historic residential nature; in so doing, it enhances the location of the house.

Restoration has returned it to its original Gothic Revival design allowing it to display its essential character and style. As a part of the restoration, later obscuring elements such as the Craftsman porch and sunroom, the 20th century deck, the metal siding and the exterior staircase were removed along with asphalt shingles on the mansard roof. These actions revealed original clapboard siding, distinctive second floor gothic window openings, decorative shingle patterns and the location of support areas for metal railing atop the mansard portion.

The restoration approach preserved original materials and elements. An important example are its windows that were repaired and retained. Where necessary, new sashes matching the profile of the originals were built. In other areas where

damaged elements had to be replaced, like materials were used. The only major alterations were made on the rear elevation and those were to address longstanding issues with a second floor addition. These alterations are not visible from the primary south façade.

A few choices made as part of the restoration are questionable. As shown in the 1902 photograph, the house had decorative vergeboards visible on the south side gable that are not present in 2015. The 1902 image was not available to the owner at the time of the 2002 restoration.⁸² That being the case, the approach taken of not adding an element for which he had no evidence was appropriate.

Also at question is the restoration of the first floor porch across the entire south façade. The Sanborn maps beginning in 1886 indicate that the porch did not exist in this configuration. (Figure 1) The restorer stated that he found stone and brick porch supports stretching across the entire south façade and used that evidence to support his decision for the porch as it exists today.⁸³ As illustrated in Part 1 with the 1889 Priester House, (Figure 32) the supports could have been for an open veranda on the east side of the façade. Nonetheless, the Downing pattern book examples, (Figures 21-22) illustrate that the restorer's choice of simple posts and brackets were appropriate options for the house's Gothic Revival style.

The owner made changes to the interior layout of the house, removing a wall between the kitchen and a parlor. On the positive side, he restored the front hall and second floor staircase and the home's original floor plan, all of which had been

⁸² Bob Yapp in discussion with author, January 31, 2015.

⁸³ Ibid.

drastically altered in earlier renovations. He also retained original woodwork, doors and other extant decorative elements.

Conclusion

Based on current research in hand, the William and Lucy Foster House meets the requirements for nomination to the National Register under Criterion C: Architecture, as a rare example of Gothic Revival architecture in Davenport, Iowa.

Its integrity conveys its significance in several key ways. The house sits at its original location. The sensitive restoration has allowed the original style to resurface. The residential nature of the surrounding neighborhood has been retained with many of its other 19th century and early 20th century buildings extant.

Original materials and workmanship are evident; replacement materials matched those originally used. Reconstructed elements were created by skilled craftspeople. Where elements were unknown, assumptions were made based on careful analysis.

A detailed restoration plan that grew out of investigation of hidden original elements accompanied by an approach that retained those essential parts, has returned a home whose original exterior character was obscured or altered to a building that likely bears close resemblance to its 1870s appearance.

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Figure 1
 William Foster House
 1412 E. River Drive, Davenport Iowa

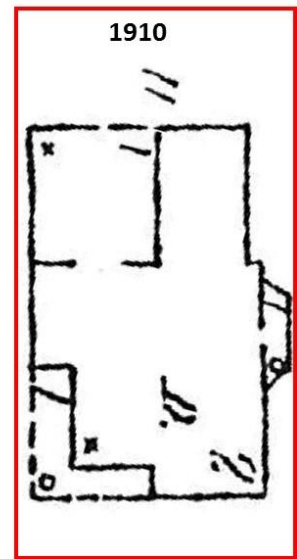
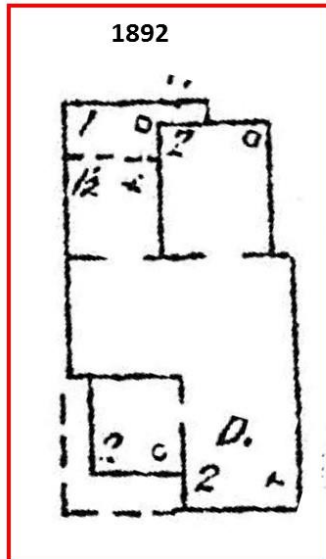
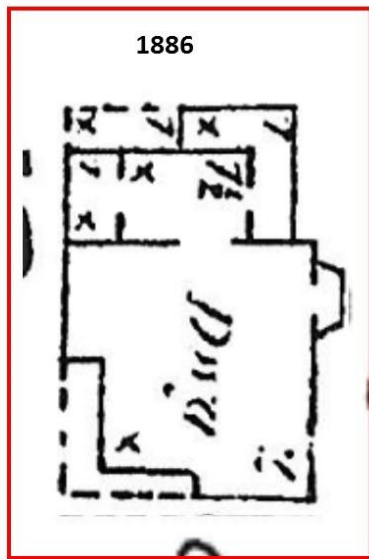
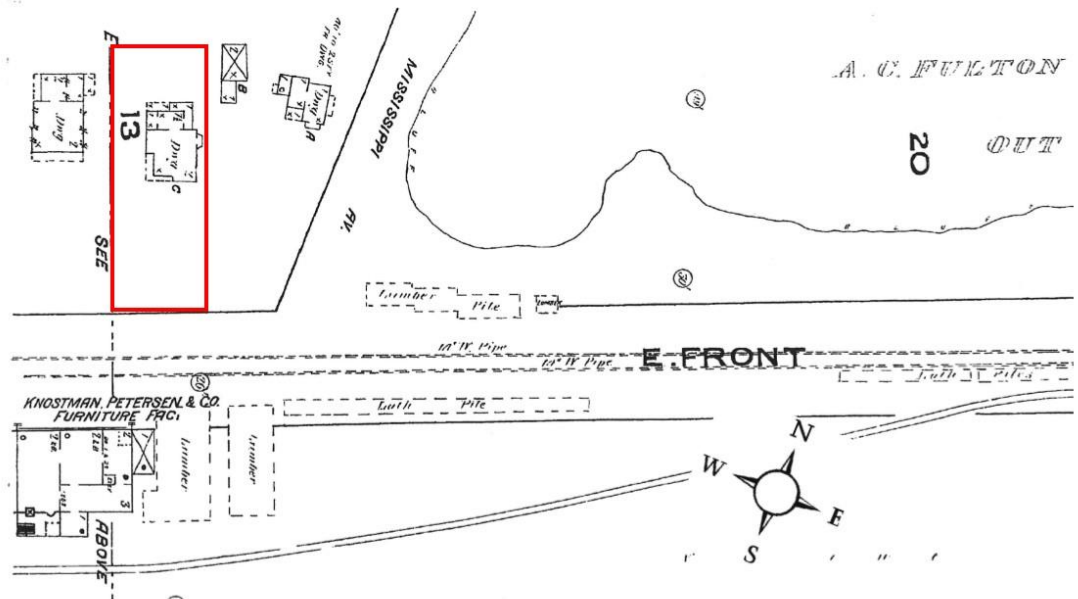


Figure 1-A
William Foster House
Site Map Foster Parcel Outlined in Red
Source: Base map-Scott County Iowa Assessor's website with author additions



Figure 2
William Foster House
2/11/2015 Looking NE at neighborhood surrounding Foster House
Source: Author Photo



Figure 3
William Foster House
2/11/2015 Looking NW at neighborhood surrounding Foster House
Source: Author Photo



Figure 4
William Foster House
South Façade 2/10/2015
Source: Author Photo



Figure 5
William Foster House
2/4/2015 North Façade showing altered gable at rear
Source: Author Photo



Figure 6
William Foster House
2/4/2015 West Elevation looking South to riverfront and showing detail of 1st floor porch.
Source: Author Photo



Figure 7
William Foster House
2/4/2015 Looking South from front yard to riverfront.
Source: Author Photo



Figure 8
William Foster House
2/4/2015 West Elevation showing west gable
and porch looking N.
Source: Author Photo



Figure 9
William Foster House
2/4/2015 Looking N, East Elevation showing
polygonal bay
Source: Author Photo



Figure 10
William Foster House
2/4/2015 House Details including original decorative
roof brackets (top), original "false" window opening
on east elevation (left), and sawn posts and brackets
on new porch (bottom right)
Source: Author Photo



Figure 11
William Foster House
2/4/2015 South façade showing de-
tail of lancet windows, gable trim
and porch
Source: Author Photos

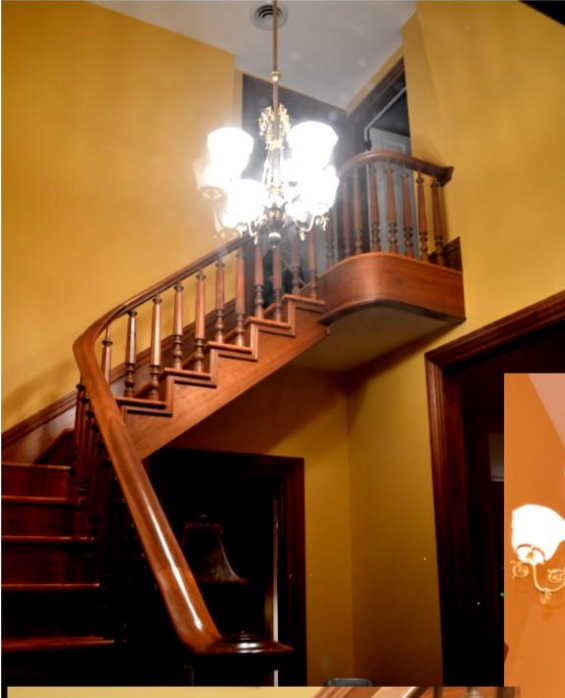


Figure 12
William Foster House
2/3/2015 Foyer showing restored walnut staircase
and configuration in space. Restoration based on fol-
lowing shadow lines on walls. In earlier alterations,
the stairs had been removed and the space divided
into first and second floor space with no windows on
the second floor room.
Source: Author Photo



Figure 13
William Foster House
2/3/2015 West parlor looking northeast to door leading to rear hall. Stair profile over door is area where north/south 2nd floor hallway meets lower east/west hall section.
Source: Author Photo



Figure 14
William Foster House
2/3/2015 Looking North from east side front parlor to parlor and dining area beyond.
Source: Author Photo



Figure 15
William Foster House
2/3/2015 Looking North from east side middle parlor to dining area and kitchen beyond. Added columns at opening and wall to kitchen removed to provide open concept. Original marble mantel on left.
Source: Author Photo



Figure 16
William Foster House
2/3/2015 Looking North from east side dining room to kitchen.
Source: Author Photo

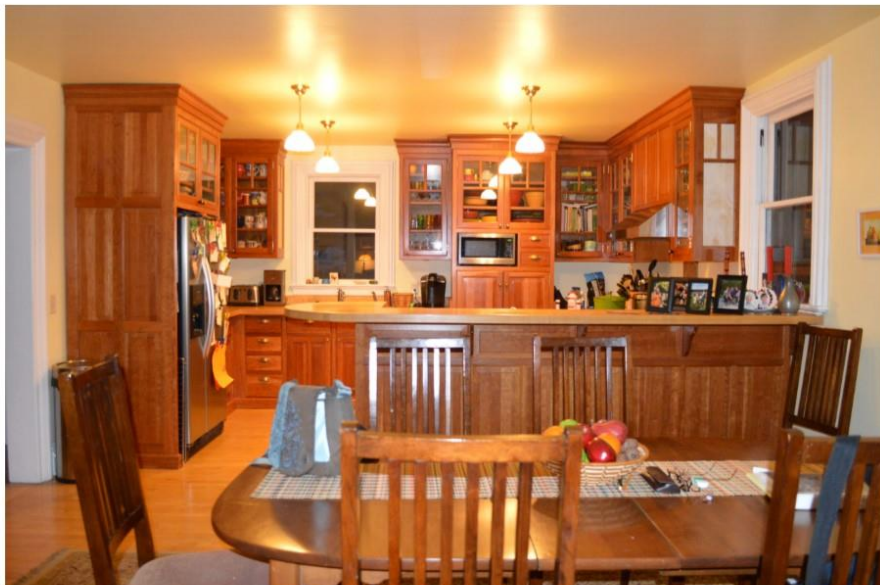




Figure 17
William Foster House
2/3/2015 19th century
fireplaces in east parlors;
extant dust pressed tiles.
Source: Author Photos



Figure 18
William Foster House
2/3/2015 2nd floor master bedroom looking southeast. Restored lancet windows.
Source: Author Photo



Figure 19
William Foster House
2/3/2015 2nd floor master bedroom looking northeast to bathroom and walk in closet. Room rehabilitated with cathedral ceiling.
Source: Author Photo





Figure 20
William Foster House
2/3/2015 Looking south, front door (which appears to be later Craftsman style replacement moved from added sunroom and seen in Fig 30 (top left). Looking north, rear door which could be original to the building (bottom left). Looking west, rear staircase leading from second floor to back service hall on first floor. (bottom left).
Source: Author Photo



Figure 21
"A French Roof House"
Design XX Figure 114
Source: Andrew Jackson Downing, "A Victorian Cottage Residences"

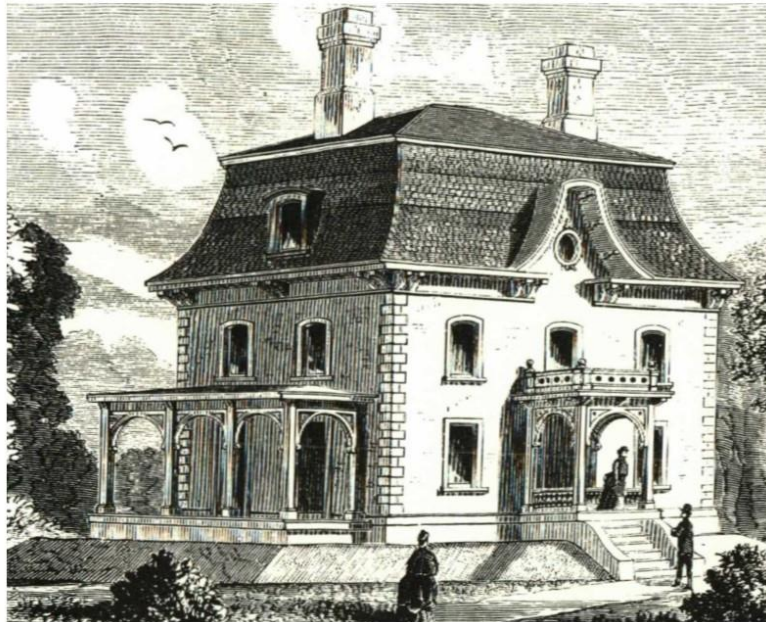


Figure 22
"Large Country House" showing simple bracket and post
Design XXX Figure 156
Source: Andrew Jackson Downing, "The Architecture of Country Homes"



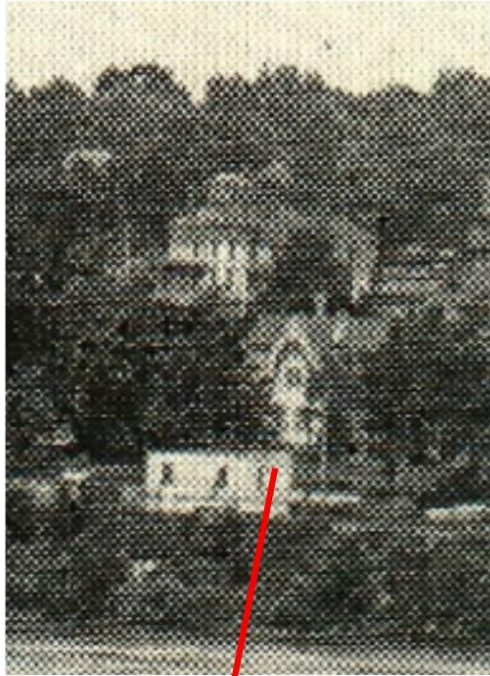


Figure 23
William Foster House
1902 View of Davenport river front. The Foster house is visible on left side. Print quality is grainy, but sharpened image seems to show heavier decorative bargeboards on gables and finial above.
Source: Picturesque Tri-Cities, published 1901-1903. Copy in possession of author.

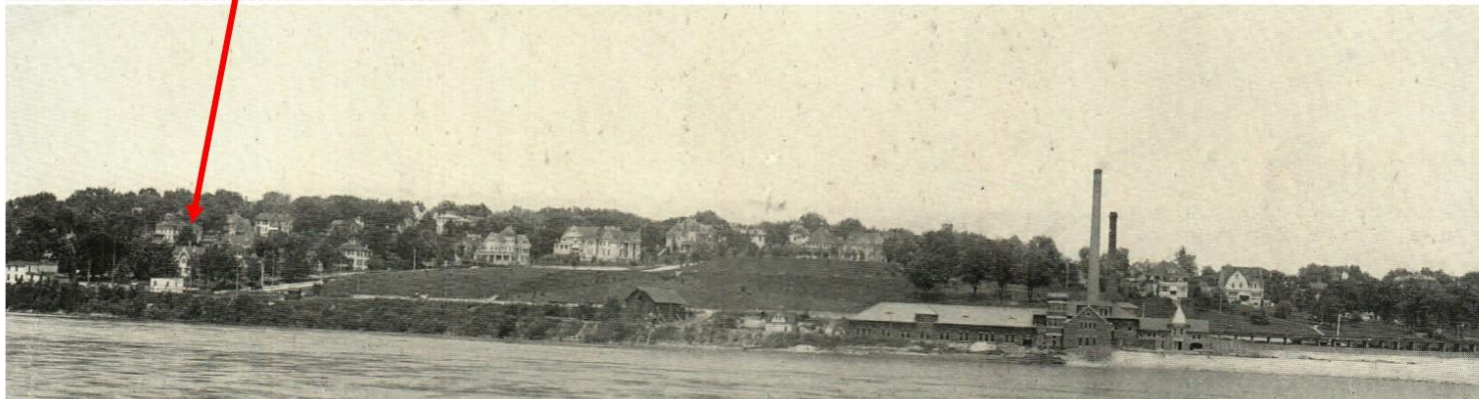


Figure 24
William Foster House
1986 Looking north at south façade.
Source: In collection of former owners. Used with permission.



Figure 25
William Foster House
Prior to 1978 Looking north at south façade.
Source: Village of Davenport Revitalization Study, 1977. Copy in possession of author.



Figure 26

William Foster House

2002 Looking north, south façade prior to restoration showing enclosed sun room on west and wide eaves and soffit, 2nd floor sun deck on east side and porch with Craftsman detailing at center. Note porch extends beyond edges of house at south and west edges. Sun deck supported by permits, porch and enclosed sun room are not. Original wood siding was covered with aluminum siding prior to 1974. Installation of siding does not require permit.

Source: In collection of current owners. Used with permission.



Figure 27

William Foster House

2002 Looking north, south façade prior to restoration showing detail of porch and underside of sun deck. Return on porch soffit would seem to indicate that porch roof did not ever extend beyond current area. Also note that porch roof appears lower than windows on east side bay.

Source: In collection of current owners. Used with permission.



Figure 28
William Foster House
2002 Looking east, west elevation prior to restoration showing added staircase to exterior leading to 2nd floor unit. Permits support this alteration.
Source: In collection of current owners. Used with permission.



Figure 29
William Foster House
2002 Looking south showing north elevation. Note added second floor area on left, supported by Sanborn map. Wide front porch visible on right.
Source: In collection of current owners. Used with permission.



Figure 30
William Foster House
1985 Looking south, sun room detailing
Source: In collection of former owners. Used with permission.



Figure 31
William Foster House
1985 Looking southwest from west parlor at rear door to sun room and showing Craftsman style of door and original door in house.
Source: In collection of former owners. Used with permission.





Figure 32
1889-Adolph Priester House, 811 W. 7th St., Davenport, showing verandah attached to porch.
1892 Sanborn Fire Map showing 811 W. 7th. Note covered porch is dotted lines but verandah is not shown.
Source: Davenport Picturesque and Descriptive, 1889. Richardson-Sloane Special Collections, Davenport Public Library, scanned by author 7/11/2012.

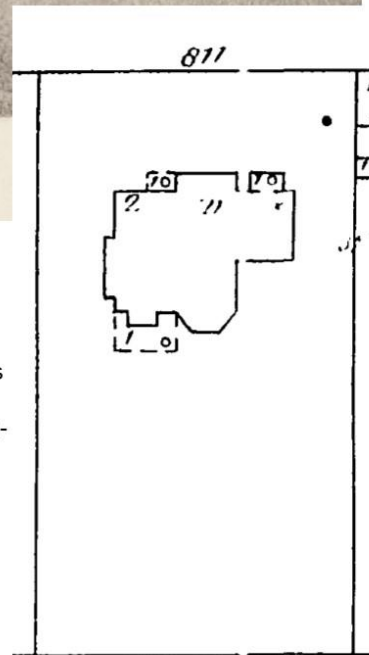


Figure 33

Etching, "Davenport, Iowa," 1844. View across bluffs looking upstream to town of Davenport below. Rock Island is pictured on the right. Inspired by a painting by John Caspar Wild, the earliest known view of the city.
Source: Author's Collection



Figure 34

"City of Davenport, Iowa" color lithograph, 1858. Development of town and industry along riverbank. First railroad bridge across Mississippi at right. East Davenport, incorporated in 1856, outlined in blue above original 1856 bridge. A.C. Fulton's Addition to East Davenport is west of the newly incorporated area.

Source: Author's Collection



Figure 35
"Davenport, Iowa" 1875 birds eye map. Mills and Factories along eastern shore.
Source: Library of Congress.



Figure 36

"Davenport, Iowa" 1875 birds eye map. Enlargement of East Davenport area.

Source: Library of Congress. William Foster House (red outline).

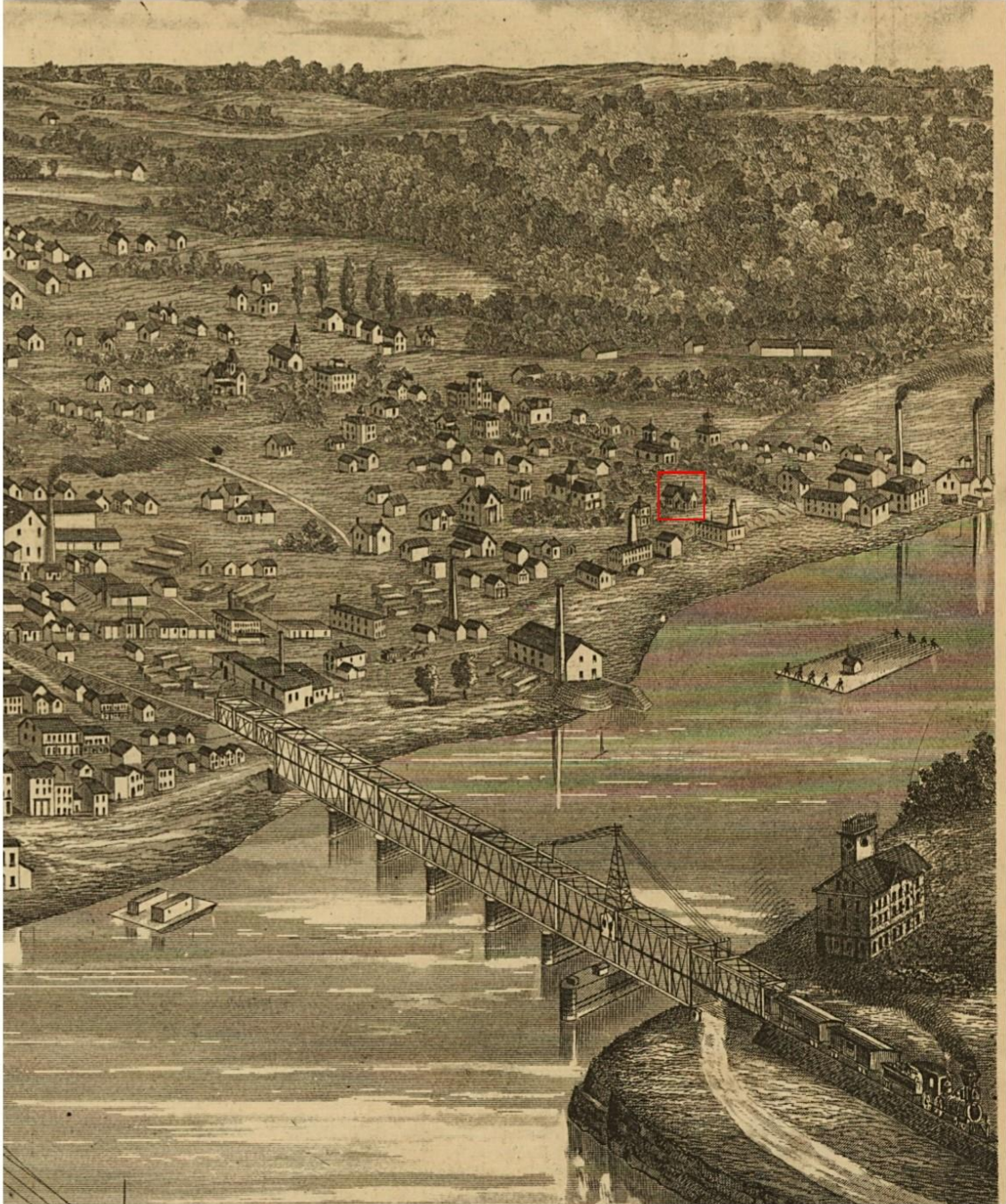


Figure 37

1888-"Davenport, IA 1888) Lithographic bird's eye view. The second railroad bridge built in 1873 was west of the original bridge and closer to downtown Davenport.

Source: Author's collection



Figure 38

1888-"Davenport, IA 1888." Enlarged section of Figure 36 showing the east side of Davenport, industry and lumber piles along East Front Street and location of Foster House (red outline), Fulton House (green outline) and East Davenport (blue outline).

Source: A Community Preservation & Revitalization Study for the Village of East Davenport

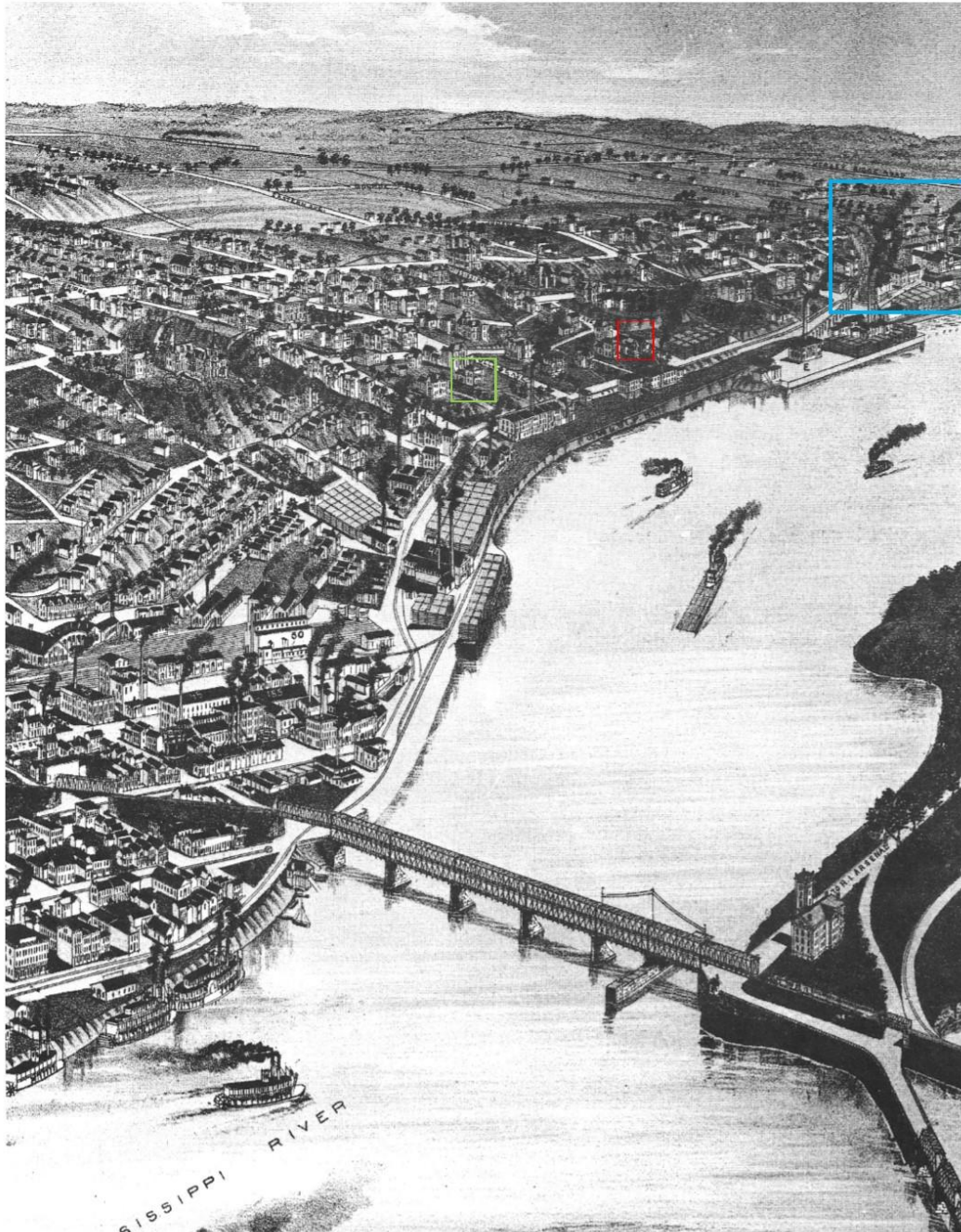


Figure 39

Spencer House c 1865, Rock Island, IL

Source: Author photograph, 3/17/2015



Figure 40

Sexton's House c 1854, Rock Island, IL

Source: Author photograph, 3/17/2015



Figure 41

John Littig House c 1867, Davenport, Iowa. House and detail of gable and porches

Source: Author Photos, 3/17/2015



Figure 42
Francis Ochs House c 1875, Davenport, Iowa
Source: Author photo, 2013.



Figure 43
Francis Ochs House c 1875, Davenport, Iowa
Source: *Davenport Picturesque and Descriptive*, Folio of photographs, 1889. Richardson Sloane Collection, Davenport Public Library.

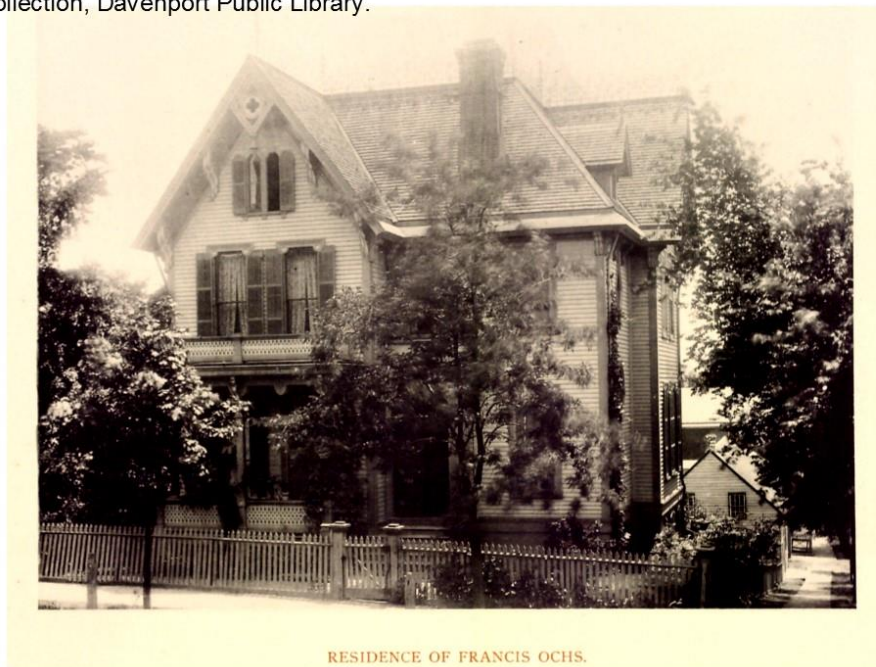


Figure 44
Francis Ochs House looking NE at south elevation. House takes advantage of its site. Locally called a "Davenport Two-and-a-Half" for the varying number of stories exposed.
Source: Author photograph, 3/17/2015



Figure 45

The William Petersen House, c 1876, Davenport, Iowa. Clad in 20th century particle board and concealing Gothic Revival windows.

Source: Author photograph, 3/17/2015



Figure 46

The William Petersen House, c 1876, Davenport, Iowa. Appearance of original windows from interior.

Source: Author photograph, 3/17/2015



Figure 47

The Jacob Quickel House c 1880, Davenport, Iowa. Strong similarities to the Foster house.
Source: Author photograph, 3/16/2015



Figure 48

The William Foster House c 1872, Davenport, Iowa. 1902 photograph showing evidence of vergeboard on south gable.

Source: *Picturesque Tri-Cities*, published 1901-1903. Copy in possession of author.

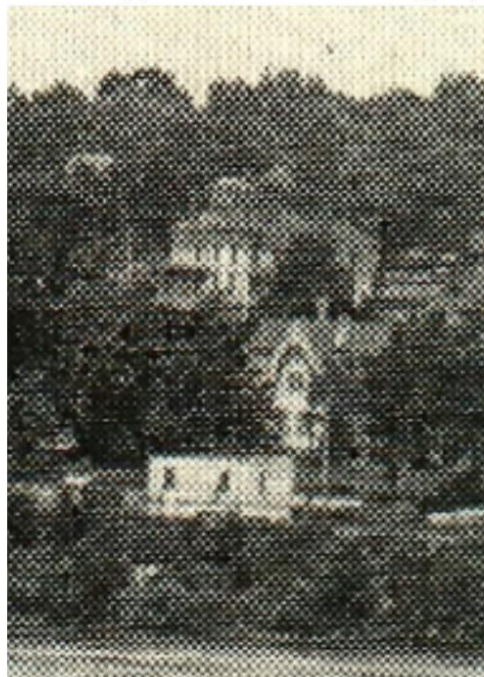


Figure 49
Jacob Quickel House. Window details.
Source: Author photographs, 3/16/2015.



Figure 50
Jacob Quickel House. Rusticated limestone block at foundation. Not typically used in 1880s houses
Source: Author photograph, 3/16/2015.



Figure 51

Comparison of 1892 and 1910 Sanborn map of Quickel House property. Street was then called "Park" instead of "Davenport" Avenue. Note buildings located to the west extant in both maps and showing the relationship of the Quickel property to it along the street.

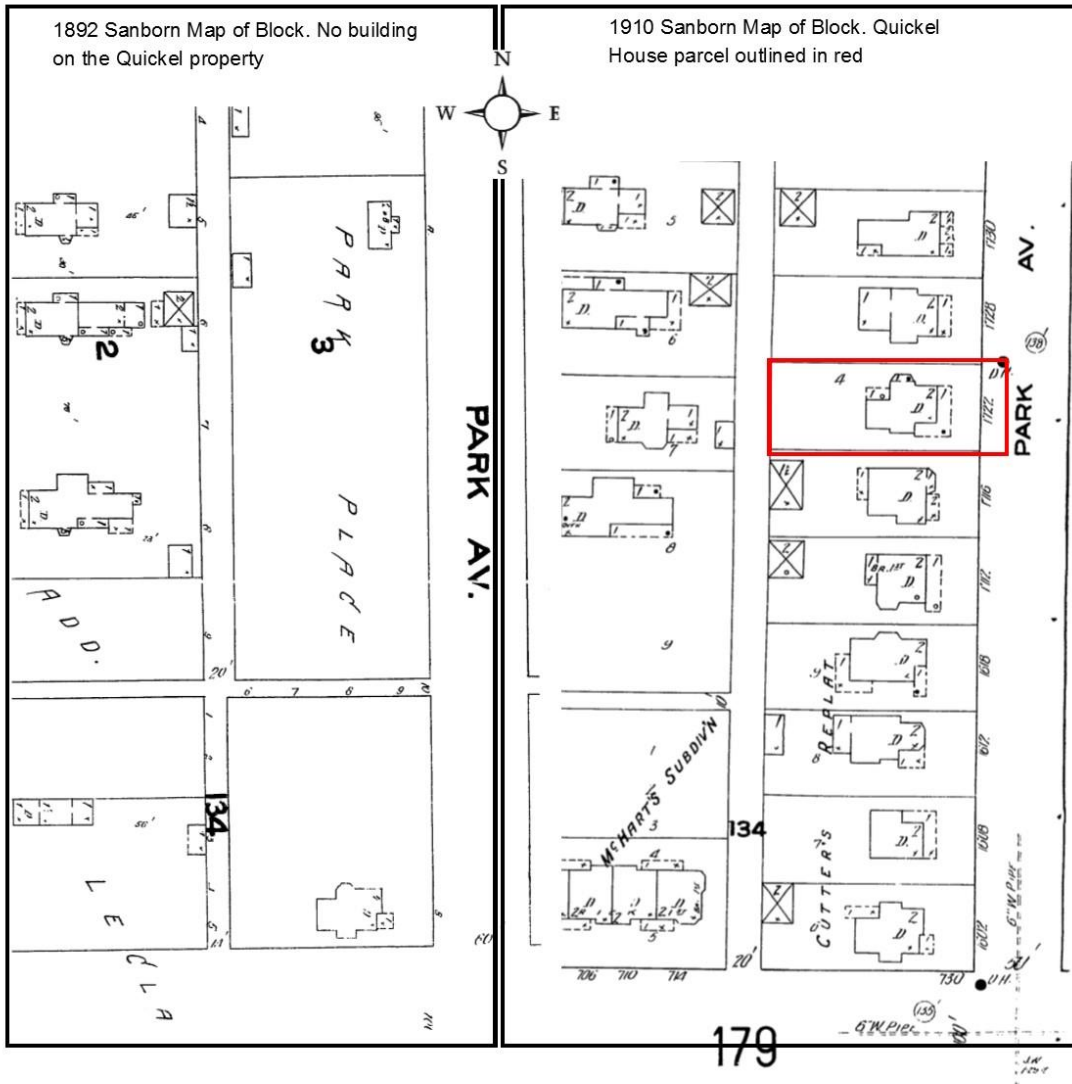


Figure 52
The Adolph Priester House c 1888, Davenport, Iowa
Source: Author Photograph, April 2014.



Figure 53
The Adolph Priester House c 1888, Davenport, Iowa. In its original form, it shows its Gothic Revival roots and high Stick Style
Source: Davenport Picturesque and Descriptive, 1889. Richardson-Sloane Special Collections, Davenport Public Library, scanned by author 7/11/2012.



Figure 54
The Charles Beiderbecke Senior House, c. 1880. Davenport, Iowa The restored home is the best example of Stick Style in the city.



Figure 55
The Dr. E. S. Barrows House c, Davenport, Iowa. Best example of pure Greek Revival architecture in Davenport.
Source: Author photograph, 3/17/2015



Figure 56
"Clifton," home to J. M .D. Burrows c 1853. Davenport, Iowa. The original five-bay Italianate with Greek Revival elements was changed when wings were added on each side.
Source: Author photograph, 3/17/2015.



Figure 57
The 1855 Antoine LeClaire House overlooks its eastside bluff. Davenport, Iowa.
Source: Author photograph, 3/16/2015.



Figure 58
The James E. Lindsay House c 1876. Davenport, Iowa. Italianate in wood clapboard.
Source: Scott County Iowa Assessor, = <http://parcels.scottcountyiowa.com/pmc/daven->



Figure 59
The Robert Christie House early 1850s. Davenport, Iowa. His Italianate house in the village of East Davenport has been clad in aluminum siding. Christie built the first flour mill in the village.



Figure 60

The McClelland-type house c 1870 in its simplest form with segmental arch window openings and simple brick lintels and side door. This example has no stoop but might have originally.

Source: Author photo-

tograph. 3/15/2013



Figure 61

619, 623, 629 W. 6th Street, c 1870. Davenport, Iowa. All three of these houses began life as McClelland-type, simple front gable homes, identical to the center building. The houses on the right and left underwent major alterations later in the 19th century.

Source: Author photograph. 3/15/2013



Figure 62
Looking NE from East River Drive toward Mississippi Avenue
Source: Author photo, 2/6/2015.



Figure 63
Looking NW from East River Drive toward Esplanade and College
Source: Author photo, 2/6/2015.



Figure 64

Looking NW at Mississippi Avenue to The Charles Schuler House, ("Hillside") 1905-06,
1 Prospect Drive

Source: Author photo, 2/6/2015



Figure 65

Looking NE, houses around Prospect Park

Source: Author photo, 4/1/2015



Figure 66
 Davenport Iowa Map of Historic Districts; Inset shows location of Foster House (red dot) between Bridge Avenue and Prospect Park Historic Districts and location of potential new historic district (red lines).
 Source: Davenport, Iowa Department of Community Planning/Economic Development

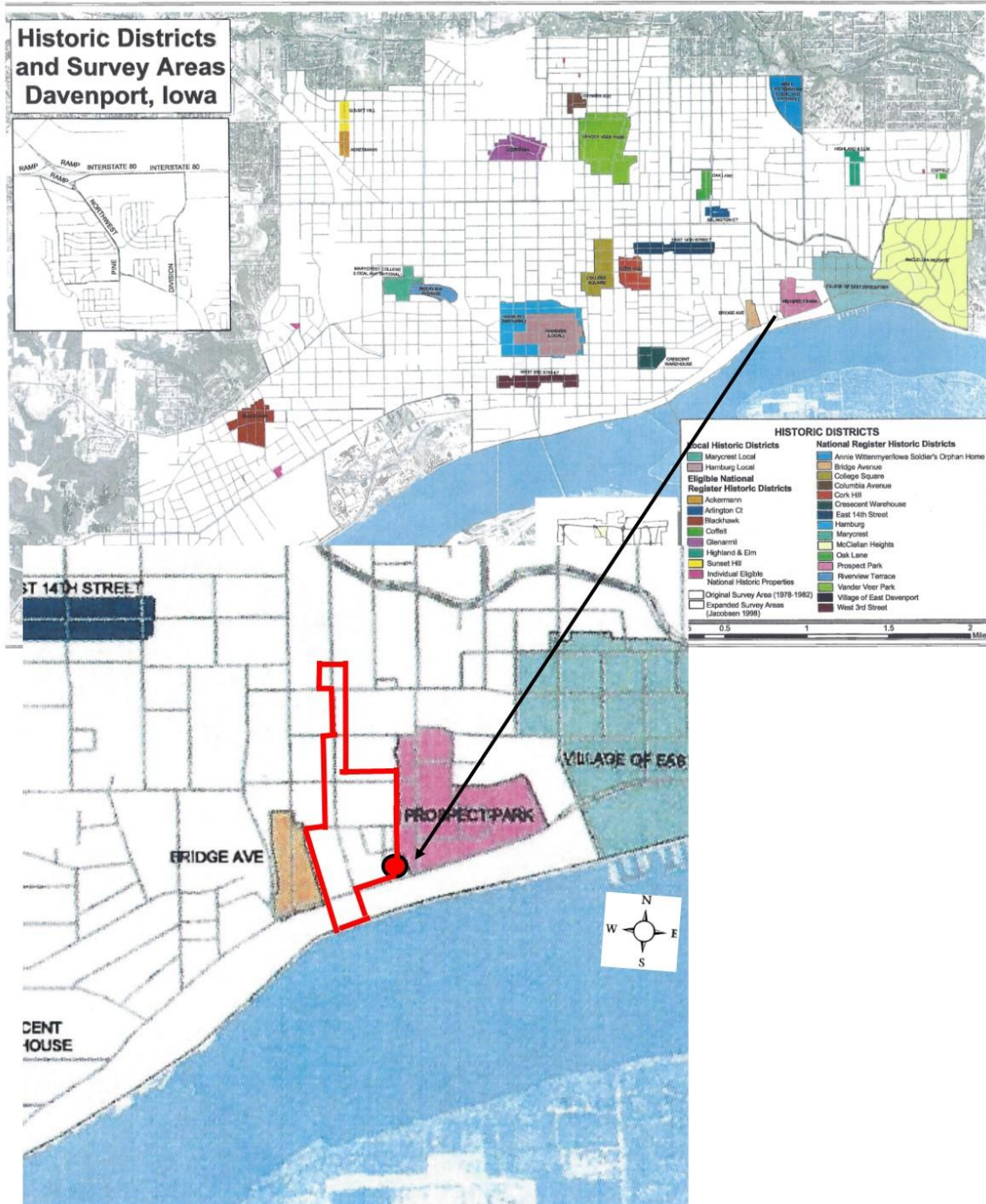


Figure 67

A. C. Fulton's Addition to East Davenport, 1855. Foster House parcel located at red dot. Except for Mississippi and College Avenues, all street names were changed and Esplanade, located between College and Mississippi has not been cut from River Road to 2nd Street. Mt. Ida Female College was located at block designated as "College."

Source: City of Davenport Plat Book. Richardson-Sloane Collection. Davenport Public Library

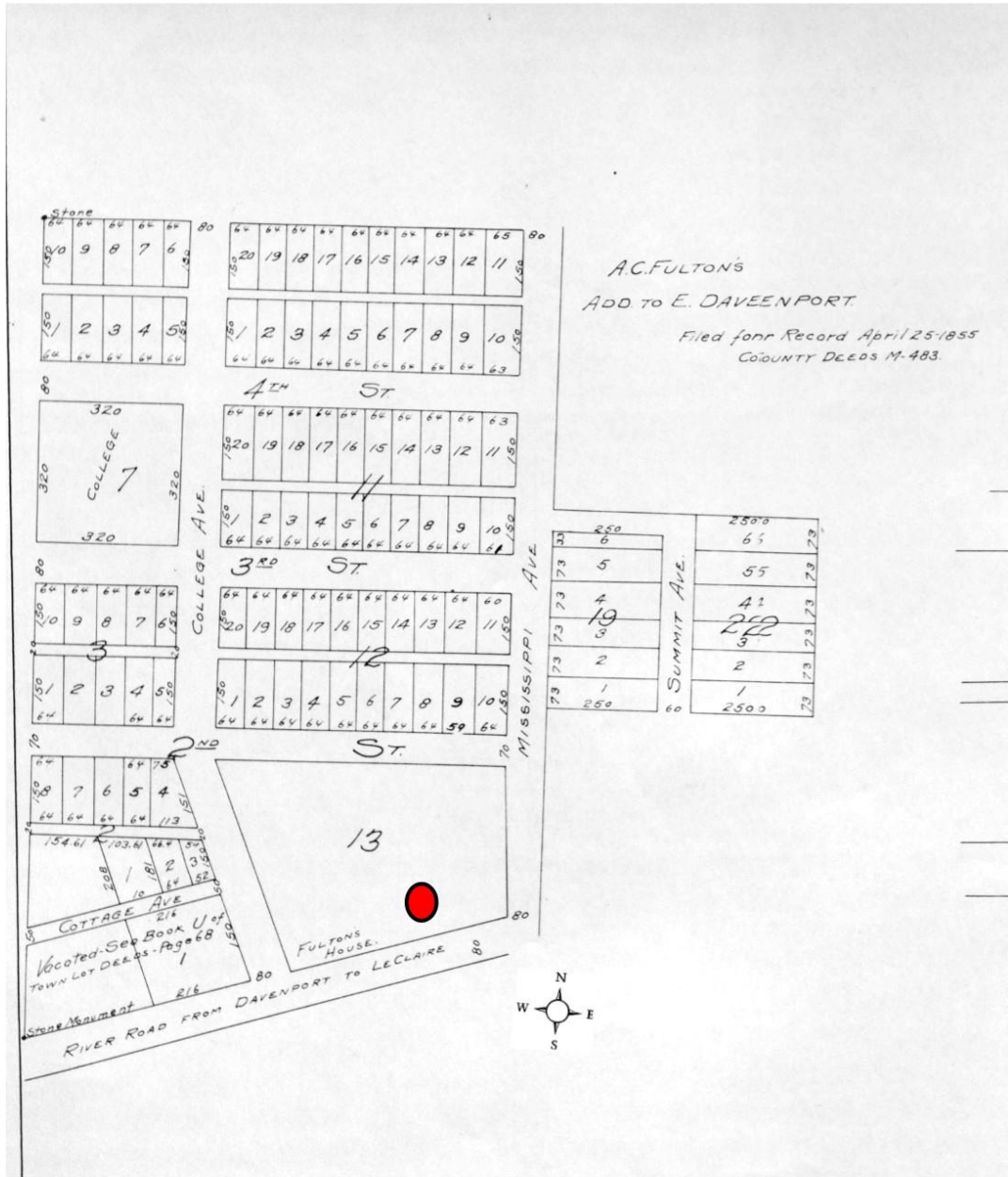


Figure 68
Mt. Ida Female College built by Ambrose Fulton and inspiration for neighborhood names
around the Foster House.
Source: 1855 Gazeteer



Figure 69
View from approximate location of Mt. Ida Female College. Abner Davison House is flat roofed
building to left; Antoine LeClaire House is on the hill to the right.
Source: Putnam Museum and Science Center, Davenport, Iowa.



Figure 70
Looking S along brick College Street to Mississippi River beyond.
Source: Author photo, 2/6/2015.



Figure 71
Looking north along College to 9th Street.
Source: Author photo, 4/1/2015.



Figure 72
The Walker Adams House c1875, 1009 College Avenue
Source: Scott County Assessor website information for 1009 College Avenue



Figure 73
The James E. Lindsay House c 1876, 911 College Avenue
Source: Scott County Assessor website information for 911 College Avenue



Figure 74
The Anthony Burdick House c 1880, 822 College Avenue.
Source: Author photo, 2/6/2015.



Figure 75
The Thomas Eldridge House c (1878), 1404 East 10th Street.
Source: Author photo, 2/6/2015.



Figure 76
The E. A. Shaw House c 1901, 1102 College Avenue.
Source: Author photo, 4/1/2015.



Figure 77
The William Radcliff House c 1911, 904 College Avenue.
Source: Author photo 4/1/2015.



Figure 78
The George Copeland House c 1875, 929 College Avenue.
Source: Author photo, 2/6/2015.



Figure 79
The D. C. Eldridge House c 1865, 1333 East 10th Street. Built by Andrew Fulton, a Davenport 2-1/2
with a three story rear elevation.
Source: Scott County Assessor's website information for 1333 East 10th Street.



Figure 80
The Israel Hall House c 1878, 1316 East 10th Street.
Source: Author photo, 2/6/2015.



Figure 81
The Nutting Carriage Barn c 1855-60, 1326 East River Drive
Source: Author photo, 2/6/2015



Figure 82
The Abner Davison House c , 1234 East River Drive. Foster received his legal training in Davison's office.
Source: Author photograph, 4/1/2015.



Figure 83
The C. J. Von Maur House c 1875, 1326 East River Drive. This property and the Nutting Carriage Barn have the same address, with the barn at the rear.
Source: Author photo, 2/6/2015



Figure 84
The Shields Woolen Mill c 1863-68, 1225 East River Drive.
Source: Scott County Assessor's website information for 1225 East River Drive.



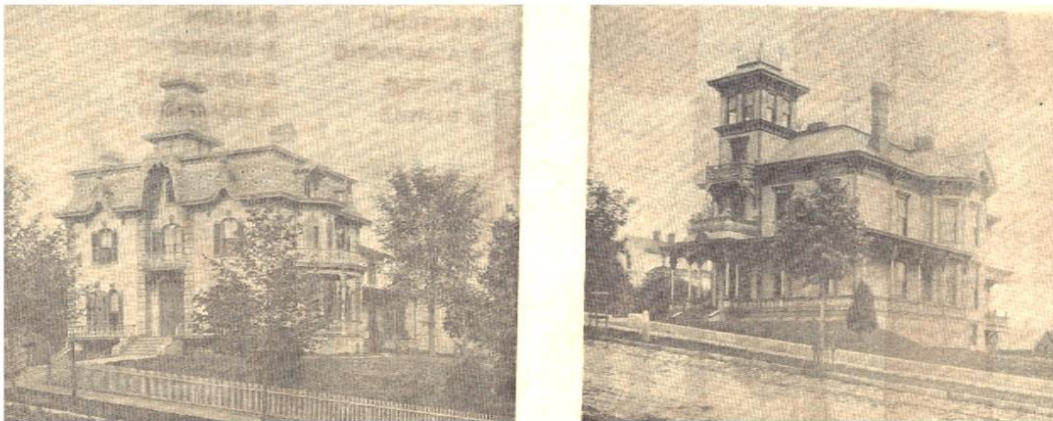
Figure 85
Undocumented intact Stick Style/Queen Anne at 850 College Avenue.
Source: Author photo, April 1, 2015.



Figure 86
Undocumented intact Queen Anne at 920 College Avenue.
Source: Author photo, 2/6/2015.



Figure 87
Copy of 1889 photographs of the Burdick and Lindsay Houses showing original towers.
Source: "Surge to the 60s," *The Daily Times*, 1961. Special newspaper supplement.



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