

PHO 694 886

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED JAN 8 1979
DATE ENTERED FEB 22 1979

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Clifton

AND/OR COMMON

2 LOCATION

STREET & NUMBER

1533 Clay Street

NOT FOR PUBLICATION

CITY, TOWN

Davenport

CONGRESSIONAL DISTRICT

VICINITY OF

First

STATE

Iowa

CODE

COUNTY

Scott

CODE

163

3 CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

X OCCUPIED

AGRICULTURE

MUSEUM

X BUILDING(S)

X PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

X PRIVATE RESIDENCE

SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

X NO

MILITARY

OTHER:

4 OWNER OF PROPERTY

NAME

Wilma Winter Brown ✓

STREET & NUMBER

1533 Clay Street

CITY, TOWN

Davenport

VICINITY OF

STATE

Iowa 52804

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Scott County Courthouse

STREET & NUMBER

416 W. 4th

CITY, TOWN

Davenport

STATE

Iowa

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Clifton, the J.M.D. Burrows residence, was built in the early 1850's (reportedly in 1852-53¹) and is located on a high bluff overlooking the city of Davenport and the Mississippi River. The house is constructed of brick, painted white.

Two early illustrations, one a print of pre-1857 date, showing the house from the north, the other a print in Andreas' 1875 atlas of Iowa, showing the house from the south,² allow a clear idea of the original state of the house.

The house was a nearly square Italianate palazzo block of two stories with a low hipped roof, atop which was (and still is) an enormous square belvedere with five narrow arched windows to a side, and a high turned wooden finial/spire on its roof. (The finial has been recently removed and is now stored on the property). The two show fronts of the house (the south, or garden front, looking out over the river valley, and the north, or entrance, front) were of five bays each. To either side of the house (east and west) were one-story wings, each two bays wide. On the south front these wings stopped short of the main wall, and were fronted with shallow "recessed" porches. Sometime after 1905, when the house was purchased by John Winters and converted to apartments, a second story was added to these wings and the small side porches were eliminated, the exterior walls being extended to stand flush with the south wall of the main block. The house, then, is now a long, two-story rectangle, seven bays wide on each show front.

The south front featured a pedimented tetrastyle portico (still extant). The paired brackets used on the wall cornice of the house are carried through on both the horizontal and the raking cornice of the portico. The order used is Renaissance Ionic featuring angular capitals after Scamozzi. (The capitals are very similar to the "Modern Ionic Capital" shown by Asher Benjamin as Plate 17 of his American Builder's Companion (1827).) The columns rest on panelled pedestals between which was a balustrade of turned balusters. Sometime in the early years of this century the balustrade was redone in a semicircular configuration and extended beyond the sides of the portico. The replacement balustrade is of cast concrete.

Along the entire north front of the house ran a one-story porch featuring diminutive paired posts, a bracketed cornice and a roof railing with lattice panels between pedestals. At some unknown later date, this porch was reduced in size, so that it now covers only 3 bays at the center of the facade, and Ionic columns were substituted for the paired posts.

On the east side of the property was a small square building, also with a hipped roof and a small cupola or ventilator, connected to the house by a narrow hyphen with a covered walkway along its north side. The function of this building is not known, and neither it nor the hyphen survive. The frame garage presently found to the east of the house, while it appears to be fairly old, bears little resemblance to the early illustrations of this building.

See continuation sheet

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

1852-3

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Clifton is one of Davenport's early palatial residences and is noteworthy for its fine situation, its architecture, and its association with a prominent individual in the history of the community.

Architecturally the house is interesting as a fusion of two house types prevalent in the mid-19th century: the linear "double wing" house, and the centralizing Italianate palazzo. The double wing type, favored by early 19th-century arbiters of architectural fashion, especially Minard Lafever, and richly represented in Greek Revival houses throughout New England, New York and Ohio, generally featured a stylar treatment for both the main block (at the least a colossal pilastrade, at the grandest a prostyle portico) and the wings (a smaller pilastrade or a recessed, columned porch). At Clifton, this stylar treatment is present, although the order used for the main portico is Renaissance and not Greek and the side porches featured posts and not columns. The astylar Italian palazzo is clearly seen at Clifton in the boxy proportions of the main block, the bracketed cornice, the low hipped roof and the resplendent belvedere. With the further linear extension of the house created by the hyphen and the small square outbuilding (and the correspondence in form between the main block and the outbuilding; both were squarish, hipped-roofed, with squarish projections on their roofs) Clifton can be seen to assume some of the qualities of the Palladian villa.

Unfortunately, with the additions made to the house in the early years of this century, these interesting architectural tensions can no longer be perceived without recourse to historical materials.

The dialogue between the Greek Revival and the Italianate extends even to details. The distyle-in-antis doorways are Greek Revival, but the details of the order used (with the exception of the moldings) are, like those of the south portico, Renaissance.

Clifton was, for a short while following its construction, the home of J.M.D. Burrows, a merchant and wholesaler whose firm, Burrows and Prettyman, advertised up and down the Mississippi and as far west as cities along the Missouri in Nebraska and Iowa. Burrows came to Davenport about 1838, and founded Burrows and Prettyman in 1844. A good portion of their profits came from government contracts, particularly from Forts Snelling and Crawford on the Mississippi. The financial panic of 1857 destroyed the firm, and Burrows was forced to mortgage Clifton to Antoine LeClaire in order to pay off debts. Burrows never regained title to the house, which eventually passed into the hands of George Davenport and his heirs.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

J.M.D. Burrows Obituary, Davenport Democrat Gazette, April 11, 1899.
 "...Davenport's First Merchant Prince," Davenport Democrat and Leader, June 28, 1939.
 Burrows, J.M.D. Fifty Years in Iowa. Davenport: Glass and Co., Printers and Binders, 1888, pp. 121-2, 141-2.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than one

QUADRANGLE NAME Davenport East, Iowa; Illinois

QUADRANGLE SCALE 1:24,000

UTM REFERENCES

A 1,5 7,0,0 4,8,0 4,6,0,0 2,0,0

B

ZONE EASTING

NORTHING

ZONE

EASTING

NORTHING

C

D

E

F

G

H

VERBAL BOUNDARY DESCRIPTION Clifton Hill Addition, the East 6 feet of Lot 7, and all of lots 5 and 6; also, commencing at the southeast corner of Lot 5, then south 206 feet, then west 112 feet, then north 206 feet, then east 112 feet to beginning, Block Five.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

S.J. Klingensmith, Architectural Historian/M.H. Bowers, Historian

ORGANIZATION

Division of Historic Preservation

DATE

November 1978

STREET & NUMBER

26 East Market Street

TELEPHONE

CITY OR TOWN

Iowa City

STATE

Iowa 52240

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Adrian H. Anderson

TITLE Director, Division of Historic Preservation

DATE 11/13/78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Charles H. ...

DATE 2-22-79

KEEPER OF THE NATIONAL REGISTER

ATTEST: *William H. ...*

2-21-79

DATE

CHIEF OF REGISTRATION

UNITED STATES DEPARTMENT OF THE INTERIOR
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Clifton, Davenport, Scott County, Iowa

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 1

The north and south doorways are recessed and screened with elegant distyle-in-antis porticos, the details of which, down to the brackets, are identical with those of the main portico. There are secondary doorways on the outermost bays of the north facade, which, with their pedimented heads, are certainly original (and can be seen in the pre-1857 print). The windows of the first floor are triple hung (2/2/2) and floor length. Those of the second floor are double hung (2/2).

The interior of the house is laid out into a wide center hall running all the way through the house, with a half-turn staircase ascending to the second floor at the north end. To either side of the hall on the first floor were two connecting parlors. Upstairs were two bedrooms to either side, with smaller rooms between them.

¹This date given in Burrows' obituary, 1899.

²The illustration in Andreas is almost certainly printed backwards. If this assumption is not made, then the building history of the house becomes inextricably confused.