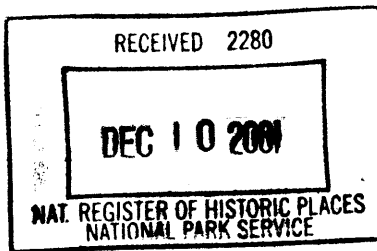


United States Department of the Interior
National Park Service



1487

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Four Mounds Estate Historic District

other names/site number _____

2. Location

street & number 4900 Peru Road N/A not for publication

city or town Dubuque vicinity

state Iowa code IA county Dubuque code 061 zip code 52001

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (see continuation sheet for additional comments).

Shawn J. Lake, DSHPO October 26, 2001
Signature of certifying official/Title Date

STATE HISTORICAL SOCIETY OF IOWA

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

[Signature] 1.24.02
Signature of the Keeper Date of Action
Edson A. Beall

Four Mounds Estate Historic District
Name of Property

Dubuque County, Iowa
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
11	2	buildings
2	0	sites
4	0	structures
0	0	objects
17	2	Total

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

N/A

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions
(Enter categories from instructions)

- DOMESTIC/single dwelling/residence
- DOMESTIC/single dwelling/residence
- DOMESTIC/secondary structure
- AGRICULTURE/Subsistence/animal facility/barn
- AGRICULTURE/Subsistence/animal facility/hog house
- AGRICULTURE/Subsistence/storage/crib
- AGRICULTURE/Subsistence/storage/ice house
- LANDSCAPE/garden
- FUNERARY/graves/burials/burial mounds

Current Functions
(Enter categories from instructions)

- DOMESTIC/hotel/inn
- EDUCATION/education-related
- DOMESTIC/secondary structure
- EDUCATION/education-related
- EDUCATION/education-related
- EDUCATION/education-related
- EDUCATION/education-related
- LANDSCAPE/garden
- FUNERARY/graves/burials/burial mounds

7. Description

Architectural Classification
(Enter categories from instructions)

- Craftsman
- Colonial Revival
- Other: plank frame barn

Materials
(Enter categories from instructions)

- foundation STONE/Limestone
- walls STUCCO
- WOOD/Weatherboard
- roof WOOD/Shake
- other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

AGRICULTURE

ARCHEOLOGY/PREHISTORIC

Period of Significance

A.D. 350-1250

1907-1951

Significant Dates

1907

1908

1924

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Late Woodland

Architect/Builder

Buck, Lawrence

Wyman, A. Phelps

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Four Mounds Estate Historic District
Name of Property

Dubuque County, Iowa
County and State

10. Geographical Data

Acreage of Property 54 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	[15]	[690140]	[4713940]	2	[15]	[690370]	[4713960]
	Zone	Easting	Northing		Zone	Easting	Northing
3	[15]	[690370]	[4713840]	4	[15]	[690660]	[4713760]
							<input type="checkbox"/> See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Leah D. Rogers/Consultant with contributions by Ronald Ramsay/North Dakota State University

organization _____ date October 16, 2001

street & number 217 NW 5th Street telephone 319-895-8330

city or town Mt. Vernon state IA zip code 52314

Additional Documentation

Submit the following items with the complete form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name City of Dubuque; contact Mark Noble, City Planning Services Department

street & number 50 West 13th Street telephone 563-589-4210 or 563-589-4110

city or town Dubuque state IA zip code 52001

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 1**Four Mounds Estate Historic District
Dubuque County, Iowa****Narrative Description**

The Four Mounds Estate Historic District encompasses the country estate established in 1908 by George A. and Viola Burden between Peru Road and the Mississippi River just north of the City of Dubuque in Dubuque Township, Dubuque County, Iowa. The extant buildings include their home, the Grey House built in 1908; a barn; corncrib; icehouse; hog house; garage; pump house; porch ramada; root cellar; and two servants' homes (for the gardener and the chauffeur); and the White House built in 1924 for their son, George R. Burden and his wife, Elizabeth, upon their marriage. George R. ("Bill") and Elizabeth Burden added a garden shed, two playhouses (only one is extant), a woodworking shop, and a rock garden to the estate. The final building added to the estate was a cabin built in 1956 for Frindy Burden Gronen, daughter of George R. and Elizabeth. The Four Mounds estate derived its name from the presence of four prehistoric burial mounds that line the blufftop just downslope from the Grey House. The Burden family has always been careful and respectful of these mounds and has preserved them in place. The estate also includes landscaping features such as the planted trees, shrubs, and flower gardens, many of which remain in place or have been restored. The entire site is dominated by expansive, blufftop views of the Mississippi River valley to the east and rolling farmland to the west of this blufftop estate. Originally, the blufftop had been cleared of much of its vegetation but through time, the woodlands have grown in as part of a maturing landscape plan giving the estate a wooded park-like appearance. The property is entered from Peru Road along a narrow driveway that winds through the woods up to the blufftop location of the estate proper. The entryway is marked by a metal Four Mounds sign and rustic rock walls that flank the driveway. As one drives up onto the blufftop, the driveway winds past the working part of the farm including the barn and agricultural outbuildings and two houses for servants of the Burden family before heading directly up to the Grey House, a mansion perched at the apex of the blufftop. The driveway circles up to the house but also leads over to the White House where it circles around and heads back to the Grey House. A second side driveway leads to the burial mounds and the Gronen cabin just below the Grey House.

Grey House

The Grey House was actually the second house built on this estate. During the construction of this house, George A. and Viola Burden lived in what would become their chauffeur's house. The Grey House was completed in 1908 and is an early example in Iowa of a large house strongly influenced by the Arts & Crafts Movement. It was designed by Chicago architect, Lawrence Buck, and is the only surviving house in Iowa designed by Buck. The basic layout of the estate grounds was designed by the Chicago landscaping firm of A. Phelps Wyman.

This 21-room house is two-stories in height and is distinguished by a massive clipped-gable or jerkinhead roof and a massive horizontal emphasis. The roof is covered with wood shakes. The walls are grey rough-cast stucco, while the foundation is limestone block in construction. The roof has flared, wide overhanging eaves and small hip-roofed dormers on the roof slope at the attic level. Exterior features of note include the original casement and multi-pane double-hung windows, the use of rectangular and rounded cantilevered bay windows on both the first and second floors, a distinctive two-story bow window at the juncture of the two ells on the rear elevation of the house, and the use of round-arched, segmental-arched and rectangular window and door openings. Also of note is the stuccoed porte-cochere that shelters the main front entry door, which is a single door flanked by sidelights. The metal-and-glass light fixtures flanking the entry and hanging down from the porte-cochere roof are Arts & Crafts fixtures featuring two versions of the Four Mounds logo (see attached photographs). These fixtures may have been designed by Eleanor d'Arcy Gaw, who had developed a national reputation as an Arts & Crafts metal worker and was an associate of architect, Lawrence Buck, who designed the Grey House.

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National Park Service

National Register of Historic Places Continuation Sheet

Four Mounds Estate Historic District
Dubuque County, Iowa

Section number 7 Page 2

The interior of the house follows a T-shaped plan (see attached floor plans). The first floor is raised above ground level and is reached via a staircase in the formal entry vestibule. The vestibule leads into an open hall, with the curved bow window on the right and an open staircase to the second floor on the left. Turning right, one enters the living room, which is graced by a brick and tile fireplace at one end and distinctive Arts & Crafts light fixtures. Two sets of French doors open into the screened veranda or sunroom at the east end of this ell. To the left of the front entry hall one can enter the card room opposite the staircase or continue on into the formal dining room, which in turn leads into the screened summer dining room. The pantry, kitchen, and maids' dining room are situated off the main hallway in the north ell of the house. Natural woodwork and Mission-style furniture complete the feel of this Arts & Crafts-inspired home.

The second floor is reached via the open staircase that leads into an open hall like that of the first floor (see attached floor plan). Here the bow window includes a window seat that offers a spectacular view of the Mississippi River valley. The second floor includes seven bedrooms, including two for the house servants, four bathrooms with original fixtures, and a screened veranda off the east bedroom that may have been used as a sitting room by the Burden family.

The basement extends underneath the main portion of the house and is remarkable for the massive limestone walls even for the interior support walls (see attached floor plan). The basement includes a laundry room, a bathroom, a milk storage room, a fruits, vegetable and preserves storage room, a large boiler room, two smaller rooms for general storage and storage of all the screens and storm windows for the house, and a larger tank room that still houses the massive water-pressure tank that provides water throughout the house.

Finally, the attic, which extends the full length of the house consists of unfinished storage space. This space currently houses much of the extra furniture collection donated to the Four Mounds Foundation.

The Grey House currently serves as the Four Mounds Conference Center and Inn (Four Mounds Foundation n.d.). Meeting space and overnight stays can be reserved. The former card room on the first floor now serves as the museum shop for the Four Mounds Foundation.

White House

The White House was built in 1924 for George R. "Bill" and Elizabeth Adams Burden upon their marriage. Elizabeth Burden lived in this house until her death in 1982, and it was her decision to bequeath Four Mounds to the citizens of Dubuque.

The house when built was a two-story side-gabled building designed in the Colonial Revival style of architecture. It is distinguished by a very steep, salt-box gabled roof with extended gable over the rear porch. The roof is covered with wood shingles. Steep shed-roofed dormers mark the rear roof slope. The formal front entry has a Colonial Revival-style portico entry porch supported by paired round columns. Other distinctive features include the 8/8 and 6/6 double-hung windows, the fanlight windows in the gable peaks flanking the brick chimneys, and the round archways and latticework of the side entryways. The only modification to the original house was the construction of a gable-roofed addition to the west side of the house. However, this addition had been made by 1934 because it was shown in a photograph of the house published in a 1934 article in the local newspaper (*Telegraph Herald & Times Journal*, September 9, 1934). The addition likely reflects the growing family of Bill and Elizabeth Burden by that time.

The White House is currently being restored to serve as an extension of the Four Mounds Conference Center and Inn (Four Mounds Foundation n.d.).

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National Register of Historic Places Continuation Sheet

Four Mounds Estate Historic District
Dubuque County, Iowa

Section number 7 Page 3

Barn

The barn was the main building for the Burden's farming operation. It was built in 1908, and housed a shop and garage as well as stalls for cows and workhorses. The second floor was used for a hayloft and grain storage as well as living space for the original carriage driver. This rectangular gable-roofed building has a wood-shingled roof with two pyramidal hip-roofed ventilators on the roof ridge. The siding is horizontal drop siding, and the foundation is rough-cut limestone blocks. The barn is banked into a slight slope but does not have a basement level. The construction of the barn is plank framing, with much of the interior of the ground level being finished with beaded-board siding on the ceiling and walls. The majority of the ground floor interior was used for an automobile garage and workshop, with the remainder having a few stalls for horses and milking stanchions for cows. A tack room and granary occupied the remaining space (see attached floor plans). The upper level of the barn included a small room for the carriage driver and a large open loft area for hay and grain storage.

Restoration of the barn began in 1997-98, with restoration of the interior continuing to the present day. The barn currently serves as a workshop while restoration is ongoing (Four Mounds Foundation n.d.).

Gardener's House

This house was built in 1910 to serve as housing for the estate gardener. Two generations of the Heitzman family lived here. The house is a 1.5 story side-gabled building with a wood-shingle roof, narrow-width clapboard siding, and a limestone foundation. It is banked slightly into the natural slope. Distinctive features include the shingled cornice returns, the hip-roof portico porch supported by round posts, and the front door with transom window. The windows are all 1/1 double-hungs likely original to the house construction. The Gardener's House currently serves as the residence for the Four Mounds Grounds Manager and his family.

Chauffeur's House

This was the first building constructed on the estate. It was built in 1907 and served as the Burden home until the Grey House was completed in 1908. It later became the home of Milton and Irene Kirch and their family. Milton Kirch was the chauffeur. This house is similar in scale and design to the Gardener's House but lacks the cornice returns and has a different porch design than that later house. The Chauffeur's house has a wood-shingled side-gabled roof, a shed-roofed dormer on the front roof slope, and a shed-roofed front porch that extends out from the front roof slope. The porch is supported by round columns. The windows include 2/2 double-hungs and fixed four-panes on the front façade. The house is sided with narrow board clapboards, while the dormer has natural wood shingle siding. The foundation is of rough-cut limestone blocks. The Chauffeur's House currently serves as the offices of the Four Mounds Foundation (Four Mounds Foundation n.d.).

Gronen Cabin and Privy

This cabin was built in 1956 as a home for Frindy Burden Gronen, daughter of Bill and Elizabeth Burden. It is a one-story rectangular building with a low-pitched gabled roof with wide eave overhang. The roof is covered with asphalt shingles, and the siding consists of horizontal beveled boards. A large brick chimney occupies one end of the building. A deck at the rear provides a wonderful view of the river valley below. The cabin is currently used as a guest house for overnight reservations (Four Mounds Foundation n.d.).

A small gable-roofed privy is adjacent to the cabin. This privy has a low-pitched gabled roof with exposed rafter ends, horizontal clapboard siding, and a fixed four-pane window.

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**Four Mounds Estate Historic District
Dubuque County, Iowa**

Section number 7 Page 4

Porch Ramada

The open porch or ramada was built in 1910 by the Burdens on the edge of the bluff overlooking the Mississippi River. This screened-in open porch provided a pleasant summer retreat for informal family meals and relaxation. It has a low-pitched hip roof covered with asphalt shingles and square wood posts and rail with screened-in panels. It is open on all four sides. The hip roof has a wide eave overhang. The porch ramada was restored in 1992 as an Eagle Scout project (Four Mounds Foundation n.d.).

Pump House

The limestone pump house was built in 1908 to house a gasoline driven pump. The water was pumped to a large, black, iron tank still located in the basement of the Grey House. The entire estate is provided by water from this single well (Four Mounds Foundation n.d.). The pump house is constructed of rough-cut limestone blocks laid in regular courses. The mortar joints are tooled with a concave profile. The pump house has a truncated hip roof covered with asphalt shingles, a corbelled brick chimney, a fixed six-pane window, and a plank door.

Garden Shed

The garden shed was built in 1924 in front of the White House and housed the tools and gardening supplies used by Elizabeth Burden to tend her gardens. This shed is a front-gabled structure with a wood-shingled roof and white-painted clapboard siding and has interesting windows with a three-pane fixed section over a four-light moveable pane. The front façade is distinguished by an extended roof overhang and a latticework round-arched effect framing the doublewide doors. It rests on a concrete foundation. The overall style of the garden shed complements that of the White House. It is situated downslope from the White House and off the front façade of that building within the interior of a circle drive.

The garden shed is still under restoration; however, the roof was replaced as part of an Eagle Scout project (Four Mounds Foundation n.d.).

Woodworking Shop

The woodworking shop was built in 1924 by Bill Burden. It is a one-story, linear front-gabled building, with two side shed-roofed additions. It has an asphalt-shingled roof and stained shingle siding.

The woodworking shop was restored and added onto by multiple Eagle Scout projects in 1992-93. It is currently used as a shop for participants of the YES and YES Impact programs to produce birdhouses, butterfly houses, and bat houses for sale to the public. The funds raised are channeled back into the YES programs (Four Mounds Foundation n.d.). The shop is also used in the restoration work for the White House for things such as repairs and replacements of the windows, sashes, screens, and doors.

Playhouse

This playhouse was one of two built c.1930 for Bill and Elizabeth Burden's daughters and their friends. It is a small side-gabled building with a wood-shingled roof, vertical board siding, and a rock foundation. The windows are fixed four-panes. A central front door is flanked by two single windows. The playhouse was restored as part of an Eagle Scout project in 1992 (Four Mounds Foundation n.d.). Originally, these playhouses had their own miniature working electric stoves, lights, and a connecting phone system to the White House.

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**Four Mounds Estate Historic District
Dubuque County, Iowa**

Section number 7 Page 5

Corncrib

The corncrib was built c.1909 and was originally used for storing corn and providing housing for chickens. It later became a shelter for split wood. It is a front-gabled building that has a linear emphasis and is rectangular in plan. It has an asphalt-shingle roof and vertical board siding.

The corncrib currently serves as shelter for the chickens and goats cared for by the Four Mounds staff and YES program participants (Four Mounds Foundation n.d.).

Icehouse

The icehouse is an insulated building constructed c.1909 to store ice through the summer months. It now serves as a tool and hardware storage shed (Four Mounds Foundation n.d.). It is a side-gabled building with horizontal drop siding, an asphalt-shingled roof, and a limestone foundation. It has a pyramidal hip-roofed ventilator on the roof apex similar to those on the barn roof.

Hog House

The hog house was built c.1917 with cork-brick flooring to keep the hogs warm during the winter. It has a broken-gable or half-monitor roof with metal aerators on the roof apex. The roof is covered with asphalt shingles, while the siding is vertical board-and-batten siding. The foundation is poured concrete. The hog house was restored in 2000-2001 (Four Mounds Foundation n.d.).

Garage

This lower garage was used for additional storage. It was built in 1920 and was originally larger in size but partially collapsed in the 1960s due to a heavy snowstorm. It was later rebuilt to its current look, which includes a shed roof, vertical board-and-batten siding, and a stuccoed concrete foundation. The garage currently serves as storage for the restoration tools used on Four Mounds projects (Four Mounds Foundation n.d.).

Root Cellar

This limestone subterranean structure was built c.1908 into the hillside along the curving driveway just below the Gardener's and the Chauffeur's houses. It was used for cold storage of fruits and vegetables. The cellar is built of rough-cut limestone blocks with tooled mortar joints having a convex or rounded profile. A wood-paneled door with handwrought hardware provides access to the cellar. The root cellar is still in use today (Four Mounds Foundation n.d.).

Rock Garden and Other Landscape Features

The rock garden was created and cared for by Elizabeth Burden. It is located off the east end of the White House and is built into the hillside (Four Mounds Foundation n.d.). One of the features of this garden was the use of natural limestone for steps, sidewalks, and terrace walls. The garden is built into the natural slope off the end of the house. This garden is one of several original landscape features that remain intact on the estate. These other features include a limestone wishing well with wood-shingled roof in the back yard of the Grey House, a limestone pillar with brass sundial in front of the Grey House, at least two limestone slabs with indentations that may have been used for

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

**Four Mounds Estate Historic District
Dubuque County, Iowa**

Section number 7 Page 6

flowerpot displays and/or birdbaths, a children's pool that is a sunken rectangular pool located near the playhouses around the White House, some of the original concrete sidewalks and concrete driveways with concrete and stone curbing leading into and through the estate, the rock retaining walls flanking the front entry drive into the property, the metal Four Mounds sign at the front entry just off Peru Road, and many of the trees and shrubs planted as part of the original landscape design.

Burial Mounds

The estate was named for the presence of a row of four conical burial mounds that line the blufftop overlooking the Mississippi River valley. The four mounds are prehistoric in origin and have been listed separately in the National Register of Historic Places as archeological site 13DB21.

Integrity Statement

For the most part, all of the buildings and structures retain good integrity having been carefully restored and refurbished in recent years. Where original materials had to be replaced due to deterioration, similar materials and construction techniques were utilized to match the original as closely as possible. The most altered buildings include the wood shop, which has had two additions made to the original building, and the garage, which had to be reduced in size after having suffered partial collapse during a snowstorm. However, these buildings still retain sufficient integrity to be considered contributing to the overall district. The following is a list of the buildings, structures and sites within the Four Mounds Estate Historic District and the status of each as either contributing or non-contributing to the district. The only two non-contributing buildings are the Gronen Cabin and Privy, which were built in 1956 and are considered non-contributing because they were built after the period of significance for this District. These resources are listed in general order of construction.

<u>Name of Resource</u>	<u>Date of Construction</u>	<u>Contributing or Non-Contributing</u>
Burial Mounds	A.D. 350-1250	Contributing Site (Archeological Site)
Chauffeur's House	1907	Contributing Building
Grey House	1908	Contributing Building
Barn	1908	Contributing Building
Pump House	1908	Contributing Structure
Landscape Features	1908-c.1930	Contributing Site (Designed Landscape)
Root Cellar	c.1908	Contributing Structure
Corncrib	c.1909	Contributing Structure
Icehouse	c.1909	Contributing Structure
Gardener's House	1910	Contributing Building
Porch Ramada	1910	Contributing Building
Hog House	c.1917	Contributing Building
Garage	1920	Contributing Building
White House	1924	Contributing Building
Garden Shed	1924	Contributing Building
Wood Shop	1924	Contributing Building
Playhouse	c.1930	Contributing Building
Gronen Cabin	1956	Non-Contributing Building
Gronen Privy	1956	Non-Contributing Building

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetFour Mounds Estate Historic District
Dubuque County, IowaSection number 8 Page 7**Statement of Significance****Introduction**

The Four Mounds Estate Historic District is locally significant under Criterion A for its representation of an early twentieth-century "Gentleman's Farm" and as the locally well-known country estate of the Burden family, all of whom were prominent and influential persons in the development of Dubuque banking and real estate interests in the late nineteenth and early twentieth centuries and in the public and social interests of the Dubuque community as a whole. The District is also locally significant under Criterion C for the Arts & Crafts-inspired design of the Grey House by noted Chicago architect, Lawrence Buck, and the landscape plan for the estate, designed by the landscape architectural firm of A. Phelps Wyman, as well as for the subsequent additions to the estate's building stock including a barn, two servants' houses, a Colonial Revival-styled house built for George R. and Elizabeth Burden, and the various agricultural and domestic outbuildings associated with the operation of this country estate. Except for two buildings added in 1956 by the Gronen family, the remainder of the buildings and structures are considered contributing to the district as are the designed landscape and the appurtenances associated with the landscape plan and development of this estate including the rock garden, rock walls, children's pool, wishing well, and the sidewalks and driveways throughout the estate. The Four Mounds prehistoric site (13DB21), to which the name of the historic estate refers, consists of four conical-shaped Native American burial mounds. This site was previously listed in the National Register under Criteria A, C, and D, and is considered a contributing site to the historic district because the mounds were incorporated into the historic landscape plan and because it gave the estate its distinctive name and logo. The period of significance for the Four Mounds Estate Historic District is from 1907-1951, encompassing the major span of building construction within this country estate. The burial mounds add an additional span of A.D. 350-1250 to the historic district's period of significance. Significant dates include 1907 when the first building was constructed on the estate (i.e., the Chauffeur's House), 1908 when the Grey House and barn were built, and 1924 when the White House was built. The end date of 1951 represents the 50-year cutoff for consideration of National Register eligibility. As a result, the Gronen cabin and privy, which were built in 1956, are currently considered non-contributing to the District.

The Burden Family

The known history of the property, which the Four Mounds Estate now encompasses, began in 1847 when William Hempstead purchased this land from the government. Since that time, little of importance was recorded about the property until the early twentieth century when George A. and Viola Rider Burden retained an architect and a landscape architect to design a mansion and landscape plan for their new country estate.

George Albert Burden was the son of George and Eliza A. (Richards) (Holmes) Burden. His father was a native of Devonshire, England, and immigrated to the United States in 1833 settling first in western New York State. In 1855, he migrated to Iowa where he settled permanently in the City of Dubuque. He married Eliza A. Holmes (née Richards; prior marriage to a Holmes) on November 5, 1861. Eliza was the sister of his Dubuque business associate, Benjamin B. Richards. George and Eliza had one surviving child, son George Albert Burden, who was born on February 3, 1866, in Dubuque. George Burden had a successful real estate and land business in Dubuque and was also involved in the banking business for a time (Bowerman 2001a). The Burden family became well known in Dubuque's business and social circles and began to amass a fortune that would culminate in the creation of the Four Mounds estate by their son, George A. Burden. The obituary for George Burden, who died April 27, 1889, at the age of 74, noted the following:

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Mr. Burden [i.e., the father George Burden], after coming to Dubuque, invested largely in lands, in which he has always been interested, in which he has largely dealt, and in which he has made large sums of money. His capital is still largely invested in that way. He has always been a careful, far seeing and successful business man, and in this way, accumulated a large fortune. He was of late interested in a dozen different banks, in many of which he was a director. At the time of his death, he was a director in the First National and the Dubuque National banks of this city, in the latter of which his only child, George A. Burden, is assistant cashier (*Daily Herald* April 28, 1889).

Eliza Burden lived on until January 11, 1908, when she passed away at the age of 79. She still resided in Dubuque at the time of her death. Both George and Eliza Burden are buried at the Linwood Cemetery in Dubuque (Bowerman 2001a).

It is interesting to note in the obituary for George Burden, that he was characterized as a man who:

was exceedingly fond of flowers, and cultivated them extensively for his own pleasure and delight. He was devoted to his home, and spent all his time there except when absent on business, and there was none pleasanter in the city (*Daily Herald* April 28, 1889).

Perhaps this love of home and landscaping was instilled in his son, George A., culminating in the son's establishment of his country retreat at Four Mounds.

When Eliza Burden passed away, her obituary noted that she had been prominent and influential in Dubuque society. Her particular interest was in education reform, with her background including graduation from Carey Collegiate Seminary in New York (*Telegraph Herald* January 12, 1908). She also taught in a private school in Rockford, Illinois, and helped to establish a female seminary in that community prior to moving to Dubuque (Western Historical 1880:770). Her obituary also noted that her son, George A. Burden, had "long been prominent in business and social circles in the city of Dubuque" (*Telegraph Herald* January 12, 1908).

George A. Burden married Viola S. Rider on June 25, 1890. Viola had been born in October 1868 in Iowa. She and George would have two children: daughter Viola (Mrs. Alexander James) born in 1893 and son George R. ("Bill") born in June 1899. Prior to the construction of the Four Mounds estate, George A. and Viola Burden, had built what has been termed a "mansion" at 130 W. 11th Street in Dubuque (Bowerman 2001b). In 1908, however, they decided to remove to the country where they purchased a large tract of land on a high blufftop and having expansive views of the Mississippi River valley below. It was here on this tract of land off Peru Road north of the city of Dubuque that the Burden's built their new home, called the Grey House because of the grey color of the rough-cast stucco finish of its walls. To this property they added a barn, houses for their gardener and chauffeur, several agricultural outbuildings, and many appurtenances associated with the operation and comfort of their home, including a pump house, icehouse, and a porch ramada perched on the bluff overlooking the river.

Like his father, George A. Burden, pursued a career in real estate and investment. He developed several subdivisions in the city of Dubuque, including the Belmont Addition and the Burden and Lawther Addition (Lyon 1991:52, 1998:48). He had also been associated with the Rider-Wallace Company, a wholesale dry-goods firm in Dubuque until 1912, after which he resumed an association with the Iowa Trust & Savings Bank, of which he was vice-president until 1915. He then engaged in the investment business until his retirement (Citizens Historical Association 1940). When George A. Burden passed away on May 19, 1945, his death register listed him as a "retired capitalist" (Death Register 1, page 546, Recorder's Office, Dubuque County Courthouse, Dubuque, Iowa). Viola Burden died in 1962 at the great old age of 94. Both died at Four Mounds and are buried at Linwood Cemetery in Dubuque (Bowerman 2001b).

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George and Viola's son, George Rider Burden, went by the name of "Bill." He was born June 15, 1899, and married Elizabeth Taylor Adams on April 18, 1925 (Bowerman 2001c). Upon their marriage, Bill and Elizabeth Burden took up residence at their newly built home on the Four Mounds estate very near his parents' Grey House. Their new home, built in 1924 in the Colonial Revival Style, was called the White House because it was a white-painted frame house. Elizabeth Burden's love of gardening resulted in the construction of a rock garden on the hill below the White House and the construction of a lovely frame garden shed built in a style to match that of the White House. Two playhouses were also built for Bill and Elizabeth's daughters, with one of the playhouses surviving to the present day. A woodworking shop built in 1924 for Bill Burden completed the set of buildings accounted for by Bill and Elizabeth Burden's tenure on the property.

Bill Burden also made his career in investment and banking. Early on he had engaged in farming in Dubuque County (likely on his father's country estate), afterwards engaging in the real estate investment business as a member of the firm, George A. and George R. Burden. He was also a director of the First National Bank, secretary-treasurer and director of the Dubuque Thrift Plan, Inc., a director of the Spahn & Rose Lumber Company and Caradco, Inc., and a member of various social and civic organizations including the Chamber of Commerce, Knife and Fork Club, Dubuque Golf Club, Dubuque Art Association, The State Historical Society of Iowa, Elks Lodge, Dubuque Chapter of the Citizens Historical Association, and a member of the Episcopal Church. He was also the author of *The Wandering Gastronomer*, which is now distributed through the Dubuque County Historical Society. It was also noted that his hobby was fishing (Citizens Historical Association 1940; Lyon 1991:52). His daughter, Vidie Lange, would later recall that:

We had a houseboat called the Pampoo, which was the nickname for my grandfather. My father and mother were both avid fishermen. My mother fished in Africa, all over the world. We had a lot of antique fishing reels. We fished the Mississippi off the houseboat (Fryxell 1983).

Bill and Elizabeth Burden had three daughters: Winifred Adams Burden (but called by the name of "Frindy" and later becoming Mrs. John N. Gronen); Viola Rider Burden, or "Vidie" (Mrs. Robert B. Lange), and Elizabeth Partridge Burden, or "Betsy" (Mrs. William MacLeod). All three daughters moved out of state upon their marriages, although Frindy would later move back to Dubuque. George R. Burden died in Rochester, Minnesota, on February 28, 1974, with wife Elizabeth passing away on October 18, 1982. Both are buried at Linwood Cemetery in Dubuque (Bowerman 2001c).

Upon her death, Elizabeth Burden had been the last family member to live at the Four Mounds Estate. On her bequest, the estate was given to the City of Dubuque to use the property as a park. It was noted that in addition to Elizabeth, there had been two other longtime residents of the estate, Mildred Hayman and Leo Heitzman, who had served the Burden family and lived on the Four Mounds estate for 50 years. They became like members of the family. Vidie Lange noted "I'd never call them 'servants.' They're not just people who work for us. Mildred's been like a second mother" (Fryxell 1983).

"I suppose the Burden family was the last family in town with servants, plural," family historian Ted Ellsworth noted later. Ellsworth of 1492 Locust St. in Dubuque is Elizabeth Burden's cousin. "I remember maids in starched white apron and black dress—that's recent times. Not too long ago Mrs. Burden advertised in the Telegraph Herald for an upstairs maid, at a time when nobody in Dubuque had an upstairs maid. People had housekeepers, but not the fleet of maids and groundskeepers the Burdens did."

Big houses, caches of antiques, cadres of servants—they conjure visions of life in the high style of F. Scott Fitzgerald's "The Great Gatsby." Ellsworth admitted, "It had 'Great Gatsby' qualities, but it's not a good analogy because Gatsby was a climber whereas these people had made it long ago."

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He went on, "It was not that big a social place. There was very little drinking, for instance. They were close to being dries. When you'd go to dinner there'd be one drink before dinner, that's all. There weren't big lawn parties, big dances. It was high society for Dubuque but on a low-key scale. It was always the best families in town, in banking and real-estate. An invitation to Four Mounds was always cherished and if anyone was late they never got invited back" (ibid.).

It was Elizabeth Burden's dying wish that the Four Mounds estate would become a park-like place to be enjoyed by the people of Dubuque. While it did not become a city park, it has become a property that retains its country estate look and feel and yet serves a greater purpose as an educational and social programs center. Today, the Y.E.S. and Y.E.S. Impact programs are at-risk youth programs held at Four Mounds. Through these programs, youth develop self-esteem, communication skills, problem-solving skills, self respect and respect for others. They are taught to work as a team and learn valuable work ethic and skills. In addition, the Ropes Course and the Conference Center and Inn at Four Mounds serve as support enterprises providing additional funding for the youth program.

The Gentleman Farm Movement

In the first three decades of the twentieth century, the so-called "Gentleman Farm Movement" grew out of a larger country life movement that resulted from the pressures of the rapid rise in urban density by the turn-of-the-last-century producing nostalgia for the countryside. While this nostalgia typically resulted in the construction of country homes, some went one step further by creating whole farm complexes where one could commune with nature. The increasing availability of the automobile made country living more feasible for the well-heeled urban worker.

Magazines such as *Country Life in America* "promoted the idea of country living and offered detailed advice on how to achieve the ideal" (Hack 2001). In 1907, the magazine reported that

the full measure of country living will not be realized through [a] dwelling in the country...the barn, chicken-house, dairy, icehouse, silo, tool-house, and pump house...[are a necessity] (ibid.).

The Four Mounds Estate certainly fit this description having many of the same support buildings in this list. The gentleman farm was different from the typical working farm in the following ways:

Most importantly, they were not intended as profit-making activities. Wealthy landowners put large sums of money into hiring experts, importing purebred cows and raising exotic breeds of animals. Well-known architects were hired to design farm complexes that were not only functional but artistic showpieces as well.

Although the farms were hobbies, owners took their animal breeding and crop cultivation seriously. The benefits of pure breeding spread from gentleman farms down to working farms and the quality of herds and flocks throughout the country was improved. Some gentleman farmers, such as Grace Durand of Crab Tree Farm, were part of a progressive farm movement to raise production and distribution standards through scientific research (Hack 2001).

While scientific research does not appear to have been a major part of the plan at the Four Mounds Estate, it was a fairly self-sufficient farming operation, albeit small in scale. The Burdens did raise purebred hogs housing them in a state-of-the-art hog house that was recently restored on the Four Mounds estate.

A 1934 description of the Four Mounds estate also emphasized the natural setting of the place:

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The Burdens have been careful in their cultivating of a lovely lawn in the midst of the wildwood, not to mar the natural beauty they must cross to come to their homes. The roadway into the estate winds delightfully among the trees...Nor is there any abrupt departure from civilization. Clumps of tree and various short hedges—sumac, barberry, and other bushes ramble off from the edge of the lawn in the woodlawn nearby. Gardeners, caretakers, and servants' quarters are built away from the homes, along the drive that leads to them (*Telegraph Herald & Times Journal*, September 9, 1934).

Wildlife also abounded at the estate, with "partridges, pheasant, deer, eagles, and opossums" frequent visitors (Fryxell 1983). However, it was also a working farm, albeit a small operation. Vidie Lange, daughter of George R. and Elizabeth Burden, recalled that "we had a small farm, five cows" at Four Mounds. "When I was little, my oldest sister and I spent a lot of time in the barn with the cows and in the garden" (Fryxell 1983). A 1915 census, listed two milk cows and two horses, among George A. Burden's farm animals (State of Iowa Census 1915, Dubuque Township, Roll 145). Purebred hogs and chickens were also raised through the years.

The barn on the Four Mounds property was used not only for the cows and horses but as a garage to shelter George A. Burden's beloved automobiles. His last will and testament listed a Ford Super De Luxe 1941 model station wagon and a Ford 1929 Model A truck among his assets.

Lawrence Buck, Architect by Ronald Ramsay

Lawrence Buck was born in 1865 in New Orleans, where his father, William H. Buck, was a regionally important landscape painter. Little is known of Lawrence Buck's education or apprenticeship, except that New Orleans city directories for 1885-1886 list him as a draughtsman, possibly working for architect Thomas W. Carter. By 1887, Lawrence had relocated to Birmingham, Alabama, where there were likely greater opportunities for a young architectural apprentice. Over the next five years, Buck worked with a succession of practitioners in Birmingham, including A.J. Armstrong, John Sutcliffe, and Charles Wheelock.

In 1888 William Buck died, leaving a widow and two daughters who then moved to Birmingham to live with Lawrence, now the head of the household. This new role, compounding the uncertain economic times of the early 1890s, may have encouraged yet another move, this time to Chicago, site of the World's Columbian Exposition. Lawrence Buck first appears in the 1894 Lakeside Directory of Chicago, listed as an architect and, occasionally, in subsequent editions as an artist. That same year, Buck participated in the seventh annual exhibition of the Chicago Architectural Club, listed in the catalogue as an active member and contributing five unspecified watercolor sketches. His earliest known architectural work—an entrance gate to Chicago's Lincoln Park—was done during a brief partnership with John Sutcliffe and appeared in the Chicago Architectural Club exhibition catalogue for 1897. Sutcliffe himself had recently relocated to Chicago from Birmingham. Buck's practice during the late 1890s is unclear; he seems to have delineated the work of other architects as much as being the author of his own architectural commissions.

In 1902 Buck became a member of "The Crafters," a loose working relationship with Eleanor d'Arcy Gaw and Mary Mower, two recent graduates of Chicago's Art Institute. Their studio-offices were located in Steinway Hall, the heart of Chicago's progressive architectural movement where Dwight Perkins, Robert C. Spencer, A. Phelps Wyman, and Frank Lloyd Wright also maintained their professional presence in the city. Buck undoubtedly knew these men both socially and professionally; one source even suggests that he may have been one of "The Eighteen," the group of young progressive architects who clustered around Wright. Though "The Crafters" remained active for only a few years, Buck continued to maintain his professional space at Steinway Hall well into the 1920s; one of Buck's professional neighbors was landscape architect, A. Phelps Wyman, another figure connected with the Four Mounds project.

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A surge in Buck's career occurred about the time his Charles Reeves house in Oak Park, Illinois, was published in the *House Beautiful*. The Reeves design was of specifically Arts & Crafts character, showing the influence of M.H. Baillie Scott, C.F.A. Voysey, Wilson Eyre, and other British and American designers. With or without Buck's knowledge, copies of the Reeves house were built as far away as New York and North Dakota.

During the years 1909-1912 Buck entered into an architectural partnership with Edwin B. Clark, though their separate roles within the firm are not yet known. For the majority of his professional life, Buck appears to have preferred being a sole proprietor working with a minimum support staff and forming brief associations with other architects for those commissions which required larger office support. For example, Buck remodeled "Walden," the Lake Forest estate of Harold McCormick, in association with architects Schmidt, Garden & Martin, and his design for the Roycemore School (a National Register property) in Evanston involved collaboration with prominent Prairie School figures Talmadge & Watson.

Through his entire career, Buck also worked as an architectural delineator, providing presentation drawings for other Chicago architectural offices. Prairie School architect George W. Maher was a frequent client, as were Dwight Perkins, Holabird & Root, and Louis Sullivan. Buck's watercolor and gouache delineations were rendered in a soft romantic style reminiscent of his father's Mississippi delta landscapes and which also parallel the diffuse pencil and watercolor perspectives of Philadelphia architect Wilson Eyre. Publicity derived from the presentation of his work in professional journals and popular magazines brought Buck a regionally diverse architectural practice, which was largely residential and extended beyond Chicago to include several other communities in Illinois and at least nine other states. The popular influence of the so-called women's magazines can be seen in the case of the 1907 Charles Reeves house at Oak Park, Illinois, for example, which appeared in both the October 1908 issue of the *House Beautiful* and in the *Ladies' Home Journal* for April 1909. As a likely result of that national exposure, duplicates of the Reeves design were subsequently built for other clients in Illinois, New York, Kansas, and North Dakota.

In addition to the occasional inclusion of his work in professional architectural periodicals, two other publications suggest the breadth of Buck's national exposure. Herman Von Holst included six of Buck's design in the 1913 book *Modern American Homes*. And another of the architect's small single-family homes became an instructional example in an American School of Correspondence educational manual on the topic of architectural draughting.

Buck gradually retired from active architectural practice by the mid-1920s, probably because of declining health. He continued to paint and exhibit his watercolors, however, and died at this home in the Ravinia neighborhood of Highland Park, Illinois, in October 1929. He was sixty-five years old.

Eleanor D'Arcy Gaw and The Crafters by Ronald Ramsay

Even earlier than its influence in architecture, the Arts & Crafts philosophy was evidenced in the decorative arts. The American auxiliary took its direction from William Morris, whose writings circulated widely in the United States. Arts & Crafts societies formed in Boston, Cincinnati, Chicago, and other large American cities during the 1890s, while clubs devoted to china painting, needlework, and other small-scale decorative arts appeared in smaller communities. Important regional schools at the Art Institute of Chicago attracted students who often took the philosophy back to their home towns. Mary Mower of Cedar Rapids, Iowa, and Eleanor d'Arcy Gaw from Leadville, Colorado, were two of those students drawn to the School of the Art Institute of Chicago.

It is suspected that Eleanor d'Arcy Gaw, who had developed a reputation as an Arts & Crafts metal worker, may have been responsible for the distinctive light fixtures at the Four Mounds estate.

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A. Phelps Wyman, Landscape Architect by Ronald Ramsay

About the career of landscape architect A. Phelps Wyman, considerably less is known. Wyman was born at Manchester Center, Vermont, in April 1870. He earned his undergraduate degree in agriculture at Cornell University, which was followed by two years at Boston Tech studying both architecture and landscape architecture. To prepare for independent practice as a landscape architect, Wyman gained professional experience in Boston with the Olmsted Brothers, successor firm to Frederick Law Olmstead, and then with the New York architectural office of Charles A. Platt.

Between 1905 and 1910, Wyman seems to have had a professional presence in both Chicago and Minneapolis. Except for the commission at the Four Mounds estate, and a possible connection with Custer State Park in the Black Hills of South Dakota, however, too little is known about Wyman's career to characterize the nature of his landscape design, especially the degree to which he may have subscribed to the "nativist" design philosophy of University of Illinois faculty member Wilhelm Miller or his fellow Chicago practitioner Jens Jensen.

Buck, Wyman and the Design of the Four Mounds Estate by Ronald Ramsay

How the Burden family chose Lawrence Buck as their architect is not documented either in family memorabilia or other published sources. Family legend says that Frank Lloyd Wright was contacted initially, but that the Burdens felt the house he might have designed for them would be more Wright's than their own (John Gronen, Personal communication with Ronald Ramsay). Instead, the Burdens selected a designer of solid but less extreme reputation, someone closer to the mainstream of the Arts & Crafts philosophy. The Burdens could have been exposed to Buck's work in a variety of ways: George and Viola Burden were frequent visitors in the Chicago area; Mrs. Burden may have seen Buck's work in the so-called women's magazine; or the architect's other nearby Iowa work may have come to their attention (Buck eventually designed at least four single-family residences in Cedar Rapids and one other home in Dubuque).

The Arts & Crafts Movement and American Residential Architecture by Ronald Ramsay

The American Arts & Crafts Movement owes much to William Morris and his many British and American followers. Reacting to the social evil and aesthetic corruption of the Industrial Revolution, Arts & Crafts designers returned to a more "honest" expression derived from an appreciation for natural materials simply crafted, an unacademic approach to architectural and decorative design which acknowledged vernacular tradition and regional variation. By 1900 Arts & Crafts societies had formed in Boston, Detroit, Chicago and countless smaller communities, where they served to promote the movement's philosophy of reform through lecture, instruction, and exhibition.

While no single style of American residential architecture can be called "Arts & Crafts," the movement did influence a number of domestic styles at the turn of the century, including the late nineteenth century Richardsonian Romanesque and Shingle Styles, the early twentieth century Craftsman Style, and several regional vernacular revivals (especially the Tudor and Mission varieties). As architectural historian Richard Guy Wilson demonstrates, Arts & Crafts designers represented a spectrum of attitudes, rather than adhering to any single stylistic point of view:

To identify an American Arts and Crafts architecture is to encompass diverse attitudes and contradictions toward style, image, history, the region, the machine, materials, nature, and how life should be lived (Kaplan 1987:101).

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The movement's geographic distribution from Boston to California was compounded by its encouragement of individualism, making generalization very difficult.

Despite their diversity of scale and expression, however, buildings of Arts & Crafts design—especially single-family residences—often drew from the same basic vocabulary of reformist ideas:

- 1) interior planning based on natural functional relationships rather than abstract or arbitrary design principles;
- 2) expression of construction through the nature of materials, the logic of their assembly, and the simplicity of their articulation;
- 3) organic incorporation of mechanical systems and coordination of decorative arts; and
- 4) integration of the building with its site through materials and architectural forms.

Lawrence Buck's interpretation of these ideas at the Four Mounds estate identify it as a remarkably well-preserved example of the Arts & Crafts Movement's influence in American architecture. Buck habitually chose rough-cast stucco as the surface covering for his houses, whether of wood frame or clay tile construction. Secondary materials included wood siding and brick. The Grey House at Four Mounds uses this familiar vocabulary, a palette which is also characteristic of contemporary houses by other Arts & Crafts architects, including Americans like George Maher and Wilson Eyre, and British designers Voysey, Mackintosh, Baillie Scott, and Barry Parker. Articles featuring the work of both Eyre and Parker appeared in Gustav Stickley's magazine *The Craftsman*, a possible influence on Buck or his clients, the Burden family.

A broad front elevation appears in at least three of Buck's larger houses of the period: the L.K. Wymond house near Louisville, Kentucky; the John Ely residence at Cedar Rapids, Iowa; and the Grey House at the Four Mounds estate in Dubuque. While the Wymond design has more overt historical elements (small-paned casement windows, multiple dormers and gables, all suggestive of "Tudor" influence), the Ely and Burden houses share other characteristics: a central *porte cochere*, boldly asymmetrical window placement expressive of interior room arrangement, extension of its width by means of porches, and flared wall extensions anchoring the building visually to its site. But, whereas the roofs for Wymond and Ely are complex and picturesquely broken in the spirit of Wilson Eyre, the Burden roof appears to be one simple unifying hip, with its rafters exposed at the eaves.

The "T" plan of the Grey House at Four Mounds illustrates Buck's resolution of contradictory site conditions: predominant views across the Mississippi River open to the northeast, while sun and prevailing breezes come out of the south. The broad south front addresses three environmental issues: (1) principal entertaining and sleeping rooms are stretched along the broad south elevation, providing solar access and through ventilation; (2) the living room and master suite at its east end gain access to dramatic views across the river, while the dining room and second-floor bedrooms take advantage of late afternoon light and Wyman's romantic English-style landscape; (3) the kitchen wing extends north, discreetly out of sight, yet convenient for service access. All three wings of the house offer minimum of resistance to prevailing breezes, a variety of view types are accessible from principal rooms, and servants are humanely located at the same level required by their work.

That the Grey House and Four Mounds estate have been little changed through the years, and the landscape plan of 1908 allowed to mature and evolve, is a testament to the love and care for this estate by the Burden family. It was in the hope that it would find use as a park that Elizabeth Burden donated this property to the City of Dubuque. The property has found new life as an educational center under the auspices of the Four Mounds Foundation. The nomination of this property to the National Register of Historic Places is being forwarded at this time to recognize the significance of this property to the people of Dubuque and the State of Iowa and to assist in the continued restoration and maintenance of the estate.

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Geographical Data

UTM References (Continued)

5	15	Easting 691,040	Northing 4,713,740
6	15	Easting 691,050	Northing 4,713,520
7	15	Easting 690,360	Northing 4,713,480

Verbal Boundary Description

The boundary of the Four Mounds Estate Historic District is shown as the dashed line on the accompanying map entitled "Plat Map of Four Mounds Estate Historic District."

Boundary Justification

The boundary includes all the property historically associated with the Four Mounds estate and includes all of the standing buildings of the estate and farm operation.

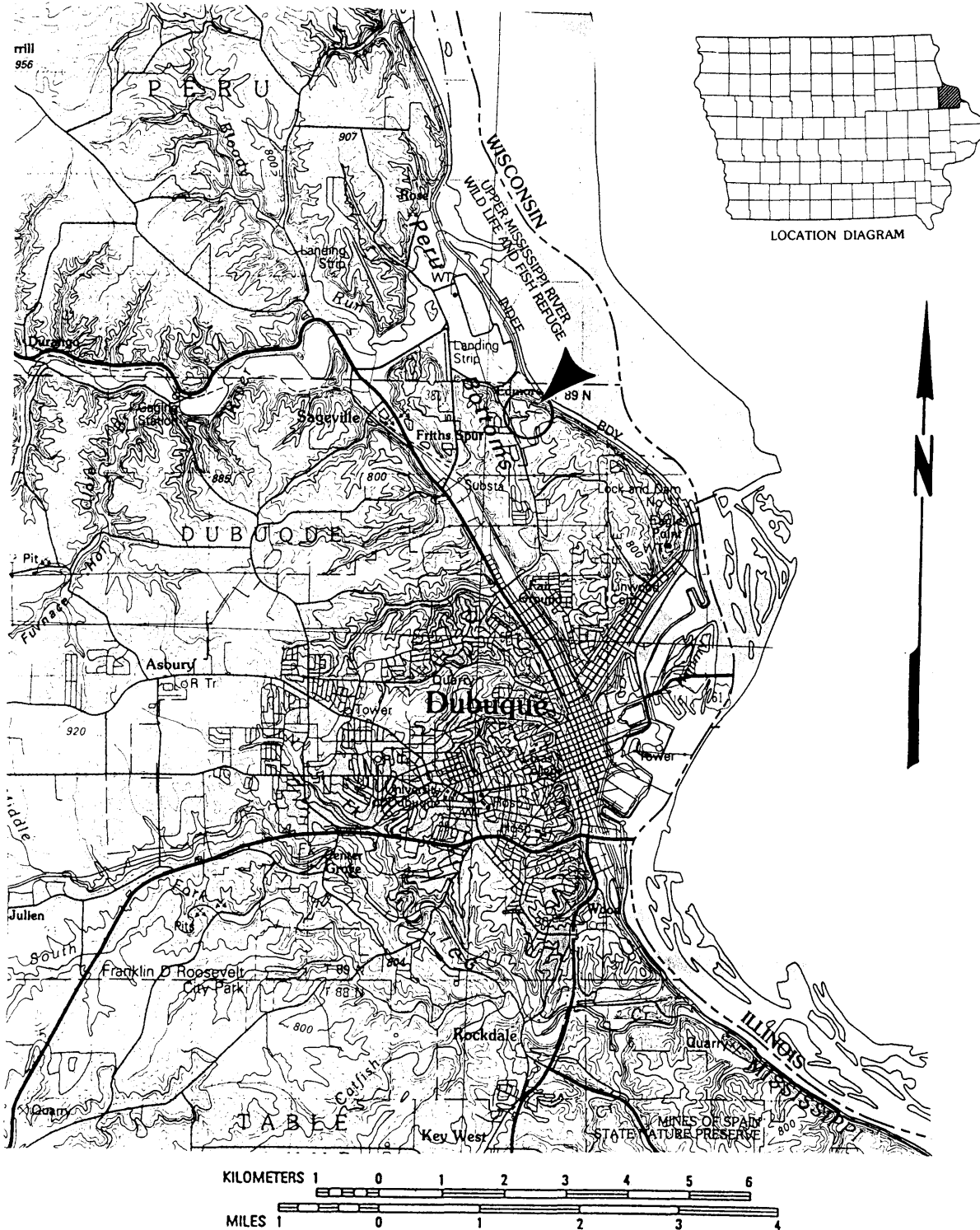
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General Location of Four Mounds Historic District



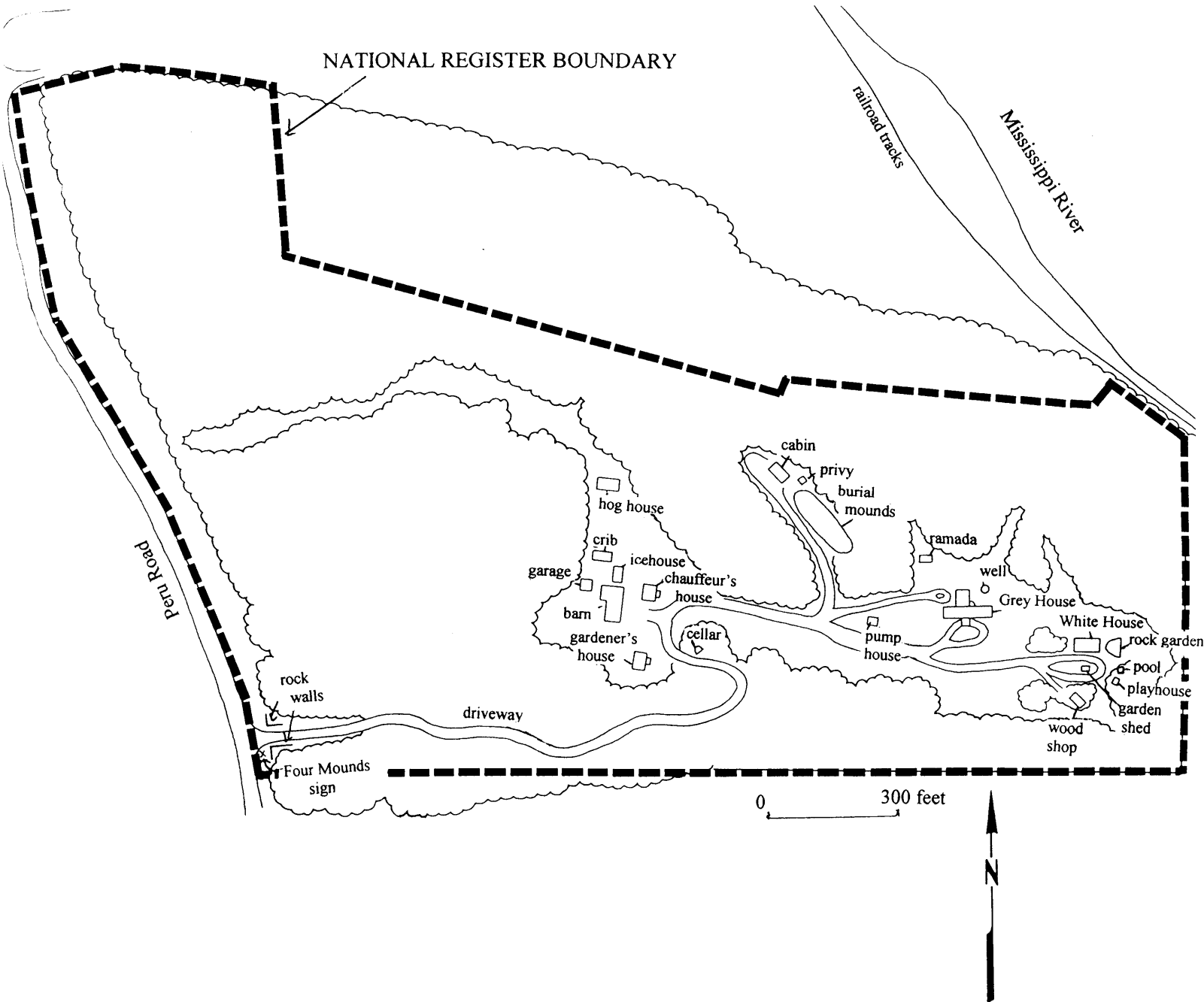
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Four Mounds Estate Historic District
Dubuque County, Iowa

Plat Map of Four Mounds Estate Historic District
Showing National Register Boundary



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

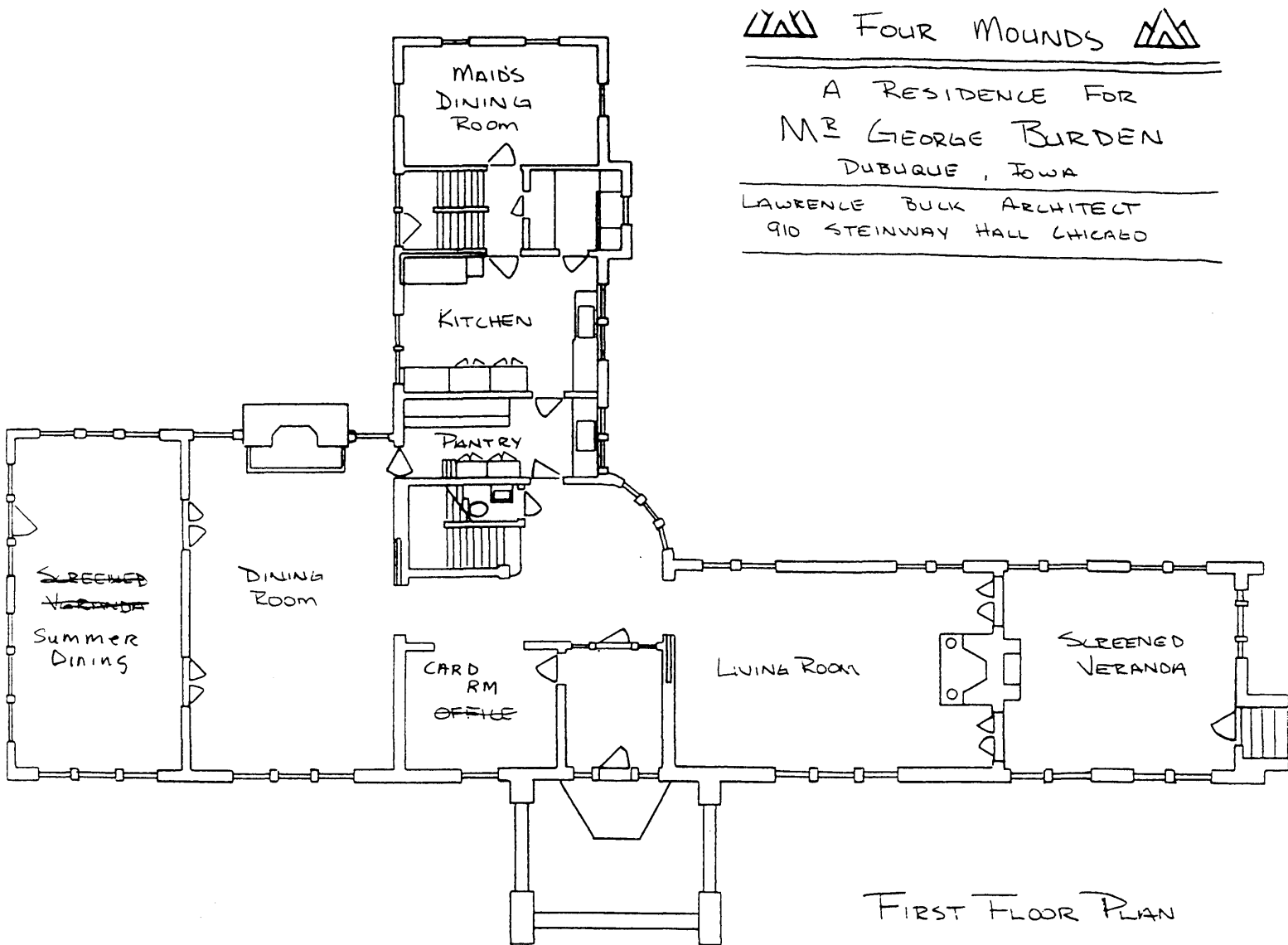
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Section number Documentation Page 20



Four Mounds Estate Historic District
Dubuque County, Iowa

Grey House Floor Plan—First Floor



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 FOUR MOUNDS
 

A RESIDENCE FOR
 MR GEORGE BURDEN
 DUBUQUE, IOWA

LAWRENCE BULK ARCHITECT
 910 STEINWAY HALL CHICAGO

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National Park Service

National Register of Historic Places
Continuation Sheet

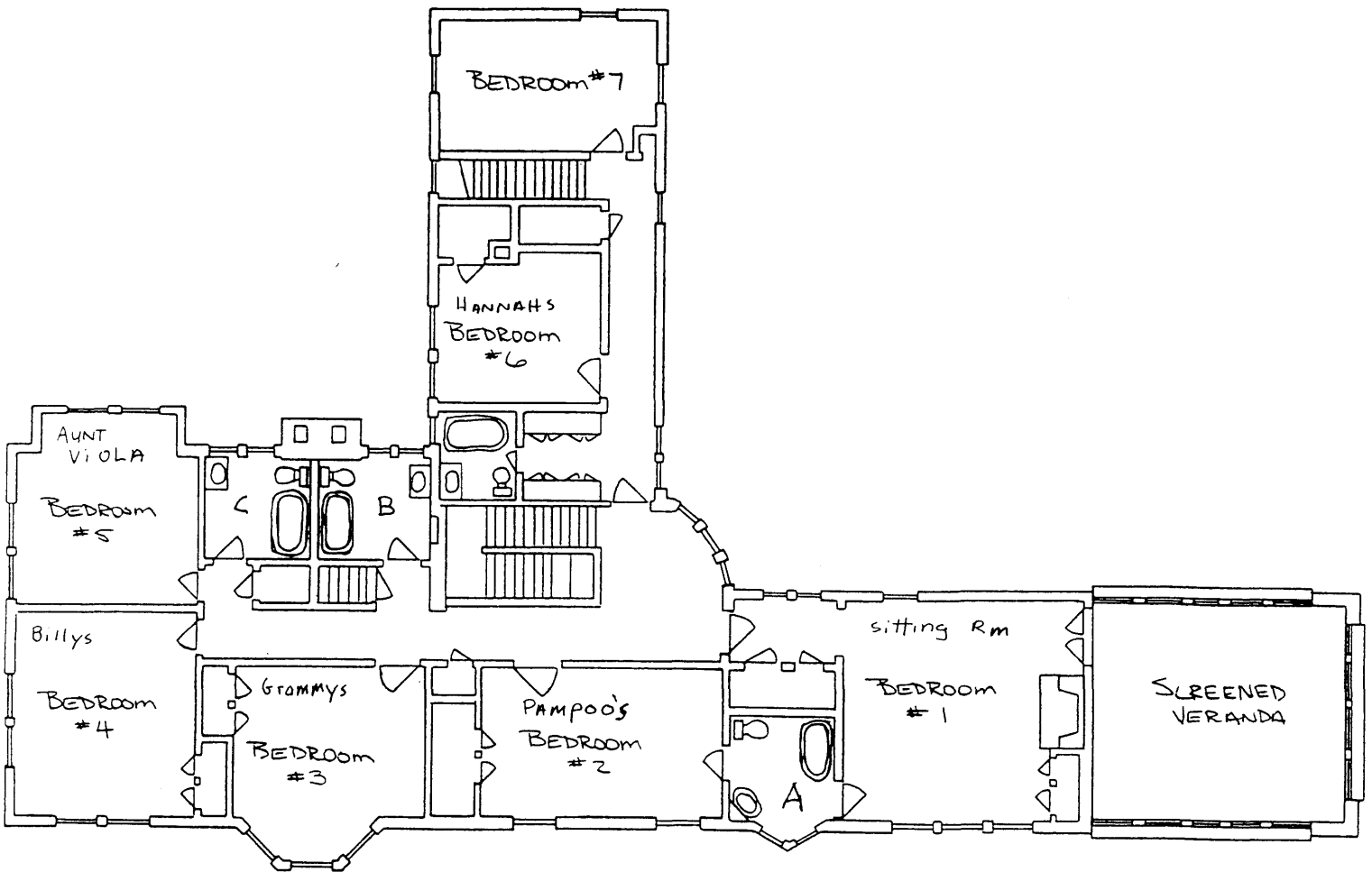
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Four Mounds Estate Historic District
Dubuque County, Iowa

Grey House Floor Plan—Second Floor



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SECOND FLOOR PLAN

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National Park Service

National Register of Historic Places
Continuation Sheet

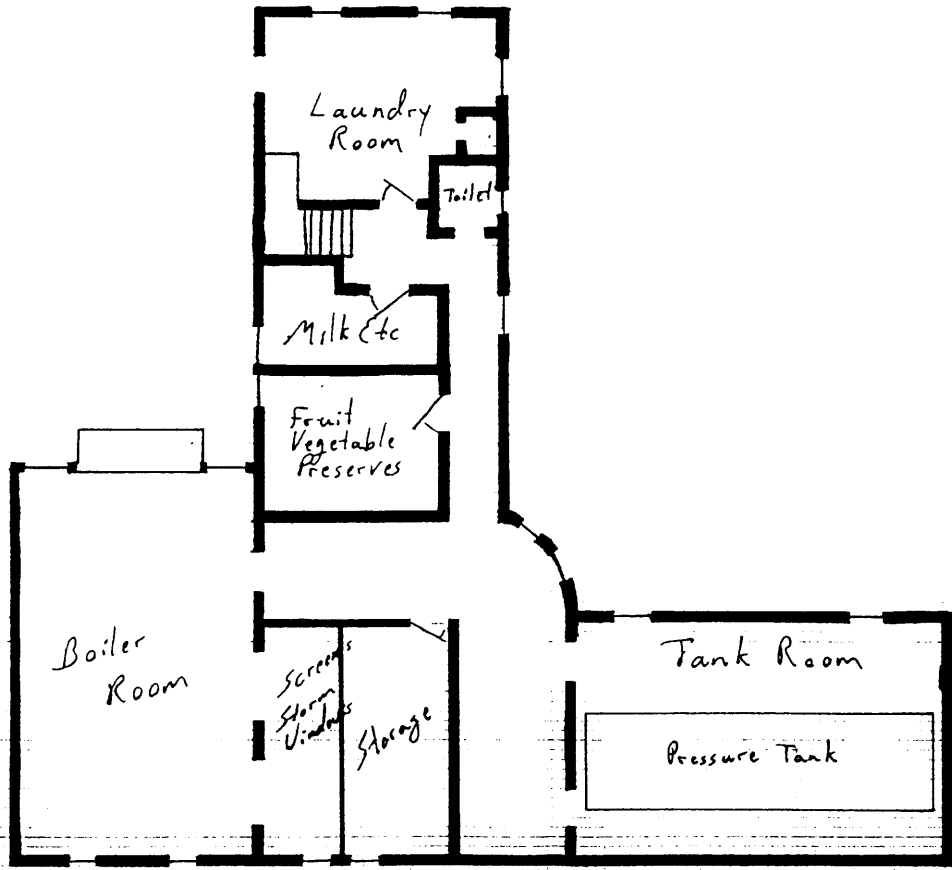
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Four Mounds Estate Historic District
Dubuque County, Iowa

Grey House Floor Plan—Basement



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National Register of Historic Places
Continuation Sheet

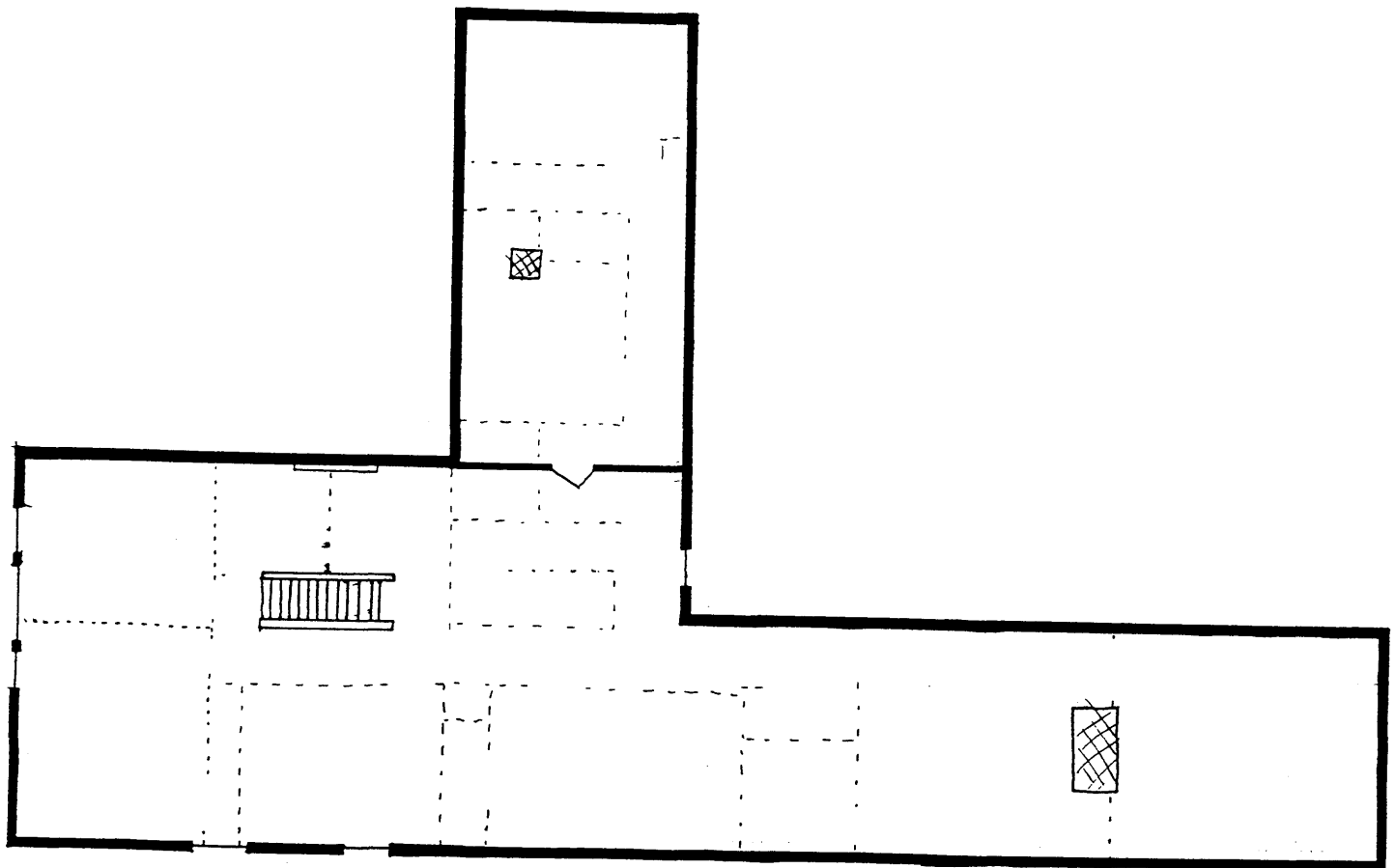
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Four Mounds Estate Historic District
Dubuque County, Iowa

Grey House Floor Plan—Attic



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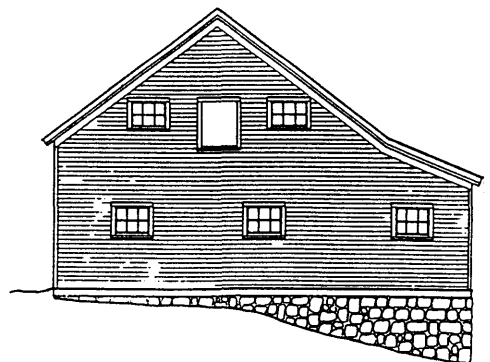
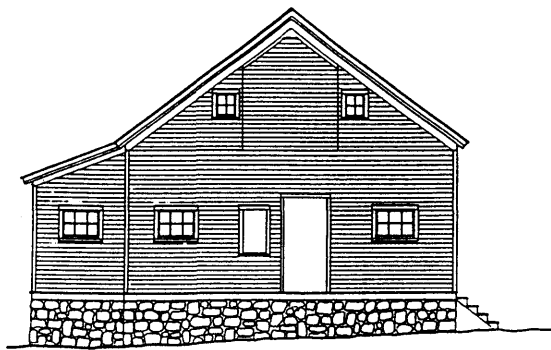
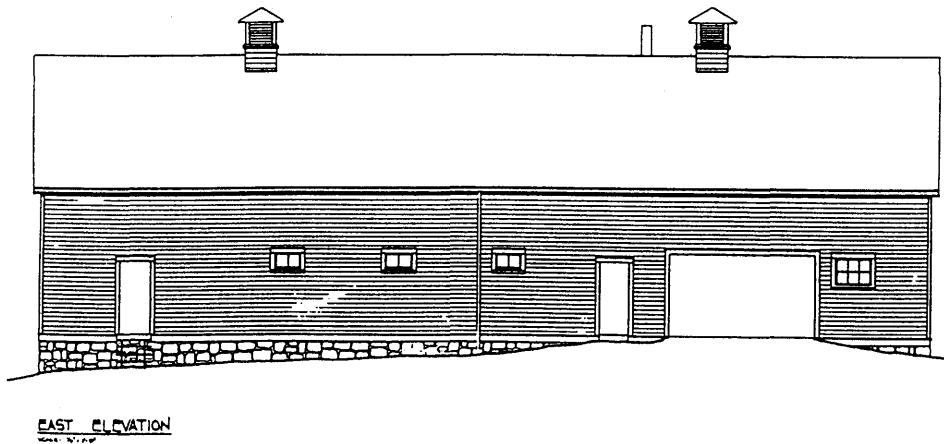
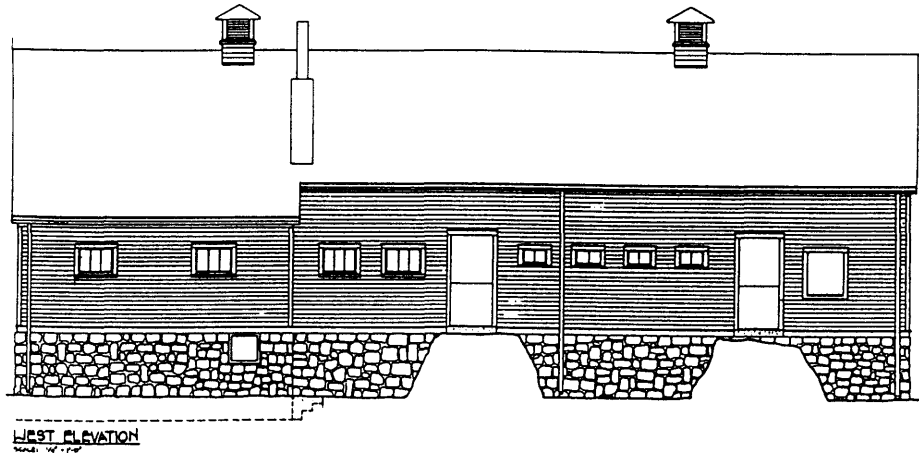
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National Register of Historic Places Continuation Sheet

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Four Mounds Estate Historic District
Dubuque County, Iowa

Elevation Drawings of Four Mounds Barn



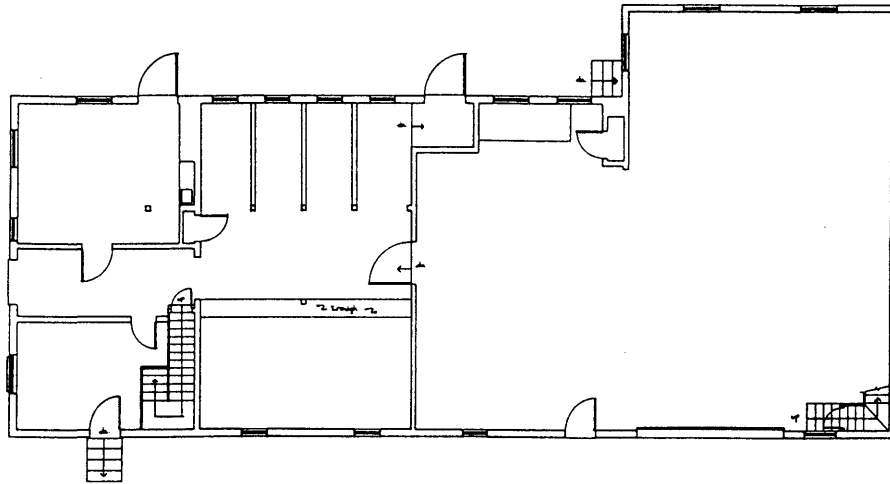
United States Department of the Interior
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National Register of Historic Places Continuation Sheet

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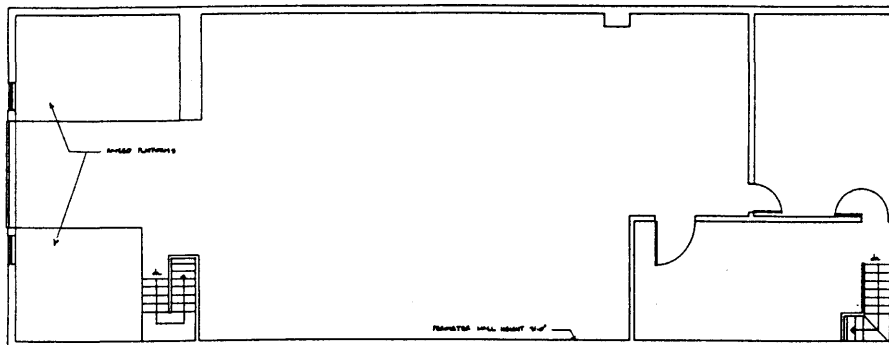
Four Mounds Estate Historic District
Dubuque County, Iowa

Barn Floor Plans



PLAN NORTH

FIRST FLOOR PLAN
SCALE: 1/4" = 1'-0"



PLAN NORTH

SECOND FLOOR PLAN
SCALE: 1/4" = 1'-0"

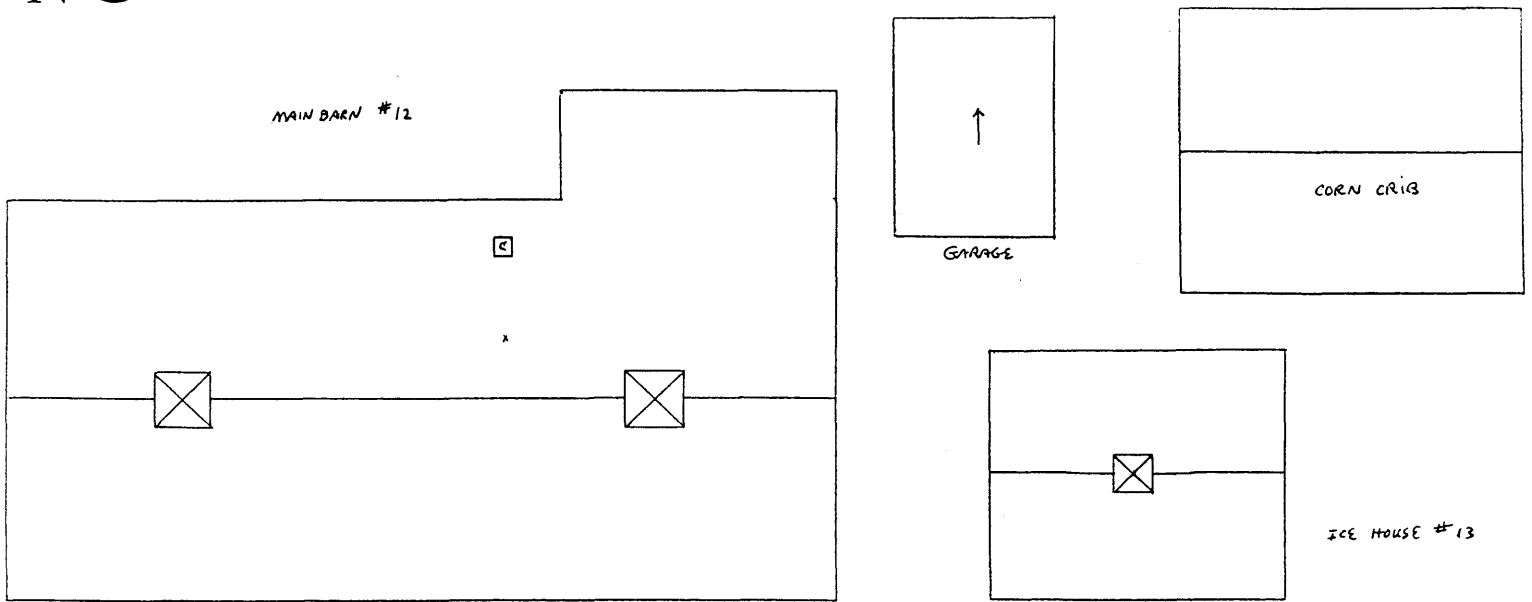
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National Register of Historic Places Continuation Sheet

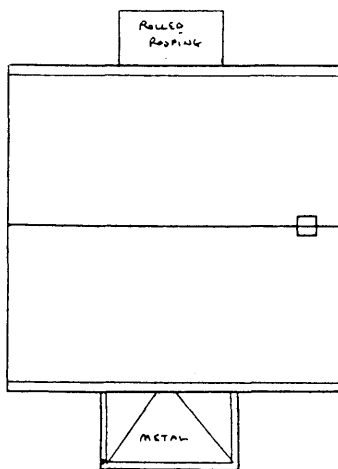
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Four Mounds Estate Historic District
Dubuque County, Iowa

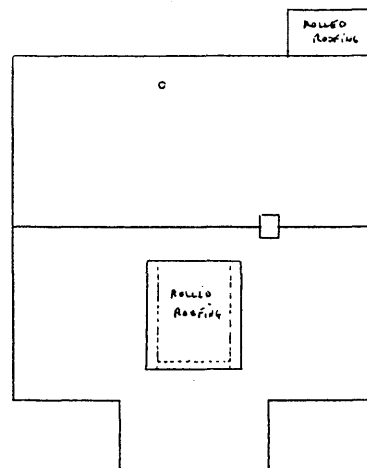
Plan View Drawings of Barn, Gardener's House, Chauffeur's House, Ice House, Garage, and Crib



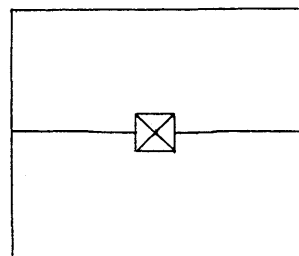
FOUR MOUNDS
SCALE 1/8" = 1'



GARDENER'S HOUSE #10



CHAUFFEUR'S HOUSE #11



ICE HOUSE #13

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National Park Service

National Register of Historic Places Continuation Sheet

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Four Mounds Estate Historic District
Dubuque County, Iowa

Photographs:

Name of Property	Four Mounds Estate Historic District
County/State	Dubuque County, Iowa
Name of Photographer	Sondra Bennett and Leah Rogers
Date of Photographs	April and July 2001
Location of Original Negative	Four Mounds Foundation, Dubuque, Iowa

Photograph

1. Four Mounds entry signpost, View to the SE
2. Four Mounds entry gate and wall, View to the East
3. Prehistoric Burial Mounds (i.e., "the Four Mounds"), View to the SE
4. Mississippi River from Four Mounds Estate, View to the N
5. Historic photograph of Grey House, View to the N
6. Historic photograph of Grey House, View to the E
7. Historic photograph of George A. and Viola Burden in automobile in front of Grey House
8. Current view of Grey House from driveway, View to the NW
9. Front façade of Grey House, View to the NE
10. Side and rear of Grey House, View to the WSW
11. Detail of rounded bay window on rear of Grey House, View to the SW
12. Side and rear of Grey House, View to the E
13. Detail of Arts & Crafts light fixture on porte cohere of Grey House, View to the E. Note the Four Mounds logo on the shade.
14. Detail of Arts & Crafts light fixture on Grey House flanking front door, View to the N. Note the second type of Four Mounds logo on this lantern.
15. Detail of side door of Grey House, View to the E
16. Detail of front door of Grey House, View to the NW
17. Interior of Living Room of Grey House, View to the E
18. Interior of second-floor bathroom of Grey House, View to the SW
19. Rear yard of Grey House Looking ESE Towards White House. Also note the well on the right.
20. Historic photograph of White House, View to the SE
21. Current view of White House, View to the SE. Same view as historic photograph.
22. Formal front façade of White House, View to the ENE
23. Side of White House, View to the W. Note Rock Garden at bottom of photograph.
24. General view of grounds around White House, View to the SE.
25. Garden Shed of White House, View to the SW
26. Playhouse, View to the S
27. Wood Working Shop, View to the S
28. Porch Ramada, View to the NE
29. Pump House, View to the N
30. Cabin, View to the N
31. Privy behind Cabin, View to the ESE
32. Historic photograph of Barn, View to the NE
33. Current view of Barn, View to the NE. Same view as historic photograph.
34. Front façade of Barn, View to the W

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National Park Service**

**National Register of Historic Places
Continuation Sheet**

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**Four Mounds Estate Historic District
Dubuque County, Iowa**

35. Interior of Garage portion of Barn, View to the NW
36. Detail of interior door of Barn, View to the S
37. General view of hog house, View to the SE
38. General view of Chauffeur's house (left), Barn and icehouse (center), and Crib (right), View to the S
39. Garage (left) and Crib (right), View to the North
40. Root Cellar, View to the NW
41. General view of Gardener's House (left), Barn (center), and Chauffeur's house (right), View to the W
42. Rear of Gardener's House, View to the SW
43. Front of Chauffeur's House, View to the NW

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National Register of Historic Places Continuation Sheet

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Four Mounds Estate Historic District
Dubuque County, Iowa

Plan Map of Four Mounds Estate Showing Direction of Photographs

- #13 & #14 on porte-cochere of Grey House
- #16 on porte-cochere of Grey House
- #17-18 on interior of Grey House
- #35 & #36 on interior of Barn

