

Borts, Albert J., and Alice E., House
Name of Property

Johnson County, Iowa
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

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

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

- private
- public - Local
- public - State
- public - Federal

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

<u>Contributing</u>	<u>Noncontributing</u>	
1		buildings
		site
	1	structure
		object
1	1	Total

Number of contributing resources previously listed in the National Register: N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/secondary structure

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Queen Anne

Materials

(Enter categories from instructions.)

foundation: STONE/Limestone
walls: BRICK

roof: ASPHALT
other: _____

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

Narrative Description

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

SUMMARY PARAGRAPH

The two-story brick Albert J. and Alice E. Borts House (Borts House), built in 1898 in the Queen Anne style (free classic and patterned masonry substyles), is located in northeastern Iowa City, in Johnson County, Iowa, on portions of lots 7 and 8 of Frederick Irish's 1862 extension of William Wood's 1855 addition to the original town. The lot is slightly elevated on a rise above the sidewalk and Reno Street, a rise that gently continues to slope upward from the house to the end of the long narrow parcel on the east. An asphalt driveway cuts deeply through the earthen bank in front and leads to a graveled parking area behind and off the north side of the house. There is no garage, but a modern open-air gazebo sits beyond the gravel, and a slightly sunken concrete and stone patio is adjacent to the house's east rear wall. Three large garden areas are found in the backyard. Out front, along Reno Street, a windrow of century-old Norway spruce shades this west-facing house. Additional deciduous and evergreen bushes fill the corners of the property's front yard, making good photographic views somewhat difficult. To the south along Reno Street are nineteenth-century frame residences; to the immediate north are two Civil War-era brick houses and beyond those a small neighborhood park. Across the street are smaller, nineteenth century wood-frame houses. Borts House was built with two types of red brick, one common, one decorative, and a blue-gray limestone stone foundation. Its wood trim is classical in form and found on all four elevations. The building's historic integrity is very good.

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

GENERALLY (shared features)

Borts House (Fig. 1) has solid red-brick walls finished with wood trim painted a creamy yellow. Its foundation is of a bluish-gray limestone, cut in rusticated or chipped-face blocks. The blocks are laid in a regular pattern and bonded with decorative beaded pointing. The large blocks seen on the exterior change to smaller, rubblestone blocks to form the interior basement walls. The brick walls have an American or common bond pattern with thin joints of gray mortar except in the small single-story rear addition, which has running brick stretchers and slightly wider, gray mortar joints.



Windows are tall and primarily one-over-one, double-hung sashes throughout and probably original. A shorter pair on the north wall are replacements to allow for a kitchen counter inside. Sills are painted wood; headers are either of soldier bricks or formed as a part of a beltcourse. The overall building form is shaped like a T, with the long upright running west/east (front to back), and the cross bar forming slightly protruding bays on the north and south sides. These side bays have open-pediment gable roofs, while the main roof is a steep pyramid pierced by another smaller front gable. All roof

Figure 1 West front, facing southeast. All current photos by Jan Olive Full, May 2018.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

surfaces are clad with dark red asphalt shingles. Atop the main roof, just behind the peak, is a brick crown chimney.

WEST FRONT ELEVATION (façade)

The west front features a full width porch with a flat roof, and smooth Tuscan columns sitting on newer yellow limestone piers. The interstitial space between the stone piers is filled with a skirting of traditional (90° joints) wood lattice panels. The porch columns support a wide architrave (the first flat surface above the column capital in classical forms). Most of it is obscured by the rain gutter, but above the architrave is a molded cornice. Above the porch roof, trim on the main roof and side gables is similar. There are pediment returns on the front attic gable where these classical references are most exposed and apparent.

Wide and steep wooden porch steps lead directly to the front door. A balustrade of turned balusters and newel posts with ball finials edge the porch and stairs. Next to the front door is a large window with a painted wood sill. The segmental-arch headers over these two openings are of rusticated soldier bricks, but their color is significantly darker than the brick walls. A belt course of these rusticated dark bricks is found at the header level of these openings. This feature is also found and more obvious on the south and north elevations as well. The east rear lacks this detail. Fenestration on the second story echoes the first in position and size. Above the door is a single second-story window about the width of the front door; above the wide porch window is an equally wide second-story window. At the gable, a band of the dark rusticated bricks runs between the cornice returns, perhaps to suggest a classical tympanum (or the triangular space created by a gable's two slopes plus its base). In the peak of the attic gable is a smaller window with a rounded header of the darker bricks.

SOUTH SIDE ELEVATION (Figure 2)

Rounding the corner from the west front, one encounters a side door in the protruding cross-gable bay, reached by similar steps and balustrade as on the front porch. This door leads into the dining room. The shed roof over the side door is tied into the building wall on one side and supported on the other side by a wooden truss bracket reminiscent of the Stick style (one of several modest details suggesting this style). Fenestration on this south side is vertically balanced but asymmetrically located. Windows have painted sills here too. The first-floor headers are formed as a part of the running beltcourse of rusticated dark bricks. The first floor also features a squared bay with a flat roof that further juts out from the two-story cross-gable bay (behind the evergreen bushes on the right in Figure 2). This small window bay is too shallow to have side windows, but there are paired windows on its wide south side. There also is a large basement window with a segmental-arched header, ample in size because of the slightly raised foundation. The same classical details of pediment returns, architrave, and cornice molding are found on this side as well.



Figure 2 West front and south side, facing northeast. May 2018

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

EAST REAR ELEVATION

The wall of this elevation (Figs. 3-5) extends down from the sloped common roofline of the cross gables. The wall lacks the beltcourse seen on other walls and the ground-floor window header is segmental-arched and formed by two courses of common bricks. The roof here sports a large wood-frame gable (added in 1975) with pediment returns and clad in fishscale shingles. The attic study inside is lit by a three-part, Palladian inspired, window. The ground floor features a c. 1910, 6' by 7' brick addition (probably veneered) on the north corner and an open shed-roofed porch supported by a turned upright post on one end and tied into the addition on the other. The addition contains a small bathroom and was likely added when the outdoor privy was abandoned (date and location unknown). On the second floor above the porch is a small wood-frame screened sitting porch with a shed roof also. This sitting porch only extends across part of the rear wall and has dimensions of 6' by 10'. The sitting porch has half-walls made of vertical boards, divided decoratively by applied narrow trim pieces that cross at the center. This stickwork treatment is another modest suggestive of the Shingle style. The ground floor entrance door leading into the kitchen is centered on the porch, there is a single window to the left (south) of the porch, and smaller double windows on the small brick addition. The second floor sitting porch is accessed through the northeast corner bedroom. There is no indication the sitting porch is anything but original, but if it is not, it is a very early addition to the house.

In the back yard just east of the patio, the classically-inspired gazebo—the noncontributing structure in this nomination—was constructed in 1988. The gazebo is 10' by 15' and sits on a concrete pad. Smooth columns support a pyramidal roof. Lattice screens are located between the columns on each side. The columns were salvaged from the wrap-around porch of a nearby house being demolished. They are of dense solid hardwood.



Figure 3 View of the south side and the east rear walls. Note the patio and the basement storm door near the south corner of this east elevation, both from the 1970s (see Alterations section). May 2018

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State



Figure 4 Another view of the east rear wall, with the open-air modern gazebo at the right edge in the photograph. May 2018



Figure 5 The classically-inspired gazebo was constructed in 1988. May 2018

NORTH SIDE ELEVATION

The gentle slope of the lot from east down to the west (left to right in Fig. 6), and the resulting decreasing exposure of the stone foundation, is easiest seen on this side. The north wall has the other large open-gable projecting bay. Unlike the south side bay however, this one has double windows. A single second-floor window is toward the front corner (or at least slightly west of the elevation's center axis), and the gable peak window is identical to the south and west sides. The prominent dark brick beltcourse seen on the façade and south side is present here also, as is the beltcourse that stretches between the gable's pediment returns.



Figure 6 The north side looking south. Note the ground level double window is a reduced replacement. See Figure 7 for a detail view of the juncture of the house and the small addition. May 2018

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State



Figure 7 The northeast corner of the house is seen here, with the small east side brick addition to the left. The dark vertical that separates the addition from the house is a tar-like sealant. The foundation appears to be a different stone or masonry type than the body of the house. The bricks have a smoother more finished surface over the earlier red clay bricks of the main house. The latter bricks show press marks. This small addition, c. 1910, houses an interior bathroom and has only a crawlspace underneath. May 2018

LANDSCAPE (backyard)

The concrete and stone patio and retaining walls (1971) are shown in Figure 8, with the gazebo and a large garden area beyond. Near the farthest property line to the east are two smaller garden areas. It is thought a privy, cistern, and unknown number of outbuildings were once in the yard. The cistern was where the patio is now (filled in), and a small outbuilding formerly occupied the gazebo site. No archaeology has been undertaken or is currently contemplated at this private residence.



Figure 8 View of the backyard patio, gazebo, and fenced garden area (between gazebo and the flowering redbud tree), looking north, northeast. May 2018

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

INTERIOR FEATURES

At the ground floor level, one passes through the front entrance into the living room, with the staircase to the second floor on the left. (The basement stairs are accessed through a door under this staircase and lead to three basement rooms, one of which is the laundry room.) An open double doorway at the southeast corner of the living room leads into the dining room with its southside projecting bay. A smaller pass doorway next to the staircase leads from the living room directly into the kitchen with its small bathroom off the northeast corner of the house. Upstairs on the second floor, the gateleg staircase empties onto a small irregular central hallway with the three bedrooms, a larger bathroom, and the stairway door to the attic radiating off from it. The east sitting porch is reached by going through the northeast corner bedroom. Refer to the floor plans on pages 35-36.

Woodwork throughout appears to be yellow pine and fir, except the newer oak floor in the attic study. Floorboards are narrow on the first floor and wider on the second. Trim includes cornice molding across the tops of windows and doorways, molded door casings that terminate in tall base blocks, wide molded baseboards, and corner guards on the walls to protect the plaster. Door knobs, face plates, and hinges are quite ornate with raised decorative patterns that include acanthus leaves, a feather-like motif, and beaded borders. The gateleg staircase is paneled on the first floor and has thin balusters and robust but simple newels. All of this original woodwork and hardware were likely ordered from a millwork catalogue such as the M.A. Disbrow Co., which had warehouses or shops in both nearby Cedar Rapids, Iowa and Lyons, Iowa on the Mississippi. Multiple coats of paint on all the moldings and trim were removed in the 1970s.

A bulky, square masonry mass separates the front parlor or living room from the dining room on the ground floor and originally may have been an open fireplace. This stacked masonry feature is in more or less the center of the house and found on all floors, from basement to the narrower chimney stack exposed in the attic that extends through the roof to form the crown chimney. Evidence of round stovepipe openings can be seen on this mass suggesting the house was heated originally by coal stoves. At some point, a boiler and radiators replaced this heating system.

Shortly after they moved to this house in 1970, the owners removed a non-loadbearing wall that separated the front parlor/living room from the staircase to the second floor, eliminating the narrow hallway it created in the process. They also renovated the kitchen and bathrooms, and added the rear attic dormer on the east roof slope. Other than these specified changes, the interior and its floor plan are largely original (refer to sketch floor plans on pages 35-36).

NEIGHBORHOOD

The Borts house is in an old and historic neighborhood near the eastern edge of "Goosetown" an enclave of Bohemian immigrants and Bohemian-Americans with settlements that extend from northern Iowa City north through small towns like Solon and Ely, to the southern area of Cedar Rapids, some 25 miles to the north. In 1994, a group of local Iowa City citizens worked with the state's Department of Natural Resources to document the heritage trees in Goosetown. The following is the description, written for a walking tour pamphlet, issued as a part of the project:

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

In about 1855, Bohemians, ancestors of today's Czechs and Slovaks, as well as some Germans, began settling what was to become Goosetown, a semi-autonomous, spread-out ethnic village within the city limits, just east across Dodge from St. Wenceslaus Church. Farmers, artisans, and shopkeepers, early Goosetowners cleared the land of native trees for planting orchards, windbreaks, grape arbors, vegetable gardens, and flower beds to surround their clustered cottage homes. Daily, their children drove the geese out from their backyard poultry coops to graze in what is now North Market Square Park, then a patch of prairie. Seasonally, Goosetowners headed east to the Irish Estate farms to buy orchard fruits, eggs, butter, and milk, and to forage the woods for mushrooms, hickory nuts, hazelnuts, walnuts, black cherries, wild plums, gooseberries, raspberries, kindling, wildflowers, and curative roots.

Figure 9 From "A Tree Walk in Goosetown" (1994), available online from the Iowa City Public Library.

Heritage trees along Reno Street, including those found in the front yard of the Borts House at 416 Reno (Item 12), are described as follows. The Norway spruce windbreak row is extant and impressive in its height and girth. The spindle trees were not observed in May 2018.

12 416 Reno Street:

Two European spindle trees (*Euonymus europaeus*), c. 1960. This slow-growing hardwood was brought over from Europe by early settlers to use in making needed implements like spindles. These two were found growing wild in a ditch in southeast Johnson County.

Windbreak of Norway spruce (*Picea abies*) c. 1895

410 Reno Street:

Remainder of century-old windbreak



Despite the Goosetown location, the families that figure prominently in the Borts House's background were transplants from Ohio and farther east. They were not members of the ethnic enclave, but Yankees who arrived shortly before the Bohemians when this area was more rural. Two Reno Street houses just north of the Borts House are Civil War-era brick gable-end dwellings that are vernacular but influenced by the Greek Revival style. The current city-owned neighborhood park once was the site of a third similar wood-frame Civil War-era house. The extant brick residences are set well back from Reno Street, with large front yards and they also once had agricultural outbuildings behind (see Section 8 Figs. 26-27).

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

Borts House, then, sits within a historic neighborhood and a documented heritage botanical landscape. These three brick homes in a row are prominent outliers, though, in an old residential part of Iowa City largely dominated by snug, wood-frame Bohemian Goosetown cottages from the mid- to late-nineteenth century. The historic integrity of eastern Goosetown, and Reno Street in particular, is striking.

ALTERATIONS TO BORTS HOUSE

There is some replacement of the original thin gray mortar with newer white mortar. This is most evident on the east rear and north side elevations. The surface area affected by these mortar repairs is roughly estimated to be about 15% of the total surface area of all sides. The small ground-floor brick addition at the north corner of the east rear wall is a very early addition, perhaps within a decade or two of the original construction. The north side wall has had a large window opening bricked up to shorten it and the windows replaced by smaller paired double-hungs. This was done in the 1970s. Unfortunately, the brick used to fill in under the new windows is a poor match for the original and made more prominent by the white mortar used. Thankfully, this alteration is not visible to the public except those who come up the driveway. The limestone piers supporting the front porch appear to be replacements for the originals and the storm door on the rear elevation is newer. Perhaps the most significant alteration to the exterior is the addition of a new frame dormer on the east rear roof slope of the house, constructed as a part of the conversion of the attic space into a study. This is well done and not visible from the street.

Interior alterations include the renovation of the kitchen and bathrooms, removal of the non-load bearing wall, and conversion of the attic into a finished study or office, a project that also added the rear wooden dormer. All these changes were completed in the 1970s.

ARCHAEOLOGY

It is thought a privy, cistern, and unknown number of outbuildings were once in the yard. No archaeology has been undertaken or is currently contemplated at this private residence. There are three tilled gardens at the east end of the lot (see page 7). At the far east end of the present lot line, probably on another's property was a large and elaborate horse barn according to the long-time owner of the subject house. It was torn down many years ago.

INTEGRITY

Borts House has very good historic integrity. Comments on specific integrity aspects are as follows:

- (1) location: the building is in its original location;
- (2) design: the exterior is largely unchanged except for the northside window replacement and the rear roof wood-frame gable addition. The interior largely maintains its original floor plan with one wall removed and minor changes to the basement and attic staircases;
- (3) setting: the immediate surrounding residential neighborhood is remarkably intact;

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

- (4) materials: the great majority of the exterior materials are original or are near to the original construction date of 1898;
- (5) workmanship: the workmanship employed in the building is best reflected in the skills needed to lay the brick and stone walls, including the decorative brick beltcourses;
- (6) feeling: the overall plan, vertical massing, molding and details, and aesthetics of the building suggests the Queen Anne style in the free classic and patterned masonry substyles;
- (7) association: the building's residential function directly relates to its architectural significance.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1898

Significant Dates

1898

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

Architect/Builder

Borts, David L.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

Statement of Significance

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

Constructed in 1898, the Albert J. and Alice E. Borts House (Borts House) is locally significant under Criterion C as a Queen Anne residence with decorative details suggesting both the free classic and patterned masonry subtypes of the style. The variety of masonry materials used in the building, from common red brick, to rusticated dark-red brick, to the bluish-gray stone of the foundation, is unusual for a Queen Anne in this eastern Iowa town and reflects the design choices of a master builder. The home was constructed by David Borts, Albert's father and a noted nineteenth century builder in Iowa City. A skilled mason and contractor who completed his buildings largely in red brick and limestone, his many projects included residences, at least one church, and numerous large university buildings on the campus of the State University of Iowa (now University of Iowa).¹ Unfortunately, the body of this builder's work in Iowa City has diminished over the years as his larger masonry buildings have been demolished. Campus buildings in particular were replaced in the twentieth century by light-gray Beaux Arts buildings as the university's design program changed. The period of significance is the year in which the building was constructed.

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

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

QUEEN ANNE ARCHITECTURE IN THE UNITED STATES & ITS ANTECEDENTS

The Queen Anne style has its origins in England and emerged in the 1860s as younger architects began to reject Gothic architecture, both "muscular Gothic in particular, and the idea that everything should be Gothic in general."² These younger English architects, Philip Webb and Richard Norman Shaw perhaps best known among them, traveled in a wider circle of designers like William Morris and Pre-Raphaelite artists like Dante Gabriel Rossetti. The young architects looked at their own English vernacular architecture, the cottages of the countryside and the older neighborhoods of London, and began to revive the "tile-hanging, weather-boarding, and half-timbering" elements of "homelier brick architecture of the seventeenth and eighteenth centuries."³ After years of "scouring the Continent with their sketch books [studying Classical and Renaissance buildings], they realized there was a whole forgotten world at their doorsteps waiting to be rediscovered."⁴

¹ There is no thorough inventory of David Borts' work. Edna Alice Borts, identified her grandfather as the builder of her family home. Ms. Borts was Albert and Alice's daughter, born in 1900 and nearly 103 when she died in 2003. In between she had a long professional career as a nurse. Edna Alice Borts to Kate and Carl Klaus, c. 1970; "Obituary of Edna Borts," accessed at <https://gayandciha.com/tribute/details/561/Edna-Borts/obituary.html> on 6/6/2018.

² Mark Girouard, *Sweetness and Light: The 'Queen Anne' Movement 1860-1900* (Oxford, UK: Clarendon Press, 1977; reprinted Yale University Press, 1984), 12. Reprint used.

³ Ibid.

⁴ Ibid., 12-13.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

According to one British architectural historian, “the early and mid-seventeenth century had supplied [these architects] with gables, whether straight or Flemish, brick pilasters, brick pediments, ribbed chimney-stacks, and prominent plaster covers; from the late seventeenth and eighteenth centuries came sash windows, and wrought-iron railings; the architects had mixed them all together, made the roofs and chimney-stacks especially prominent, been asymmetric when they felt like it, paired or elongated their sash windows, and thrown in the occasional sunflower to add an aesthetic flavoring.”⁵ Decorative—some would say *busy*—brickwork was

common, including walls that alternated courses of dark bricks and light stone to achieve horizontal stripes (Fig. 10).



Figure 10 Old Scotland Yard, Westminster, London, UK, by Richard Norman Shaw, 1887-90. Credit: Pinterest on 5/30/2018

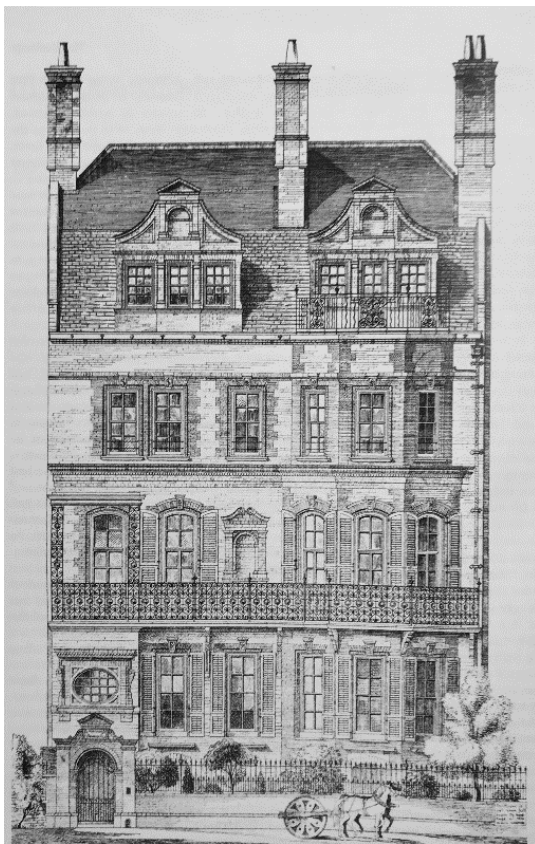


Figure 11 Red House, London, by J.J. Stevenson, 1871-73. Credit: Girouard, Plate 30, page 40.

By the mid-1870s, the public had adopted Richard Norman Shaw’s use of the term “Queen Anne” for the exuberant office buildings, country homes, churches, and London terrace houses designed by this group of architects.⁶ One especially influential terrace house, designed by J.J. Stevenson, exemplifies the eclectic and wildly ornate creations that came to be called Queen Anne in England (Fig. 11). Speculative British builders soon adapted the style to urban townhouses and the style became popular and nearly ubiquitous in some developing neighborhoods and garden suburbs (Fig. 12).

⁵ *Ibid.*, 38.

⁶ Shaw’s terminology supposedly referenced the Renaissance style of architecture popular during the English Queen Anne’s reign (1702-1714). However, this is a misnomer since the nineteenth-century style as it emerged is closer to the medieval forms of 300 years earlier, during the Elizabethan and Jacobean eras. University of the West of England, “Domestic Architecture 1700-1960,” accessed at fet.uwe.ac.uk on 5/30/2018; also, Pennsylvania Historical & Museum Commission, accessed at www.phmc.state.pa.us on 5/30/2018.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State



Figure 12 Circa 1890 semi-detached builder townhouses. Note the contrasting masonry, tall window bays, and multi-pane sash windows. Credit: University of the West of England on 5/30/2018

What prompted the Queen Anne's spread to the United States is open for discussion. Architectural historians generally credit

H.H. Richardson's 1874 Watts-Sherman house in Newport, Rhode Island as the very first American Queen Anne example, but Great Britain's Queen Anne exhibition buildings constructed for the 1876 Philadelphia Exposition likely caused it to spread beyond the Newport summer "cottages" of Richardson's wealthy clients.⁷ Pattern books and the country's first architectural magazine, *The American Architect and Building News*, further popularized it and made the style accessible to builders and architectural plan publishers like George F. Barber.⁸ Social historians argue that the Queen Anne form accommodated a growing middle class and the developing culture of consumption of the last third of the nineteenth century.⁹ The Queen Anne home, they theorized, represented an "artistic" expression of domestic life acceptable and encouraged as part of the new concept of a "women's sphere."¹⁰

The style remained popular in this country throughout the 1880s into the first decade of the twentieth century. It was the "dominant style of domestic building" nationwide until 1900, thereafter dwindling in new construction starts as simpler lines and less decoration became popular.¹¹ Executed primarily in wood-frame, except in the urban Northeast where Norman Shaw's preference for masonry remained strong, Queen Anne houses may be categorized into four principal subtypes of form and four principal subtypes of decoration.¹² By frequency of *form*, over half the Queen Anne houses (including Borts House) have a steep hipped roof, with cross gables. This roof form is "among the most distinctive Queen Anne characteristics and occurs in examples ranging from modest cottages to high-style landmarks."¹³ Lesser numbers of form variants were built with cross-gables

⁷ Mary Mix Foley, *The American House* (New York: Harper & Row, 1980), 176; Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1986), 268; John C. Poppeliers, et al, *What Style is it? A Guide to American Architecture* (Washington, DC: Preservation Press, 1983), 59.

⁸ McAlester and McAlester, 268.

⁹ Clifford Edward Clark, Jr., *The American Family Home, 1800-1960* (Chapel Hill: The University of North Carolina Press, 1986), 104.

¹⁰ Clark, Jr., 104; Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (Cambridge: The MIT Press, 1981), chapter 6.

¹¹ McAlester and McAlester, 266.

¹² According to the typology argued in McAlester and McAlester's *Field Guide to American Houses* at 263-264.

¹³ *Ibid.*, 263.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

without the hipped central roof and simple front-facing gables (20% each); the remaining 10% were attached townhouses or row houses.

Decorative detailing subtypes fall into both quantitative and chronological orders, with the leader in both being the “spindework” subtype of the 1880s. About 50% of Queen Annes fall into this category. Earlier and rarer are the “half-timbered” and “patterned masonry” subtypes of the 1870s (about 5% each), followed lastly in time by the “free classic” subtype of the 1890s with about 35%.¹⁴ The half-timbered and patterned masonry American subtypes, as the earliest and rarest, are “most closely related to th[e] work of Shaw and his colleagues in England.”¹⁵ The Borts House in Iowa City exhibits details of both the free classic and patterned masonry subtypes. The free classic details may simply be a function of its later construction period, however the patterned masonry details – the bands of rusticated dark red brick that contrast with the pale red brick walls and the unusual blue-gray stone foundation – may well reflect the Borts family background as masonry professionals. While Albert Borts spent his long career as a mail carrier, in his young adult years Albert worked for his father, David Borts, the successful building contractor known for his many large brick university and commercial buildings in town.

QUEEN ANNE HOUSES IN IOWA CITY

If Borts House is characterized as a hipped roof subtype with free classic and patterned masonry details, where does it fit within the local context of the popular Queen Anne style in Iowa City? The town’s population grew by a healthy 14% during the 1890s, the decade in which Borts House was constructed. Iowa City saw even more robust growth of 26% between 1900 and 1910. In other words, Borts House was constructed during a period of significant town growth.¹⁶ This growth corresponds directly to the years Queen Anne residences were most popular nationwide. Therefore, a large number of Iowa City’s Queen Anne houses were most likely built in town between 1890 and 1910.

While no study exists of all Iowa City Queen Anne residences, there are several sources that may give a less speculative, more quantitative answer to the question of how Borts House fits the local context. These data sources are far from perfect but can suggest the overall trend and the strength of the Queen Anne’s presence in this town. The earliest resource, Edwin Charles Ellis’s M.A. thesis from 1947, titled “Certain Stylistic Trends in Architecture in Iowa City,” offers some good, clear black-and-white photographs of local houses (many nonextant) but is organized in a haphazard way and largely simply describes features without much analysis. Also, many of the photos show houses too distant from the camera to be of use or just capture architectural details instead of the entire building. This leaves the Ellis thesis of minimal value for the purpose of analyzing local Queen Anne buildings. Margaret Keyes’ book, *Nineteenth Century Home Architecture of Iowa City*,¹⁷ contains over 100 images of local houses, a handful of which are Queen Anne, although the author uses an alternative name for the style (Neo-Jacobean). Laurence Lafore’s 1975 book on Iowa City architecture, *American Classic*,¹⁸ is not limited to domestic architecture and contains streetscape views as well as single-

¹⁴ Ibid., 264, 268.

¹⁵ Ibid., 268.

¹⁶ Iowa Data Center, U.S. Decennial Census. Retrieved on 5/23/2018 through links at https://en.wikipedia.org/wiki/Iowa_City#cite_note-DecennialCensus-18.

¹⁷ University of Iowa Press, 1966; reissued and expanded, 1993. Both editions used. Dr. Keyes’ original research for this book is at the State Historical Society of Iowa – Iowa City.

¹⁸ Iowa State Historical Department/Division of the State Historical Society [of Iowa], 1975.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

building “portraits.” Keyes and Lafore’s publications add several wood-frame and brick examples to a much larger database kept by the Iowa State Historic Preservation Office.¹⁹

THE NUMBERS

The state’s database contains 4,302 Iowa City buildings, 102 of which are classified as Queen Anne, and date between 1875 and 1908. Of these, 85% fall between 1890 and 1908.²⁰ Addresses of these buildings were checked against the city assessor’s online photos and construction dates. There were 76 verified Queen Annes. The rest were incapable of verification because they were either nonextant, incorrectly identified as Queen Annes, or had incomplete addresses. Of the 76, only 5 were brick; the other 71 houses – or 93% – were wood-frame buildings. The Keyes and Lafore studies added 10 more frame houses, and 1 additional brick house to the state’s group. Combined, these three sources total 87 Queen Anne residences recorded in town, with only 6 or 7% brick and 93% wood-frame. This nomination’s author lives in Iowa City and knows its architecture well. There are actually many more vernacular Queen Anne houses in town, however the conclusion drawn from the available sampling— that the vast majority are of wood-frame construction—does appear correct. The Borts House, then, is a Queen Anne-styled house with the most common *form*, but the least common *construction material* and *decoration*, both nationwide and locally.

THE COMPARABLES: THE OTHER BRICK QUEEN ANNES

The earliest of Iowa City’s brick Queen Annes is found on the north side of town, at 800 N. Van Buren St. Historically known as the Vogt House (and informally as the Kurt Vonnegut house for its famous renter who taught at the university’s writers workshop), the house (Fig. 13) was listed in the National Register in 1978. Built in 1882 or 1889, depending on the source, the brick and stone house is an amalgam of gables, rooflets, and dormers, with an overall hipped roof. A fanciful porch wraps across the façade and around to the west side. At the turn



Figure 13 Vogt House, 1882 or 1889, Jacob Hotz, builder. Photo from the Iowa City Assessor, c. 2000

of the porch is a circular sitting area topped with a steep, conical roof clad in standing-seam metal. Spindlework and lattice panels further decorate the porch, which is entered through an arch in front of the main door.

¹⁹ The information entered into this database arrives in the form of inventory forms submitted for a variety of reasons, by authors with training that ranges from none to highly experienced. The database is extensive, but the site forms are not corrected by the SHPO professionals before being entered into the database. Therefore, one must use the database with caution and understand its limitations.

²⁰ Borts House was misidentified in 2000 as a Foursquare and therefore is not included in the database as a Queen Anne.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

Second in construction, at 1893, is the cross-gable brick and stone house at 1029 N. Dodge (Fig. 14), also in the northern part of the city. This house lacks a hipped roof but does include an unusual gambrel roof with a high break point. Its decorative details include both applied trim from the spindlework substyle, and free classic details as seen in the oculus gable window, the round-arched windows with their prominent keystones, and the porticos and smooth columns of the double-sided front porch. This building was evaluated in 2000 as a part of a road improvement project and determined eligible for the National Register under Criterion C.²¹



Figure 14 Built the same year as a nearby church in 1893. Photo from the Iowa City Assessor, 2018

Also constructed in 1893, the brick Queen Anne at 530 S. Clinton (Figs. 15-16) just south of downtown, has long been zoned for apartments and is in the middle of a residential neighborhood under transition. Redevelopment in the form of high-rise apartments is taking place uncomfortably near this corner building. This house has the familiar hipped roof and cross gables, and ornate brick and stone work.



Figure 15-16 530 S. Clinton as it was in 1947 (left), and today (right). Changes include removal of the porch, a large new northside dormer not visible here, and attic windows that have been replaced. Photo sources: left, Keyes, 105; right, Google on 6/6/2018

The fourth brick Queen Anne (Fig. 17) sits in the Summit Street Historic District in the historic east-central part of the city. It also has two construction dates, 1890 according to the local assessor, and 1900 according to the state's architectural database. The building's cleaner lines and lack of decoration suggest this house was built

²¹ Rebecca Conard, "Iowa City North Dodge Street: Intensive Level Historical and Architectural Survey and Evaluation" (Iowa City: Tallgrass Historians LC, 2000), 26.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

following and not before the 1893 Chicago World's Fair, an important event that helped popularize the Colonial Revival style for domestic architecture and accelerate the decline of the fussier Queen Anne in the Midwest and beyond. The building has a hipped roof and cross gables with another front-facing gable projecting from the façade. The two-story window bay telescoping from the northside gable is a holdover from earlier Queen Anne years, while the pent roofs of the gable peaks and the squared columns and simple balusters of the front porch reflect the growing desire for a simplified aesthetic.



Figure 17 710 S. Summit was listed in the Summit Street Historic District (NRHP, 1973) as contributing for its architecture. Photo: Iowa City Assessor, 2018

The fifth brick Queen Anne, at 1003 E. Washington (Fig. 18), a couple blocks north of the Summit Street Historic District, has a similar profile and footprint as the Summit Street house, a hipped roof with front and west gables, and it too shows the simplified free classic details seen in the squared porch columns. Its gable peaks are frame also, but they lack pent roofs. Additionally, it has only a west side projecting bay with the eastside distinguished only by a large hipped roof dormer. The assessor's date of 1900 appears more accurate than the state's database date of 1895, though either could be correct. The house is a rental conversion and has some exterior alterations. The attic windows are newer and the gables appear to be clad in a replacement siding. It has been evaluated as not eligible for the National Register.



Figure 18 1003 E. Washington is within a neighborhood that provides many rental apartments for university students. Source: Google on 6/4/2018

The final brick Queen Anne (Figs. 19-20) is located at 114 N. Gilbert in the near northside of the city in a neighborhood that boasts some of the city's oldest buildings, as well as newer apartment buildings and commercial buildings from the early- to mid-20th century. Built in 1900 (not the assessor's obviously incorrect

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

date of 1850), this Queen Anne has been evaluated and is listed in the state's database as eligible for the National Register under Criterion C for its architectural significance.



Figures 19-20 114 N. Gilbert. Clearly a free classic variation of the Queen Anne style, this house is now a student rental and has some minor alterations, especially to side windows. References to classical architecture include dentils and pediment returns in the gables, the round-arched gable window, and the front porch's smooth columns. May 2018

Borts House's footprint, roof form, fenestration arrangement, and decorative detailing most closely resembles the fifth Queen Anne above in Figures 19-20. However, the details of the decorations are different. While 114 N. Gilbert's classical elements are stronger, Borts House has the additional decorative masonry, including the rusticated dark red horizontal bands and its unusual foundation limestone.

The Borts House limestone is bluish-gray and may have been selected for its color rather than its weathering capability (which is poor). The common foundation stone seen in Iowa City's nineteenth century homes is a pale-yellow limestone taken from different strata (layer) of local quarries. Ryan J. Clark, a geologist from the Iowa Geological Survey (housed on the university's campus) recently inspected the Borts House foundation stone. Based on his familiarity with local quarries and Samuel Calvin's 1897 *Geology of Johnson County*, Clark believes the stone came from "the old [Euclid] Sanders Quarry, located along Dubuque Street immediately south of the Mayflower dorm" along the east bank of the Iowa River (Fig. 21-22).²² This is in the northwest corner of Iowa City and a few blocks west of the Borts building site in 1898.²³

At the time of Calvin's report, published just a year prior to construction of Borts House, the lower 16' of this quarry would have been "fresh" rock in Clark's opinion, showing abundant fossils and not altered or concealed by the weathering process, a description that matches the Borts House stone. Sanders' quarry was the nearest location for this bluish-gray colored stone. Further, though perhaps not quite a "smoking gun," Calvin's report also states, "This quarry has been worked for some years by Mr. Gilbert Irish."²⁴ Gilbert Irish was the son of

²² Ryan J. Clark, email to author, 6/6/2018 and site visit 6/5/2018.

²³ The source of the two types of bricks for Borts House is less clear, but because of its northside proximity to the building site, the common bricks likely came from Christian Gaulocher & Son's brickyard at the corner of Dodge and Brown streets, a site now dedicated as the city's Happy Hollow park. The brickmaker commenced operations at that location in 1865 (Charles Ray Aurner, *Leading Events in Johnson County Iowa History*, vol. 2 [Cedar Rapids: Western Historical Press, 1913], 133-135). The rusticated dark-red bricks look intriguingly similar to the bricks used in the local Chicago, Rock Island & Pacific railroad depot, which opened in 1898, same year Borts House was built (perhaps leftovers purchased by builder Borts from the railroad company?).

²⁴ Calvin, 66.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

Frederick Irish and in whose family home and acreage David Borts lived at the time (see pages 24-25). Therefore, the Borts House foundation stone may have been a choice based more on convenience and familiarity with “Gil” Irish, rather than the color. Either alternative seems plausible. In any event, the colorful stone is distinctive. There would have been several routes to haul the stone to Reno Street, but all of them required the horse team to climb the hill up and out of the Iowa River valley.



FIG. 5. Sanders Quarry near the old Terrill mill north of Iowa City. The part worked at the time of taking the view lies between two parallel points.

Figure 21 This image of the Euclid Sanders quarry on Dubuque Street is taken from Calvin, 65.



Figure 22 Dubuque Street and the quarry as it appears today. Dubuque Street is undergoing reconstruction in this photo, a project necessitated by severe flooding in 2008. Source: Google on 6/7/2018

BORTS FAMILY HISTORY

Because the overwhelming majority of vernacular Queen Anne residences in Iowa City are constructed of wood frame materials, Borts House (Figs. 23-24), as well as the other four houses with intact historic integrity,

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

represent an unusual local choice of materials in which to execute this very popular and widespread late-nineteenth and early-twentieth century architectural style. The family's background in masonry may have had something to do with it.



Figure 23-24 Borts House and detail of upper façade. May 2018



When Albert and Alice Borts built their brick house in northeast Iowa City in 1898—still the semi-rural fringe of town—they seemingly were simply continuing a long family tradition that favored masonry construction. Starting as a youth of 16 and for the next 12 years, Albert worked as a brick layer for his father, David Borts. Albert's younger brother, Charles, also became a brick layer and stayed with the craft throughout his adult life.²⁵ At age 28, however, Albert married Alice Evelyn Smith from Cincinnati, Ohio, and embarked on a decades-long career as a mail carrier for the federal government, a job that lasted until his retirement in 1930.²⁶

The brothers' parents, Mary Kimball²⁷ Borts and David Borts lived in this northeast area of town, moving in 1888 into a big house with a large acreage just east of the end of Davenport Street, known as the Irish-Hamilton-Kimball house. This property remained in the Borts family for the next 56 years though there is some indication the couple also lived for a few years in the painted brick house at 502 Reno and the red brick at 432 Reno.²⁸

²⁵ Federal census, 1930. At various times, Charles rented both Civil War-era houses next door to his brother and sister-in-law's. See Figures 26-27 below. Iowa Site Inventory form for 502 Reno (SHPO record 52-02523), reciting what looks like city directory entries.

²⁶ *Iowa City Press-Citizen*, 2/10/1937.

²⁷ Mary's maiden name is taken from Charles Ray Aurner, *Leading Events in Johnson county History*, vol. 2 (Cedar Rapids, Iowa: Western Historical Press, 1913), 101. This was written after Mary's death in 1898 but while David was still alive (he died in 1922). She is also listed as Mary Kimball Borts in "U.S. Find a Grave Index, 1600s-Current" (Ancestry.com). Unfortunately, both Borts and Kimball have been misspelling in various ways in the historical record. These are the most common spellings; however, the variations make drawing some conclusions tenuous.

²⁸ Irving Weber, *Irving Weber's Iowa City*, "Chronology," vol. 7 (1992): 218; Iowa Site Inventory form for 502 Reno (SHPO records); *Iowa City Press-Citizen*, 4/25/1922.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

David Borts, a Pennsylvania transplant, arrived in Iowa City in 1855 making him one of the early settlers in the growing community, though not nearly as early as his wife. Mary Kimball, also from Pennsylvania, grew up in town having arrived in 1839 at age four.²⁹

A skilled mason, David Borts became a highly successful contractor responsible for many of the larger red brick university buildings. One of his earliest known projects was the 1864 red-brick Italianate residence on a farm just south of Iowa City (the house was enlarged in the 1880s by Jacob Hotz as its owner became more prosperous). Known as the McCollister farmstead, the house was listed in the National Register in 1976, along with its barn, which was torn down within the last decade.

An example of Borts' work still standing on campus is Calvin Hall, also known as the Old Science building (Fig. 25). Constructed in 1885 of red brick and limestone near the center of campus, in 1905 Calvin Hall was moved 105 feet across the street with "1000 screw jacks and an army of horses" all the while still holding classes in it.³⁰

Another known campus building by David Borts, a man hyperbolically claimed to have "built more buildings in Iowa City than any other man,"³¹ is the university's Hall of Chemistry and Pharmacy constructed in 1895. This brick building was as large if not larger than Calvin Hall. It stood nearby on a corner lot closer to the shops of downtown Iowa City until 1977 when it was demolished.³²

The nonextant English Lutheran Church (1894) at the corner of Market and Dubuque streets was another brick and stone building by Borts, who was a member of the church. This building was significantly damaged by a fire in 1962 and subsequently replaced by the congregation, which also changed the name to Gloria Dei Lutheran Church.³³



Figure 25 Calvin Hall, 1885, David Borts builder. Credit: University of Iowa, c. 2000

While no concrete evidence linking them has surfaced, the two mid-nineteenth century brick houses just north of Albert and Alice's also may have been constructed by David Borts. The likelihood exists if for no other reason than the presumed slim number of trained masons in the young town. There are also property records that indicate Mary Borts, David's wife, owned land in this immediate area, however the land transfer records have not been searched to see if she owned these precise lots. These nearly identical buildings are two stories tall, have gable ends, and Greek Revival styling (Figs. 26-27; see also Fig. 28 for a similar earlier house nearby, Frederick Irish's second home).

²⁹ [Compilation of] *Proceedings of the Johnson County Old Settlers Association, 1866-1916*, "Proceedings of the Johnson County Old Settlers Association From 1866 to 1899," 58.

³⁰ University of Iowa, "Calvin Hall/Campus Maps and Tours," accessed at <https://maps.uiowa.edu/calh> on 6/4/2018.

³¹ Aurner (1913), 100.

³² *Iowa City Press-Citizen*, 3/21/1987.

³³ Aurner (1913), 101; *Iowa City Press-Citizen*, 5/23/1980.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State



Figure 26 502 Reno Street likely dates to around 1860 or a bit earlier and is nearly identical to its next-door neighbor at 432 Reno Street. This one has been painted a light brown and has visible additions on either end. Currently, it is used as a day care center. May 2018

Figure 27 Also dating to the same period as 502 Reno, this house at 432 Reno Street was once number 500 Reno but was renumbered as houses on this block were removed. Note the differences in front porches. Margaret Keyes, at page 38, describes this house as being one room deep. May 2018.



Figure 28 Frederick and Elizabeth Irish house, 1849, 1415 E. Davenport, parents of the same Gilbert Irish who worked the Sanders quarry. The similarity of this house to those in Figs.26-27 suggest the Reno Street houses could be as much as a decade earlier than 1860. This was Irish's second house, built after selling his nearby 1839 cabin. Taken from Jan R. Nash [now Full], "Rose Hill", National Register nomination, 1991. The original photo, c. 1890, is by Bertha Shambaugh, collection of the State Historical Society-Iowa City.



Old Irish Homestead on Rochester Road

The connections of the Borts family with various properties in this northeast section of town contain some nagging coincidences primarily related to misspelled surnames (see footnote 27); however, it is clear that Mary Kimball Borts and David Borts acquired a large parcel of land with a substantial house off the east end of Davenport Street in 1888.³⁴ The house had been built in 1860 by William Hamilton who wrapped it around a

³⁴ Weber (1992), 218.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

settlement cabin constructed by Frederick Irish 1839. Five years later, Hamilton sold the house and land to Dr. George E. Kimball³⁵ who developed it into the “Rose Hill Nursery.”³⁶ The Irish/Hamilton/Kimball land was held in Mary Borts’ name, and she had already acquired, in 1886, the lots along Reno Street on which Albert and Alice Borts’ brick house would be built later, making her one of the important landowners in this corner of the town.³⁷

While the tangle of Borts and Irish and Kimball family names on property records is confusing and not to be fully unraveled here, it is clear these families had much to do with the development of the northeast sector of town, as well as Iowa City generally. David Borts’ inventory of brick and stone buildings such as 416 Reno Street remains a testament to this builder’s legacy in Iowa City.

9. Major Bibliographical References

³⁵ *Iowa City Press-Citizen*, 5/5/1930.

³⁶ Keyes, 26-27. Nurseryman Kimball had a daughter also named Mary, born in Iowa City in 1859. This is a full generation after Mary Kimball Borts’ birth, and two years after Mary Kimball married David Borts. While it seems unlikely, historic records lead to the conclusion (and confusion) that there were two Mary Kimballs in Iowa City living in almost the same location at the same time.

³⁷ Abstract of Title for 416 Reno Street, entries 21 et seq.

Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

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Borts, Albert J. and Alice E., House
Name of Property

Johnson, Iowa
County and State

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"Clues," Vol. 1 (1976): 106.
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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): 52-02520

Borts, Albert J. and Alice E., House
Name of Property

Johnson, Iowa
County and State

10. Geographical Data

Acreage of Property less than 1 acre

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

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1	<u>41.666294</u>	<u>-91.518090</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

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

The north 30 feet of lot 7 and the south 60 feet of lot 8 in Irish's Extension to Woods' Addition to Iowa City.

Boundary Justification (Explain why the boundaries were selected.)

This is the parcel historically associated with the Albert J. and Alice E. Borts house at 416 Reno Street, Iowa City, Iowa.

11. Form Prepared By

name/title	<u>Jan Olive Full, PhD</u>	date	<u>June 2018</u>
organization	<u>Tallgrass-Full LLC</u>	telephone	<u>319.331.3454</u>
street & number	<u>n/a</u>	email	<u>jofofic@gmail.com</u>
city or town	<u>Iowa City</u>	state	<u>IA</u> zip code <u>52240</u>

Additional Documentation

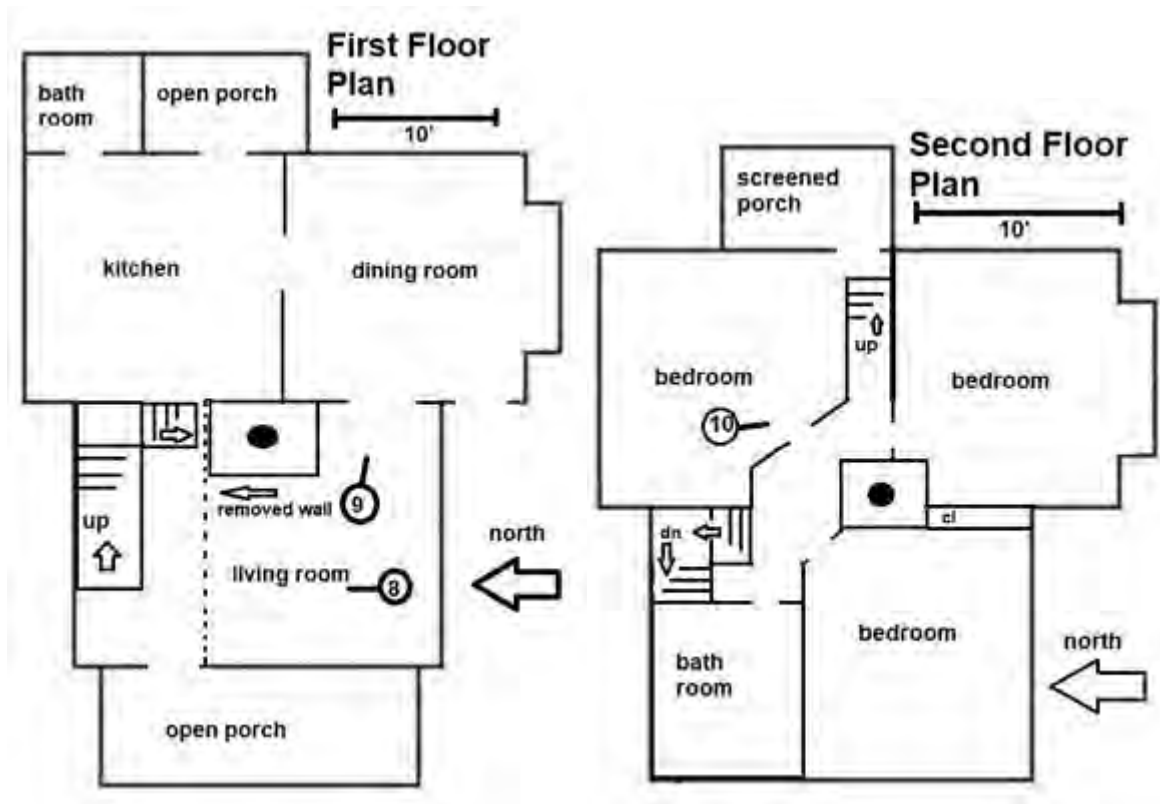
Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**
- **Floor Plans (As Applicable)**

Borts, Albert J. and Alice E., House
Name of Property

Johnson, Iowa
County and State

- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).



Borts, Albert J. and Alice E., House
Name of Property

Johnson, Iowa
County and State

Photographs:

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

Photo Log

Name of Property: Borts, Albert J. and Alice E., House
City or Vicinity: Iowa City
County: Johnson **State:** IA
Photographer: Jan Olive Full
Date Photographed: May 2018

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

- Photo 1 of 11: West façade and north side, looking southeast
- Photo 2 of 11: West façade and south side, looking northeast
- Photo 3 of 11: South side and east rear, looking northwest
- Photo 4 of 11: East rear with south corner of gazebo showing, looking west
- Photo 5 of 11: East rear and north side, looking southwest
- Photo 6 of 11: North side, looking south
- Photo 7 of 11: Backyard landscape view, with gazebo, looking northeast
- Photo 8 of 10: Interior staircase to second floor, from living room, looking north
- Photo 9 of 11: Interior double doorway, looking east from living room into dining room
- Photo 10 of 11: Interior second floor northeast bedroom door, looking from bedroom toward central hall to the southeast
- Photo 11 of 11: Landscape along Reno Street, looking southeast. Houses seen, left to right, are 502 Reno, 432 Reno, 416 Reno (Borts House.) The tall, thick windrow is to the right.

Borts, Albert J. and Alice E., House

Johnson, Iowa

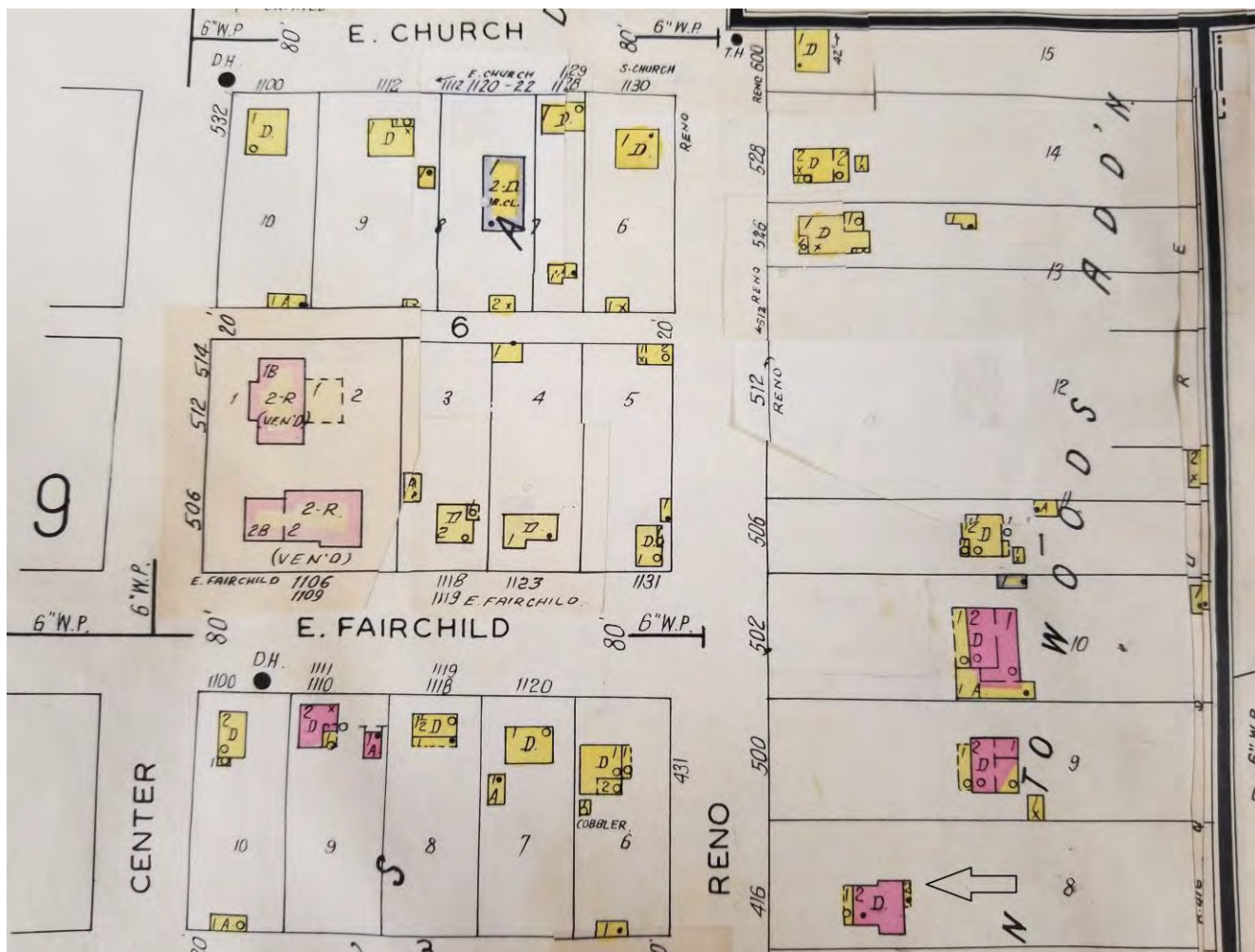
Name of Property

County and State

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

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

HISTORIC MAP



41.666341, -91.518163

N^ no scale

416 Reno St. is at the bottom right corner and marked with an open arrow.

Source: Sanborn fire insurance map, 1933 updated to 1970. Collection of City of Iowa City.

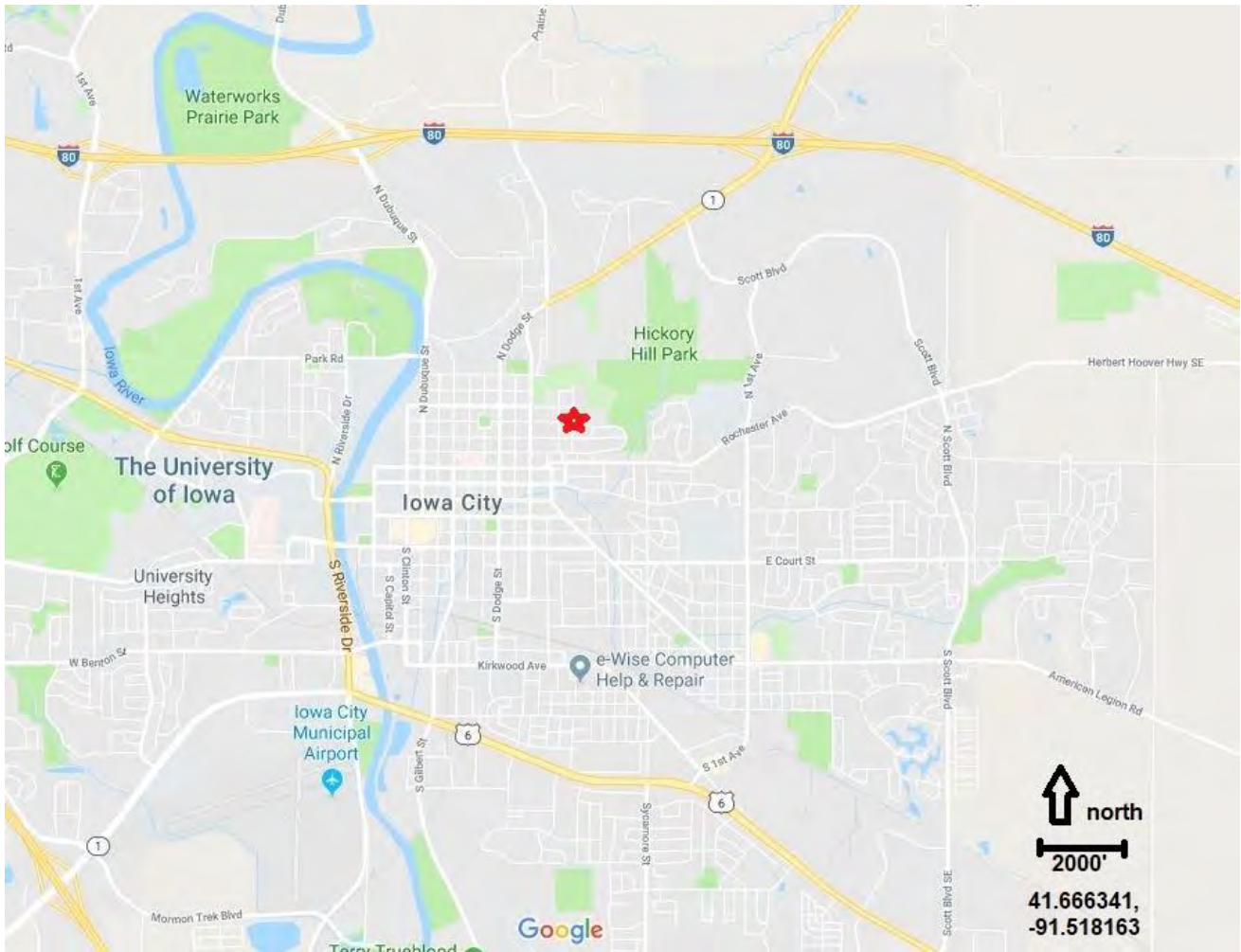
Borts, Albert J. and Alice E., House

Johnson, Iowa

Name of Property

County and State

MAPS



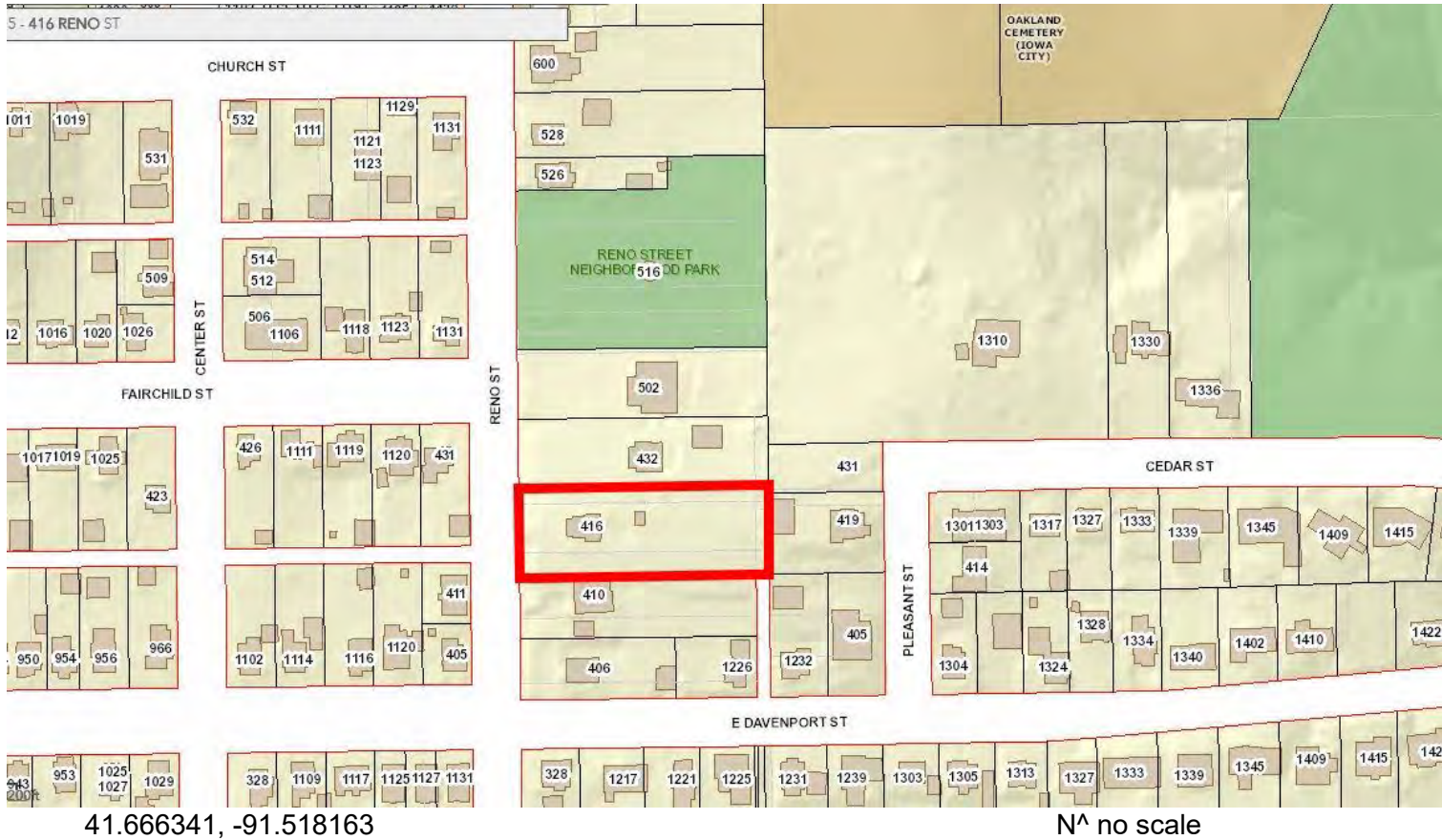
The location of 416 Reno St. is marked with a red star in the center of the map.

Source: Google.com on 6/7/2018

Borts, Albert J. and Alice E., House
Name of Property

Johnson, Iowa
County and State

MAPS continued



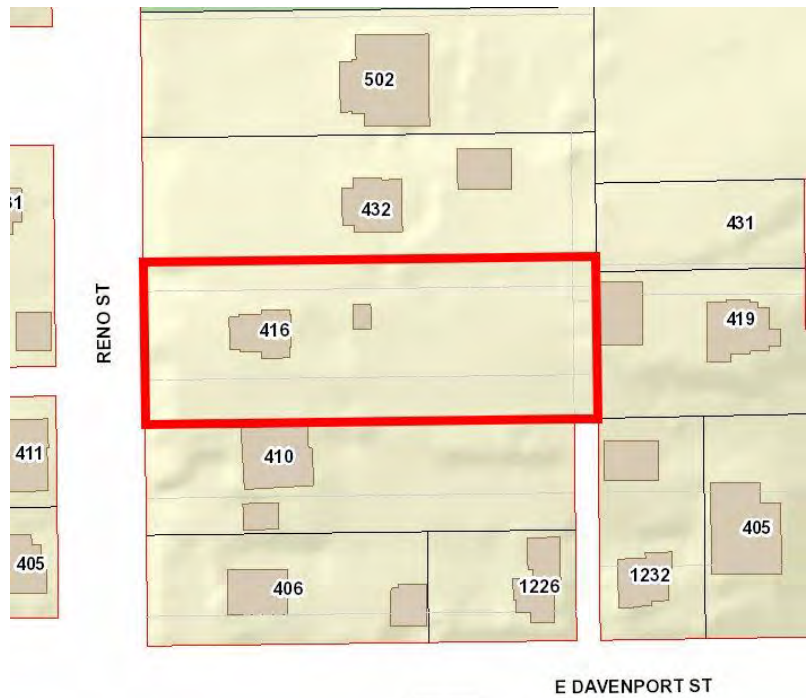
416 Reno is outlined in red. The larger footprint is the house; the smaller is the gazebo. Numbers are street addresses.

Source: Johnson County GIS Property Information Viewer. Accessed at <https://gis.johnson-county.com/piv/?search=1011252005> on 6/8/2018

Borts, Albert J. and Alice E., House
Name of Property

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SITE PLAN showing building outlines (detail of prior map).



41.666341, -91.518163

N^ no scale

SITE PLAN with exterior photo locations (8 views)

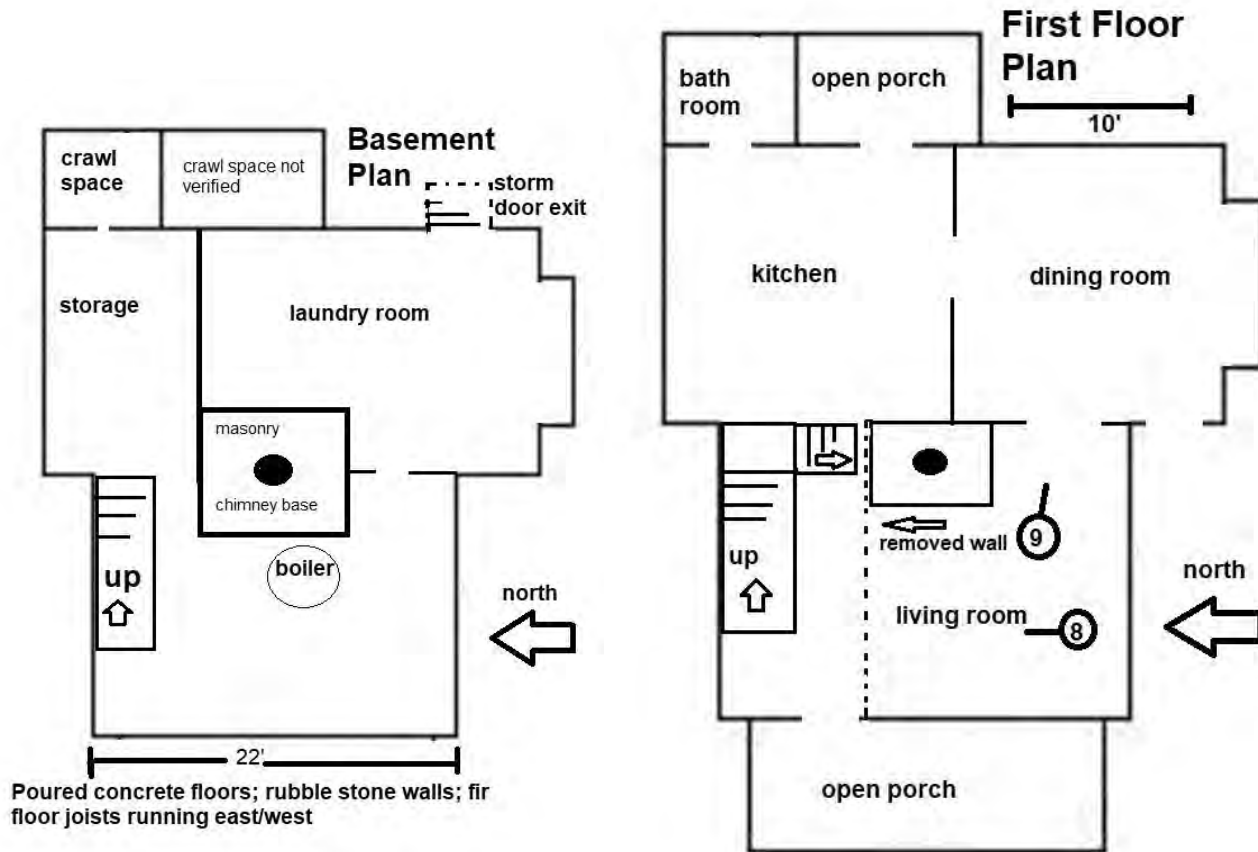


Source: Iowa City Assessor. Note: the three dirt areas in the east half of the lot are garden plots.

Borts, Albert J. and Alice E., House
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County and State

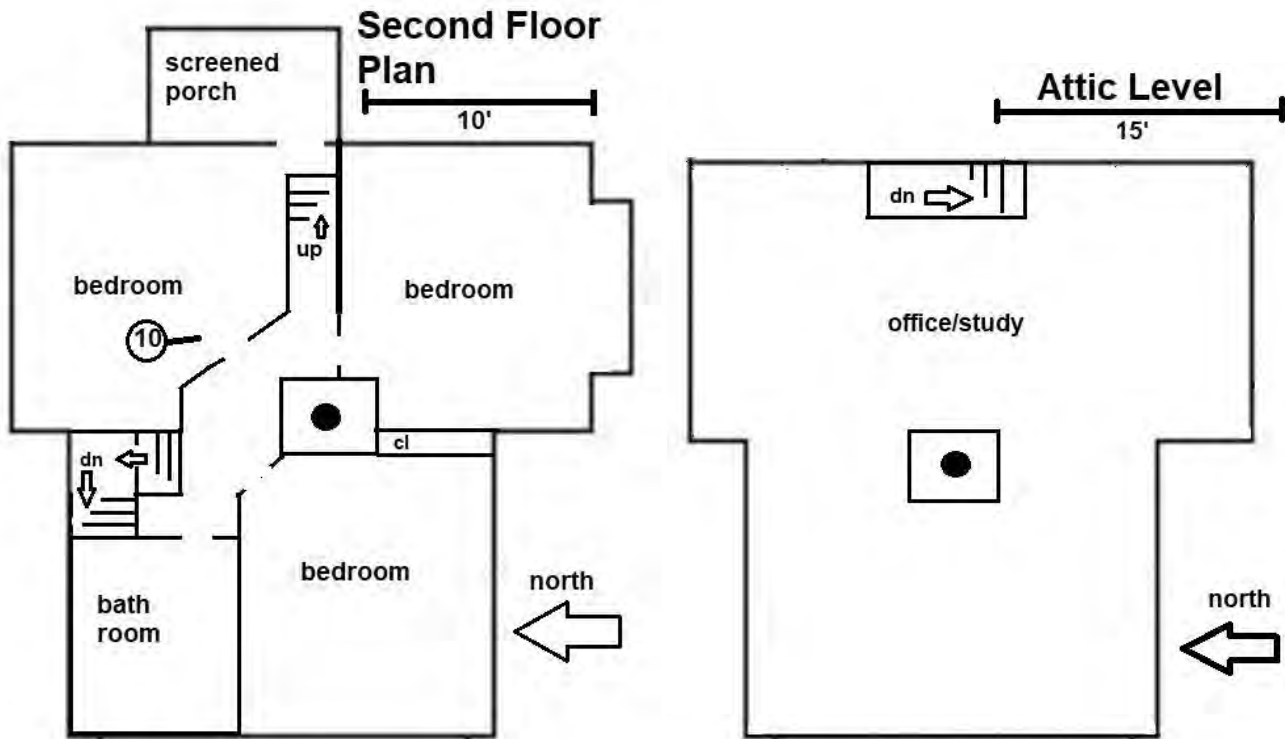
FLOOR PLANS (sketched by author using assessor outline as base)



Borts, Albert J. and Alice E., House
Name of Property

Johnson, Iowa
County and State

FLOOR PLANS continued

























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 3/29/2019 Date of Pending List: 4/22/2019 Date of 16th Day: 5/7/2019 Date of 45th Day: 5/13/2019 Date of Weekly List: 5/15/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 5/8/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Control Unit Discipline _____

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

IOWA DEPARTMENT OF CULTURAL AFFAIRS

IOWA ARTS COUNCIL PRODUCE IOWA STATE HISTORICAL SOCIETY OF IOWA
CHRIS KRAMER, DIRECTOR

IOWA ARTS COUNCIL

PRODUCE IOWA

STATE HISTORICAL SOCIETY OF IOWA

STATE HISTORICAL MUSEUM OF IOWA

STATE HISTORICAL LIBRARY & ARCHIVES

STATE HISTORIC SITES

STATE HISTORIC PRESERVATION OFFICE OF IOWA

IOWA HISTORICAL FOUNDATION

KIM REYNOLDS, GOVERNOR
AM GREGG, LT. GOVERNOR



March 22, 2019

Joy Beasley, Keeper of the National Register of Historic Places
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

Dear Ms Beasley:

The following National Register nomination(s) from Iowa are enclosed for your review and listing if acceptable. There are two owners listed for this property, but no objections were received.

Borts, Albert J. and Alice E., House

Constructed in 1898, the Albert J. and Alice E. Borts House (Borts House) is locally significant under Criterion C as a Queen Anne residence with decorative details suggesting both the free classic and patterned masonry subtypes of the style. The variety of masonry materials used in the building, from common red brick, to rusticated dark-red brick, to the bluish-gray stone of the foundation, is unusual for a Queen Anne in this eastern Iowa town and reflects the design choices of a master builder. The home was constructed by David Borts, Albert's father and a noted nineteenth century builder in Iowa City. A skilled mason and contractor who completed his buildings largely in red brick and limestone, his many projects included residences, at least one church, and numerous large university buildings on the campus of the State University of Iowa (now University of Iowa).¹ Unfortunately, the body of this builder's work in Iowa City has diminished over the years as his larger masonry buildings have been demolished. Campus buildings in particular were replaced in the twentieth century by light-gray Beaux Arts buildings as the university's design program changed. The period of significance is the year in which the building was constructed.

Thank you for your consideration.

Sincerely,

Laura Sadowsky
State Historian and National Register Coordinator
State Historical Society of Iowa

Enclosures.