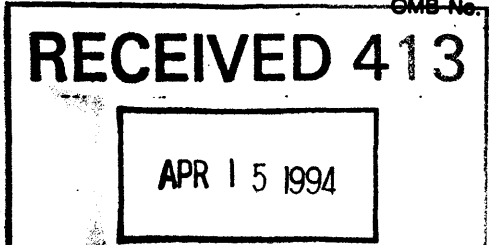


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions on how to complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete 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 Bishop's Block

other names/site number _____

2. Location

street & number 90 West Main Street

N/A

not for publication

city or town Dubuque

N/A

vicinity

state Iowa

code IA

county Dubuque County

code 061

zip code 52004

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.)

David C. [Signature]
Signature of certifying official/Title

4/5/94
Date

State Historical Society of Iowa
State of 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]
Signature of the Keeper
Edson H. Beall

Entered in the National Register 5.19.94
Date of Action

Bishop's Block
Name of Property

Dubuque, 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	
1		buildings
		sites
		structures
		objects
1	0	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

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE/TRADE/warehouse

Current Functions
(Enter categories from instructions)

VACANT/NOT IN USE

WORK IN PROGRESS

7. Description

Architectural Classification
(Enter categories from instructions)

VICTORIAN: Romanesque

Materials
(Enter categories from instructions)

foundation STONE/limestone

walls BRICK, TERRA COTTA

roof OTHER/composition

other

Narrative Description

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

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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1889

Significant Dates

1889

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hyde, Franklin D.

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 #IA-160-BA
recorded by Historic American Engineering Record #

Primary location of additional data:

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

Name of repository:

Bishop's Block
Name of Property

Dubuque, Iowa
County and State

10. Geographical Data

Acreege of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	15	6921000	47071210
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

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 Carmen Tschofen and Jan Nash

organization Tallgrass Historians L.C. date November 23, 1993

street & number 931 Maiden Lane telephone (319) 354-6722

city or town Iowa City state Iowa zip code 52240

Additional Documentation

Submit the following items with the completed 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 Bishop's Block Limited Partnership

street & number P.O. Box 3879 telephone 207-772-3399

city or town Portland state Maine zip code 04104

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.

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7. DESCRIPTION

SUMMARY PARAGRAPH

Bishop's Block is a five-story, Victorian Romanesque warehouse building designed by Franklin D. Hyde and completed between 1887 and 1889. Constructed of masonry walls in reddish brick, the building occupies a corner site at the intersection of Main and First Streets. Its primary facade faces Main Street on the west, with a secondary facade fronting First Street on the north side. The south side shares a partial wall with a three-story hotel. The east or back side of the building lies adjacent to a new freeway and, just beyond that, railroad tracks and a Mississippi River harbor. Each exterior wall of the building contains elements reflecting the varied form and function of the respective sides. Located adjacent to Dubuque's Old Main Historic District (National Register of Historic Places, 1983), the building is intact and in generally good condition. The neighborhood surrounding it was bisected in 1992 by the freeway, resulting in the removal of a portion of the rail yard and creating a dead end of Main Street just south of Bishop's Block. However, proximity to the Historic District, other historic buildings and structures, the extant railroad tracks and the river harbor has helped to preserve Bishop's Block's integrity of setting and location.

DESCRIPTION

Main (west) Facade

The front of the building is divided into six bays, separated by brick piers. Historic photos and illustrations from c.1900 consistently show a street-level entrance set into the second bay from the north corner and raised by stairs above street level. An early photograph from 1889 indicates a second, similar entrance in the second bay from the southwest corner, creating a symmetrical street-level facade. Divided, fixed-pane showcase windows topped by two smaller, transom-like lights occupy the two southern-most bays and appear to be the original configuration of lights, while the other bays are boarded. A wooden apron extends from the street level to a terra cotta sill in each bay. Iron I-beam lintels are located over each window and are decorated in the middle and both ends with rosettes. A single door is now located in the third bay from the south wall.

The slightly protruding brick piers extend from the sidewalk to the roof and define the bays through all stories. A single block of limestone forms each pier foundation; above each stone block is a red terra cotta pedestal decorated with a floral and shell motif. Smaller decorative terra cotta tiles are inset halfway up the first story of the pier, and terra cotta capitals top the piers at the height even with the I-beam lintels. Following several courses of brick to the

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second story, terra cotta sills decorated with a single row of acanthus leaves and rolled edges stretch across each bay. Above the sills are pairs of two-over-two double-hung, wood sash windows. Each window in the pair is topped with a segmental arch lintel of one brick course. At the ends of each lintel are terra cotta rosettes. Windows of this form and decoration are repeated directly above in the next two stories but are progressively smaller in each of these levels. Even smaller windows are underlined by identical sills on the fifth story, but these are found in groupings of three in the second and fifth bays from the northwest corner. These windows are also squared on top, with thick terra cotta lintels enhanced with rosettes and sawtooth detail. A single decorative molded brick defines the end of each lintel. Above the lintels are bands of corbeled brick which lead the eye upward by alternating vertical bands of inset and protruding brick, producing the effect of brackets. Approximately four courses of brick top the corbeling, above which is a decorative terra cotta cornice. While the piers do not intersect the line of the cornice, they continue visually above the roofline with parapets capped by double-stacked terra cotta pyramids. The walls throughout are of common bond.

A turret softens the angle formed by the west and north walls, taking form through several courses of brick corbeling which begin at the midpoint of the fourth story windows. Several courses of common bond form the rounded tower from the area level with the top of the fourth floor windows to the level of the fifth floor sills. Sills, lintels and cornices wrap around the tower from the west facade and continue uninterrupted along the north facade. Sills and lintels like those of the fifth floor west facade frame a small, one-over-one window in the horizontal center of the tower. Widening rows of corbeling build the tower to the cornice. The steeply pitched witch's cap above is shingled, possibly in copper, with some shingles missing. Early historic photos suggest the presence of a lightning rod on the top of the tower; a later photograph shows a weather vane.

Cast iron fire escape landings and ladders extending from the second to the fifth stories are fastened to the exterior with iron brackets under the windows immediately to the left and the right of the middle pier. A ladder extends from the fifth floor over the roofline. This ladder is indicated on the 1891 Sanborn map and appears in a photograph printed in 1920. Landings were added at a later date.

First Street (north) Side

The upper four stories of this facade are like those of the west side in form and decoration, with the exception of the fifth floor windows, which are all paired. Articulated piers begin at the second story sills and divide the walls into eight bays. Chimneys extend above the roofline above the second bay from the east and the second bay from the west. The right chimney has lost its decorative cap; the left is largely intact with a corbeled flare at the top.

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Two to three courses of rough-faced, slightly-worked limestone blocks form the foundation on the north side. The blocks are nine inches high and range in length from 18 to 26 inches. They are bonded with a gray mortar. Terra cotta blocks are placed on the foundation tones, creating the appearance of a water table of approximately the same size. A larger terra cotta tile with the date 1887 in decorative script is located just above the foundation of the north wall at the corner of First and Main Streets. This script exhibits a free-flowing, almost Moorish style.

Fenestration on the street level of this side is irregular. An eight-over-eight wood-frame window with a segmental lintel is located toward the rear of the building in the eastern-most opening. A double-leaf doorway with a tripartite transom and a brick arch is located in the third bay from the east. Two arched, tripartite windows follow under the bays to the west, as does a large two-part window in the sixth bay. A large, fixed pane window like those of the west facade is located at the corner. The wall between these last two windows bears peeling remnants of white paint; an illustration (c. 1890) shows this wall was painted as an advertisement for oranges and lemons.

At the corner with the rear (east) wall, widely spaced gaps in the limestone foundation indicate a loading dock has been partially removed. The existing, poured-concrete loading platform is located under and extends slightly to either side of the doorway. Evenly spaced gaps in the bricks beginning in the middle of the eastern bay above the window and extending above the doorway to the visual edge of the third bay indicate the removal of a canopy roof over this area. The brickwork under this area is also a brighter color, indicating this part of the wall had been protected. The presence of both a longer loading dock and a roof are confirmed in early photos.

Rear (east) Side

The rear of the building served as the "working side," with access to train tracks and double doors for loading and unloading goods.

Massive chimneys which stretch from the foundation to above the roofline on the south and north corners frame this side. The south chimney creates a squared building corner with a round stack extending above the roof. The north chimney rounds the corner as it eases to the more decorative north facade of the building and remains round above. Both chimneys have multiple courses of brick, corbeling outward and back to form a rounded flare toward the top of each. The north chimney is more decorative, with red terra cotta tile coping. Both chimneys are missing several courses of brick on the upper edges.

This rear wall is vertically divided into six fenestrated bays with piers like those on the north

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facade, extending from the top of the first floor to the roofline. Down the center of the rear wall is a plane without openings, created by several widths of set-back bricks, and emphasized by single protruding piers to the left and right along the length of this plane. Walls are of common bond, with six courses of stretchers followed by one course of headers.

At ground level, removal of a rear loading platform has exposed several courses of limestone foundation blocks like those of the north side. Several courses of brick headers top the foundation. Double doors with bottom wooden panels and segmentally-arched doorways like that of the north side are located in the second bays from the north and south. The southernmost window on the ground level has been filled in recently with concrete blocks. Iron bars cover the lower half of all other windows on the first floor. Windows in the center bays and on the north corner are eight-over-eight wood sashes with segmental arch lintels and limestone sills. Windows of this form and narrow pairs of four-over-fours with continuous limestone sills are located in the upper stories, diminishing in size like those of the west facade. Though the shutters are gone, three iron housings for shutter hinges are located on each side of all windows and doors on this side of the building. Metal gutters extend along the roofline on this facade, with downspouts along the chimneys.

Some damage is visible on this side. Gaps in the limestone foundation and lower brick courses along the length of the building resulted from the removal of a loading dock. Water damage is also evident along both corners near the drainspouts. A crack in the northeast chimney suggests that it is sagging away from the wall. Wooden sashes and windows are broken or missing in several cases, although these windows are largely covered with plywood. No historic photographs of this working side of the building were located.

South Side

The foundation on the south side is created by two courses of randomly set limestone. While the side is entirely without openings, the wall is treated in three planes with slight set-backs at the height of the second floor and between the third and fourth floors. Two narrow piers of protruding brick break the plane of the top two floors. The western third of this side shares its wall with a neighboring building, built between 1887 and 1891, to approximately the height of the third floor. At the roof height of this building, five to seven evenly spaced vertical gaps in the brick are visible on the wall, suggesting a previous narrow, roof-like attachment, to the smaller building, confirmed by the 1909-1936 Sanborn fire insurance map. The upper third of the south wall bears the remains of a large painted Bull Durham tobacco advertisement, and another for John T. Hancock and Sons, building occupants from 1894 to 1908. The roofline is finished with a terra cotta tile coping.

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Damage on this side is evidenced though several vertical streams of efflorescence descending from an area between the third and fourth floors. A crack also follows this course, beginning at approximately the same height below one of the brick shafts.

Interior

Painted and beaded wainscoting finish the walls of first floor interior space and suggest the area was used as office or retail space, rather than the warehouse use of the upper floors. The 1909 fire map defines the front quarter of the northern half as an office, and notes a coffee mill on the third floor of this section. The southern half of the building on this map is simply labeled with the name of the last wholesale occupant, the "Western Grocery Co., Dubuque branch."

The interior first floor space is divided into two long east-west rooms by a heavy masonry wall. An arched doorway and several closed-in openings of form similar to the exterior fenestration pierces the this masonry wall. The rear three-quarters of the northern half is raised above the level of the concrete floor on a wooden platform. Elevator shafts and stairwells are located on both sides of the intersection of the interior and rear walls, providing access to upper warehouse spaces in close proximity to the rear loading dock and doors. The building structure is supported by cast-iron columns with decorative caps which spread into fan-like beams on the ceiling. The upper floors contain large open warehouse spaces supported with iron columns.

Site

At the time of construction, Bishop's Block was located in an area ideally accessible for the delivery and shipment of wholesale goods, sitting at the virtual hub of transportation development in the city. Trains followed the course of the Ice Harbor just off the eastern side of the building, and in 1887 a larger Illinois Central depot replaced the existing depot immediately to the southeast. By 1907 Sanborn fire insurance maps show a spur of the Illinois Central running directly behind and parallel to Bishop's Block on the east side, allowing immediate access from the building's loading area to the railroad cars.

Other businesses in the area also were likely to take advantage of this rail access. In 1891, buildings to the north of Bishop's Block along Main Street between First and Second contained a harness shop, a bakery and a candy factory. The eastern side was home to a flour and grain operation and a book bindery. Buildings across Main Street to the west were primarily small shops and boarding homes.

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Historic photographs show that streetcars ran in front of Bishop's Block to the south through a scattered agricultural/implement sales area and provided access to other manufacturing and repair shops. Other buildings to the south on the block were home to a "wagon repository" (Sanborn Fire Insurance map, 1891) and an agricultural implements shop.

Today, Lower Main Street north of Bishop's Block is a recognized historic district stretching from First to Fourth Street. Structures to the north have been noted as having architectural significance at the city, state or national level. Many of these buildings now house antique and second-hand shops and other retail operations. To the south, a newly created access street curving off the freeway has created a dead end to Main Street a few buildings past Bishop's Block. Automobile access to the site is possible only from the north and west, but an elevated foot bridge crosses the throughway, connecting the continuation of Main Street for pedestrians. The freeway expansion between Bishop's Block and the river to the east has removed most of the railroad yard. The site's integrity is preserved, however, through the continued existence of an active rail track directly across the highway, as well as the relatively unaltered presence of the Ice Harbor providing access to the Mississippi River.

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8. STATEMENT OF SIGNIFICANCE

SUMMARY STATEMENT OF SIGNIFICANCE

Bishop's Block is locally significant under Criterion C as a prominent example of the work of Franklin D. Hyde, a prolific architect in late nineteenth-century Dubuque, Iowa. Hyde received major residential and commercial commissions from wealthy industrialists engaged in building the city of Dubuque. Bishop's Block is also significant as an example of a high style commercial warehouse in the once-thriving nineteenth-century market district on Dubuque's lower Main Street. Its formal appearance reflects Hyde's knowledge of significant building styles and artistic values of the late nineteenth century, as well as the status of the man who commissioned the building (and after whom the building is named), Bishop John Hennessey. With its decorative Main Street facade, its considerable mass anchoring the base of lower Main Street, and its pointed turret visible for several blocks and from the Mississippi River bluffs above, Bishop's Block presented an immediately recognizable "architectural advertisement" for the tenants who occupied its space. Located immediately adjacent to a harbor, a main road and the tracks and depot (non-extant) of the Illinois Central railroad, Bishop's Block also occupied the ideal location for a warehouse in the rapidly growing city of Dubuque toward the end of the nineteenth century.

Lower Main Street Development

Dubuque's early promotional name of the "Key City of Iowa" bespoke the town's desire to serve as a trade center for the Midwest. Particularly lower Main Street supported considerable commercial development beginning in the 1840's with the area's easy access to multiple transportation possibilities. By 1838, the military road from Iowa City ended here. Mississippi ferries and riverboats plyed the town's harbors. With the addition of rail service, commercial development boomed, and the Illinois Central sited its depot just off of lower Main Street. Retail buildings, small manufactories, wholesale warehouses and a large number of hotels and taverns sprang up in the inviting blocks stretching from First to Sixth, just south of the town's business district.

Lower Main Street can be divided into two further development areas. The most significant structures in the 1860's were located above Third Street. Buildings below Third Street were generally one-and two-story frame structures, many of which were modest hotels serving travellers using the various modes of transportation. By the 1870's and 80's, however, Main Street space was at such a premium that newspapers noted the need to tear down "old"

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buildings to make room for the new construction.¹ Commercial and warehouse structures began to replace the buildings below Third. Bishop's Block itself, at the intersection of Main and First, was noted as the former location of the "historic Blue Barn." Bishop's Block's location and style caused one newspaper to observe upon construction in 1887: "As one looks down Main street he cannot fail to mark what a background this gives to the view." Bishop's Block also shared stylistic similarities with the imposing new Illinois Central Station, built immediately to the southeast in the same year (non-extant).² By 1890, however, construction in this area had all but stopped, and would not resume until the turn of the century.

Hyde as Architect

The financial panics of the 1890's may explain one of the most remarkable things about architect F.D. Hyde -- that is why, at what appeared to be the pinnacle of his career, with innumerable commissions in the city of Dubuque and surrounding areas, his name disappeared from the city records. Hyde's virtual vanishing act in 1893 results in limited access to information about his background, training and other major works outside Dubuque. What is known comes from snippets of news stories, building reports and county histories. Yet the sheer volume and style of his works in Dubuque leave little question that he was a master of his trade. Born in South Paris, near Portland, Maine, on March 21, 1849, Hyde was raised in Wisconsin and Minnesota and studied architecture in "St. Paul, Minneapolis, Chicago and Boston."³ Prior to his arrival in Dubuque in January, 1878, "he was sixteen years assistant to some of the most prominent architects in the country."⁴ Unfortunately, the names of these architects are unknown.

In Dubuque, Hyde's office was located in Room 6 of the Bradley Block at the southwest

1. "Annual Building Report," *Dubuque Herald*, November 24, 1887.

2. Depots built by the Illinois Central during this time period were almost universally designed by its own engineering department rather than outside architectural firms. Rebecca Conard and Tracy Ann Cuning, *The Advent and Development of Railroads in Iowa: 1855-1940*, National Register of Historic Places Multiple Property Documentation Form, 1990.

3. *The History of Dubuque County, Iowa*, 1880: p. 814; *Inland Architect and Builder*, November, 1885.

4. *The Industries of Dubuque*, 1887: p. 100.

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corner of Seventh and Main. In 1880⁵ he promoted himself as "Architect and Building Superintendent" and stated his desire to create designs for public and private buildings as well as remodeling. Subsequent ads mention particular attention to "school and other public buildings"⁶ and "interior decorations."⁷ Hyde promoted his services regularly in business and city directories. Hyde also participated actively in architectural societies. He was elected in 1884 to the American Institute of Architects and served as a charter member of the Architectural Association of Iowa (AAI), the Western Association of Architects, and the Architectural Association of Des Moines. Minutes from the AAI annual meetings, reported in the architecture journal *Inland Architect and Builder*, reflect Hyde's particular interest in fostering the education of architects and he served on a committee devoted to education issues. In 1886 he strongly advocated that the AAI hold annual meetings and provide a permanent home for the association's records in the central location of Des Moines.⁸ In 1887 he served as Secretary of the Association.

Hyde's submissions to the newly founded (1883) Midwestern architecture journal, *Inland Architect and Builder*, not only indicate his support of professional development and dialogue for architects, but also provide a chronology and brief descriptions of many of his building commissions. Like Hyde's contemporary, Richard Morris Hunt, who catered to industrialists on the East Coast by designing both commercial and residential structures for wealthy clients such as the Vanderbilts, Hyde received multiple commissions from Dubuque's wealthy industrialists, with contracts for commercial blocks, manufacturing establishments and private homes. However, *Inland Architect* also reflects Hyde's concern with approaching economic difficulties as early as 1885, when he noted, "Building outlook not good." In 1886 he expressed concern that the country's labor difficulties would hinder the building trades, although he noted no immediate ill effects for his business besides a general rise in prices. But following a boom in 1889, the panic of 1893 clearly affected his commissions, as his submissions to the journal reflected only a handful of contracts.⁹ As the 1893 panic spread

4. *Iowa State Gazetteer and Business Directory*, 1880.

6. *Iowa Normal Monthly*, June 1881:p. 340.

7. *Dubuque Business Annual and Trade Review*, 1886.

8. While the meeting for the following year was scheduled for Des Moines, the city did not become a permanent home during Hyde's tenure. Minutes in *Inland Architect* recorded subsequent meetings in different locations throughout the state.

9. These submissions were voluntary, and it is also possible that Hyde simply did not report to this venue. During Hyde's tenure as Secretary of the AAI, no minutes from meetings were submitted to the journal.

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to Dubuque's own business leaders and entrepreneurs, it is likely that Hyde, at the relatively early age of 43, went on to more fertile professional fields.

Hyde's Architecture

Residences

One of Hyde's earliest commissions after arriving in Dubuque was a French Second Empire home built in 1879 for Jesse P. Farley. This local entrepreneur held river shipping interests, was an organizer of the Dubuque and Pacific Railroad (precursor of the Illinois Central in Iowa) and served as a three-time mayor of the city. His \$20,000 home (Illustration 1), extant in its original location at Sixth and Bluff in an area today known as "Cathedral District," was sold to the Sisters of St. Francis in 1892 following business losses. With several additions by later prominent city architects, it became known as the Mary of the Angels Home.¹⁰

Following this auspicious beginning, Hyde's commissions for private homes multiplied through the 1880's. Almost all of these homes were prominent examples of the era's most desirable residential styles, with Hyde's work focusing particularly on the Queen Anne and Gothic Revival forms. Hyde also showed his versatility with the Eastlake-style home (1883) of B.B. Richards (Illustration 2), owner of a Dubuque boot and shoe factory. Hyde constructed this two and one-half story frame house for \$15,000 at 1492 Locust. This extant home displays gable ends filled with medieval timbering, steeply pitched roofs and horizontal banding. The interior included seven fireplaces and seven types of wood finish.¹¹

Other extant examples of Hyde's residential designs in Dubuque include a home (c. 1884) for wholesale grocer (and first Bishop's Block occupant) M.M. Walker on Grove Terrace (Illustration 3), currently undergoing restoration. The two-story brick Superintendent's Home at Linwood Cemetery (1885) is generally unaltered, its "L" shape softened by the porch and second-story turret nestled in the angle. A double house (1885) originally built for J. Herod with prominent dormer windows stands at the southwest corner of Seventeenth and Main. The home (1887) of D.C. Cram on the northeast corner of Seventeenth and Locust originally had exposed brick walls on the first story and a shingled second story.

Captions of photographs included in an 1891 publication indicate that Hyde was in partnership

10. See also: Gebhard, David and Gerald Mansheim. *Buildings of Iowa*. (New York: Oxford University Press, 1993), p. 83.

11. See: Gebhard, p. 86; Sommer, Lawrence J. *The Heritage of Dubuque* (Dubuque: First National Bank, 1975), p. 91; "Building Report", *Dubuque Daily Herald*, Dec. 20 and 30, 1883.

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ILLUSTRATION 1: Hyde designed this French Second Empire home for Jesse P. Farley, a railroad and shipping entrepreneur, in 1879 as one of his first major commissions in Dubuque. (Courtesy of the State Historical Society of Iowa, Iowa City.)

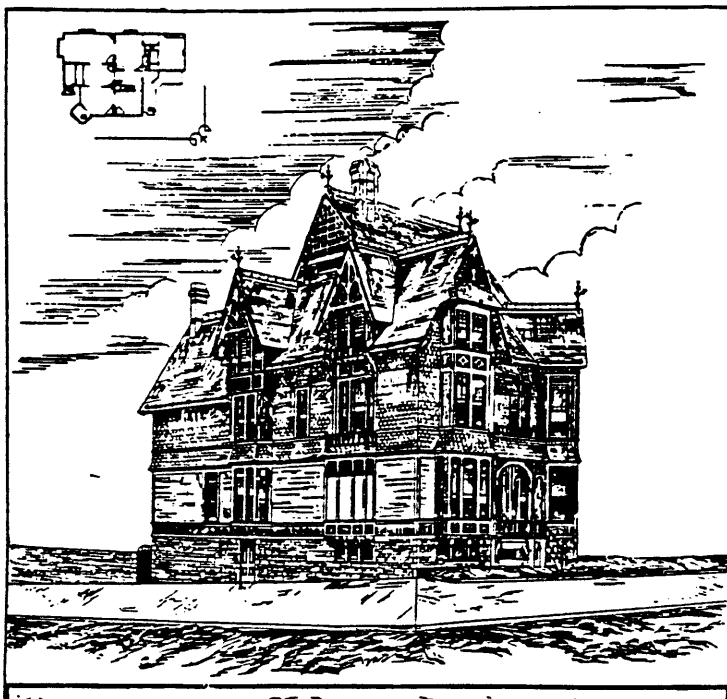
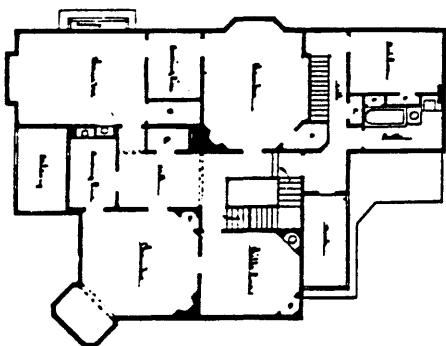
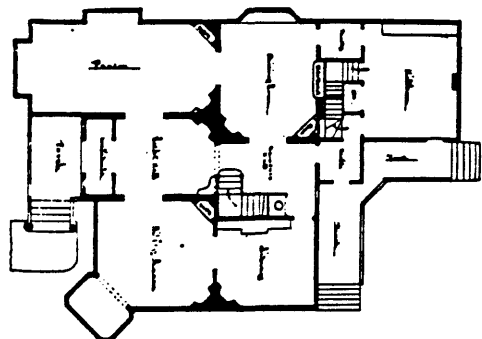
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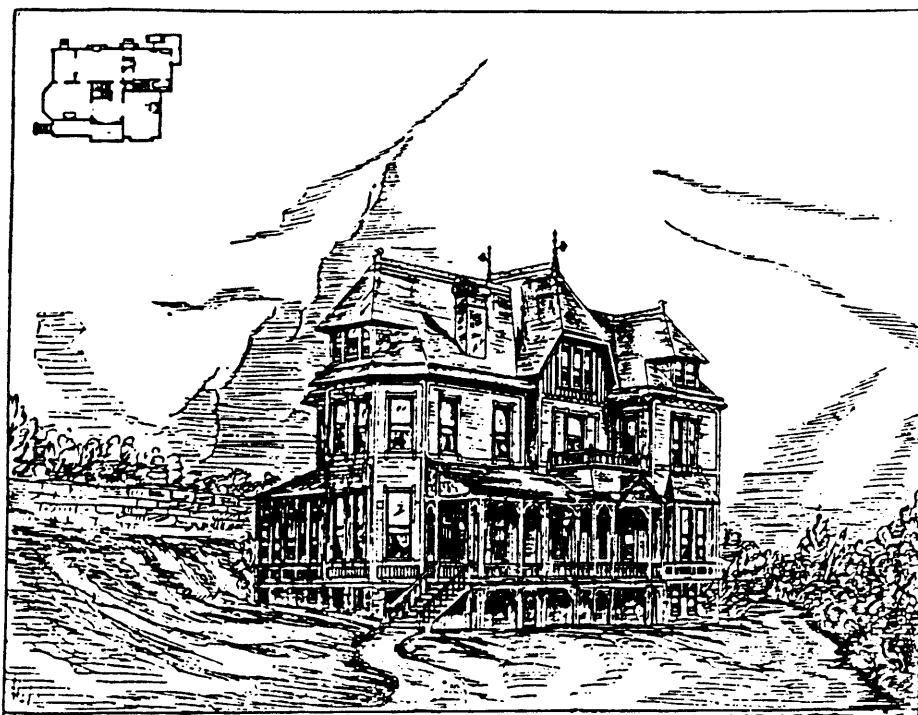
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RESIDENCE OF B. B. RICHARDS.
F. D. HYDE, Architect.

ILLUSTRATION 2



RESIDENCE OF M. M. WALKER.
F. D. HYDE, Architect.

ILLUSTRATIONS 2-3: Hyde designed these homes for prominent Dubuque entrepreneurs in styles fashionable in the nineteenth century. These illustrations appeared in *Dubuque, The Key City of Iowa*, a promotional booklet published in 1889. (Courtesy of the Dubuque County Historical Society.)

ILLUSTRATION 3

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with architect W.H. Castner sometime after 1887.¹² Extant examples of work attributed to this team include substantial additions and alternations of an existing residence to create a Gothic-style residence (1890) for book and stationary dealer Benton M. Harger at 1207 Grove Terrace and a Queen Anne style home (1891) for businessman Lester C. Bissel at 900 West Third Street. The latter home reportedly contained a 10-room Moorish interior, a three-story open stairwell and a third-floor ballroom.¹³

Non-extant structures attributed to Hyde also reflect his business relationship with the town's entrepreneurs. Trunk manufacturer A.J. Parker enlisted his services in 1885 for a home (Illustration 4) on Locust Street, as did lumberman and former mayor George B. Burch for the remodeling of his home at Third and Burch in 1887. Hyde designed a factory, a warehouse, and, for \$30,000, a home known as "Greystone" (1880; Illustration 5)) for wagon manufacturer A.A. Cooper.¹⁴ Buggy manufacturer Thomas Connolly also commissioned Hyde for his substantial Queen Anne home (1890) located at Iowa and Fifteenth.

Overall, Hyde masterfully applied the creative eclecticism of the mid and late nineteenth century to homes throughout Dubuque, gaining the praise and business of community leaders.

Commercial Structures

With the praise that local newspapers and individuals directed toward Hyde's work on private residences, it is not surprising that Hyde also received many commissions for commercial buildings. Some of these were from the same entrepreneurs who called upon his services in constructing their homes, including Cooper and Walker. Approximately half of his submissions to *Inland Architect and Builder* mentioned commercial blocks, warehouses or other public buildings.

It is in these commercial structures that Hyde's versatility as an architect becomes obvious. A

12. Castner does not appear in the Dubuque City Directories during this time. Iowa State Historic Preservation Office files indicate that Castner relocated to St. Paul sometime after 1891, although he is not listed in the City Directory there (nor in Minneapolis) by 1893. Hyde does not note Castner in his submissions to *Inland Architect and Builder*.

13. *A Walking Tour to points of interest in historic South Dubuque*. Dubuque County Historical Society, n.d.

14. Oddly, it appears that Cooper commissioned a similar Queen Anne style house on the same intersection at Fifth and Bluff for his daughter from Thomas T. Carbeck, a rival architect, in the same year. While this house, known as "Redstone," still stands today as a restored inn, Hyde's building was razed.

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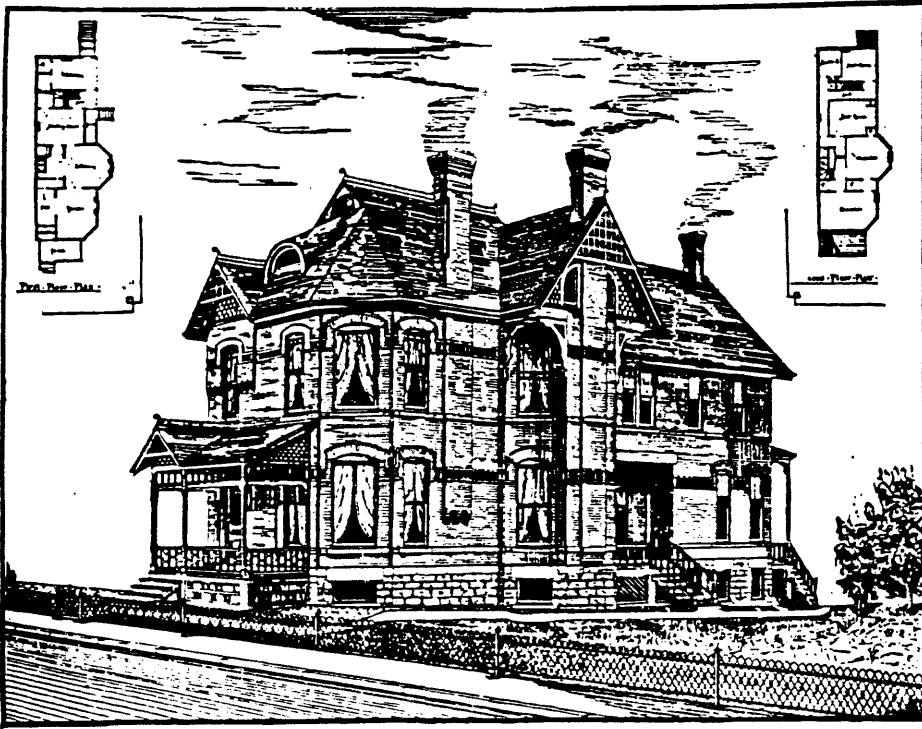


ILLUSTRATION 4

RESIDENCE OF A. J. PARKER.
F. D. HYDE, Architect.

ILLUSTRATIONS 4-5: Hyde designed the homes of A.J. Parker, a trunk manufacturer, and A.A. Cooper, a wagon manufacturer. (*Dubuque, The Key City of Iowa*, 1889. Courtesy of the Dubuque County Historical Society.)



RESIDENCE OF A. A. COOPER.
F. D. HYDE, Architect.

ILLUSTRATION 5

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wide variety of buildings were commissioned outside Dubuque, including those that functioned as school additions, churches, wards for the insane, banks, hotels and a dining hall (1887) at Upper Iowa University in Fayette, Iowa.

Within Dubuque, town leaders called upon Hyde to create buildings which assisted with the construction of the town's infrastructure, including stables for the Dubuque Omnibus Company (1883) and a brick pumping station for the Water Works Company (1888). Receiving the most attention in this category was Hyde's commission from railroad owner J.K Graves for the replacement of the Fourth Street Elevator (1886), part of the Dubuque Street Railway system, following a fire. The elevator, station and engine house inspired rhapsodies in the 1887 *Dubuque Business Annual* about both the Swiss-cottage style station, including a reception hall, lookout porch and a pleasure balcony, and the delight of the ride "as if one were afloat in midair."

Perhaps most significant to the context of Bishop's Block is the recognition that many of Hyde's commissions called for designs or remodelings of buildings in the Main Street district, indicating that Hyde played a part in developing the overall Main Street commercial area.

Businesses that maintained Main Street addresses and for which Hyde performed services included a storefront for the Thedinga Block (1880; \$12,000) in the 600 or 700 block along Main Street.¹⁵ J.F. Steiner, proprietor of a wholesale notions business, maintained Main Street addresses in the 500 and 700 blocks, and commissioned Hyde to design a pressed brick front and extension to a Steiner store (1884). Perhaps one of his most unique Main Street commissions came from Hyde Clark for the construction of a roller rink at Second and Main in 1884. A few months after the initial design, Clark changed this request to the construction of a natorium (an indoor swimming facility). Wagon manufacturer A.A. Cooper, whose business address stretched along Third Street from Main to Locust, commissioned a four-story warehouse (1885) and a five-story factory (1890). The construction of the Horr Block at 872 Main Street (c.1884; Illustration 6) and the erection of the Staples and Vibber Block (1887) on Main Street between Fifth and Sixth Street also added to the visibility of Hyde's work on Main Street. Illustrations indicate that these buildings were also fine examples of Victorian styles, including Gothic Revival, Italianate and Queen Anne features.

In 1887 and 1889, Hyde received commissions that dominated lower Main Street for the next decade. The first was the commission of Bishop's Block at First and Main, the second the design and construction of the new Hotel Julien at Second and Main (Illustration 7). The latter,

15. Hyde also designed a brick house in 1882 for a family member on Main Street north of the business district.

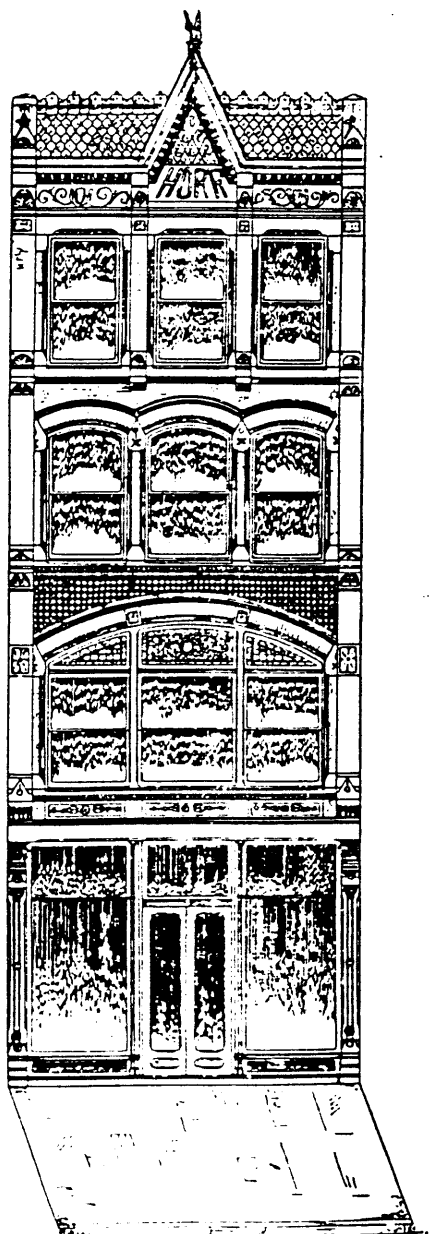
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THE HORR BLOCK.
F. D. HYDE Architect

ILLUSTRATION 6: The Horr Block (c. 1884) provides an example of Hyde's commercial structures along Main Street (Dubuque, *The Key City of Iowa*, 1889. Courtesy of the Dubuque County Historical Society.)

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a massive construction of Gothic Revival rooflines, Queen Anne turrets and oriel windows, and Richardsonian stonework, clearly served as a focal point for the lower Main Street area until it was destroyed by fire in about 1910. As Bishop's Block was not fully completed until 1889, it is likely that both buildings were under different stages of construction at the same time.

Bishop's Block as an Architectural Example

Of similar height and perhaps inspiring the larger turrets of the Hotel Julien, Bishop's Block serves as a well-preserved example of the tradition of Hyde buildings on Main Street. Like many of Hyde's works, Bishop's Block was one of several commissions for a single person, Bishop (and entrepreneur) John Hennessey. Hennessey, a native of Ireland, was consecrated as Dubuque's third Roman Catholic Bishop in 1866. He established new schools, churches and convents throughout Iowa while also participating in speculative real estate and business ventures in the Dubuque area. Hennessey bought or built dozens of structures around Dubuque. One of the first commissioned from Hyde was a two-story Queen Anne residential structure at the corner of Second and Bluff (1884; extant). Another residential block of similar size was constructed by Hyde and Hennessey in 1886.

Bishop's Block is Victorian Romanesque in style. Thus, Hyde applied the same fashionable Victorian building styles reflected in his residential structures, selecting one appropriate to a commercial structure of considerable size and mass. The building's composition as a two-part block, divided horizontally with a clearly defined street-level zone and a more removed brick and terra-cotta facade as a second zone above, is yet today the most common design for commercial buildings.¹⁶ Bishop's Block also exemplifies the application of developments in construction technology that characterized the Victorian era. The five-story height followed national tendencies to build upward as limited urban space encouraged increasingly vertical construction. The inclusion of two elevators made this height practical. The street-level facade reflects the application of modern iron construction supporting the masonry above large windows open to pedestrians. Load-bearing iron posts on the interior also support the building. The closely spaced windows on the upper stories varied from the traditionally defined Victorian style, but were a common modification to commercial buildings of this style to assure that ample light reached upper floors -- often offices, although in this case, warehouse spaces. The low pitch of the roof (not visible from street level) was also the result of new

16. Longstreth, Richard. *The Buildings of Main Street. A Guide to American Commercial Architecture*. (Washington D.C.: National Trust for Historic Preservation, 1987.)

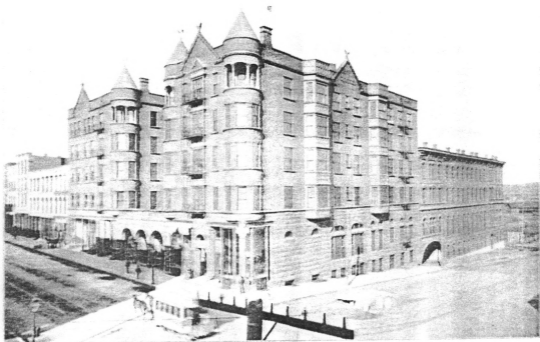
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HOTEL JULIEN.
1925

ILLUSTRATION 7: Designed by Hyde, the Hotel Julien (1889) joined Bishop's Block in dominating the lower Main Street view. (*Dubuque and Its Neighborhood*. Harger and Blish, 1897. Courtesy of the State Historical Society of Iowa, Iowa City.)

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building products and construction techniques first used in this era.¹⁷

Also characteristic of the late Victorian era are decorative features such as the northwest turret and pyramid pier caps, employed for a picturesque effect. The terra cotta work exemplified the possibilities in casting this material into almost any form and is another frequent element of commercial buildings of this era. Hyde used terra cotta frequently on other buildings as well.¹⁸

As a speculative venture of Bishop Hennessey, the warehouse's future occupants were not known as it was under construction. To this end, "[t]he walls and timbers are as strong as they could be built, and the flooring laid with the heaviest planking. The building will support as much of the heaviest kind of merchandise as can be crowded into it."¹⁹ This superior construction has assisted in maintaining the building's integrity to the present day.

With the employment of these features, Hyde created a prime example of a late Victorian-era warehouse in Bishop's Block, one that combined the latest technologies with Victorian-era sensibilities and tastes. It is also one of the "last hurrahs" for Hyde's work in the city, and for the commercial development of the city itself, which slowed considerably in the following decade.

17. Ibid

18. Ryan and Sons, office building, 1882; John Waller, store, 1886; Staples and Vibber, two stores, 1887; W.S. Bradley, store, 1888.

19. "Annual Building Report," *Dubuque Herald*, November 24, 1887.

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10. GEOGRAPHICAL DATA

Verbal Boundary Description

City Lot 531 and the north 1/2 of City Lot 532; West 1/2 of Lots 1 and 2 of Dubuque Harbor Company Addition. Lot sides 75.5' x 113'.

Boundary Justification

The boundaries of the property include the entire lot on which the one contributing building is situated.

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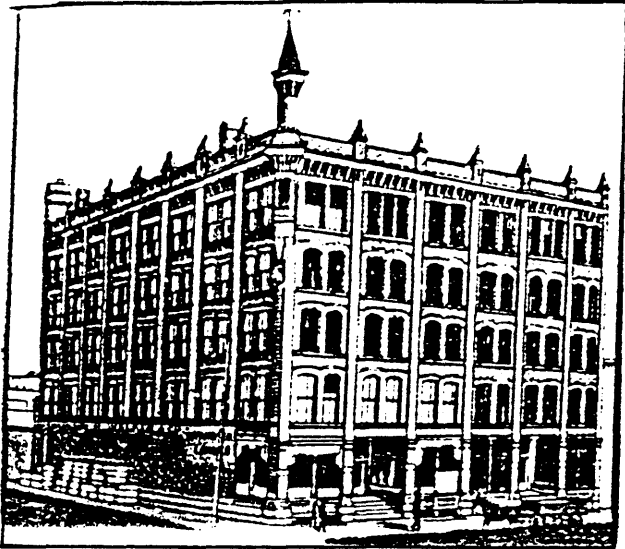


ILLUSTRATION 8: This illustration of Bishop's Block appeared in *Dubuque, A Souvenir Album*, Dubuque: Alex Simplot, publisher. c. 1890.

ILLUSTRATION 9: Hyde advertised his services in the 1886 *Dubuque Business Annual and Trade Review*.

F. D. HYDE,
ARCHITECT
—AND—
BUILDING SUPERINTENDENT,
Room 6, Bradley Block,
DUBUQUE, * * IOWA.

Designs and Working Drawings Prepared for
all kinds of Buildings, Interior
Decorations, &c.

CORRESPONDENCE SOLICITED.

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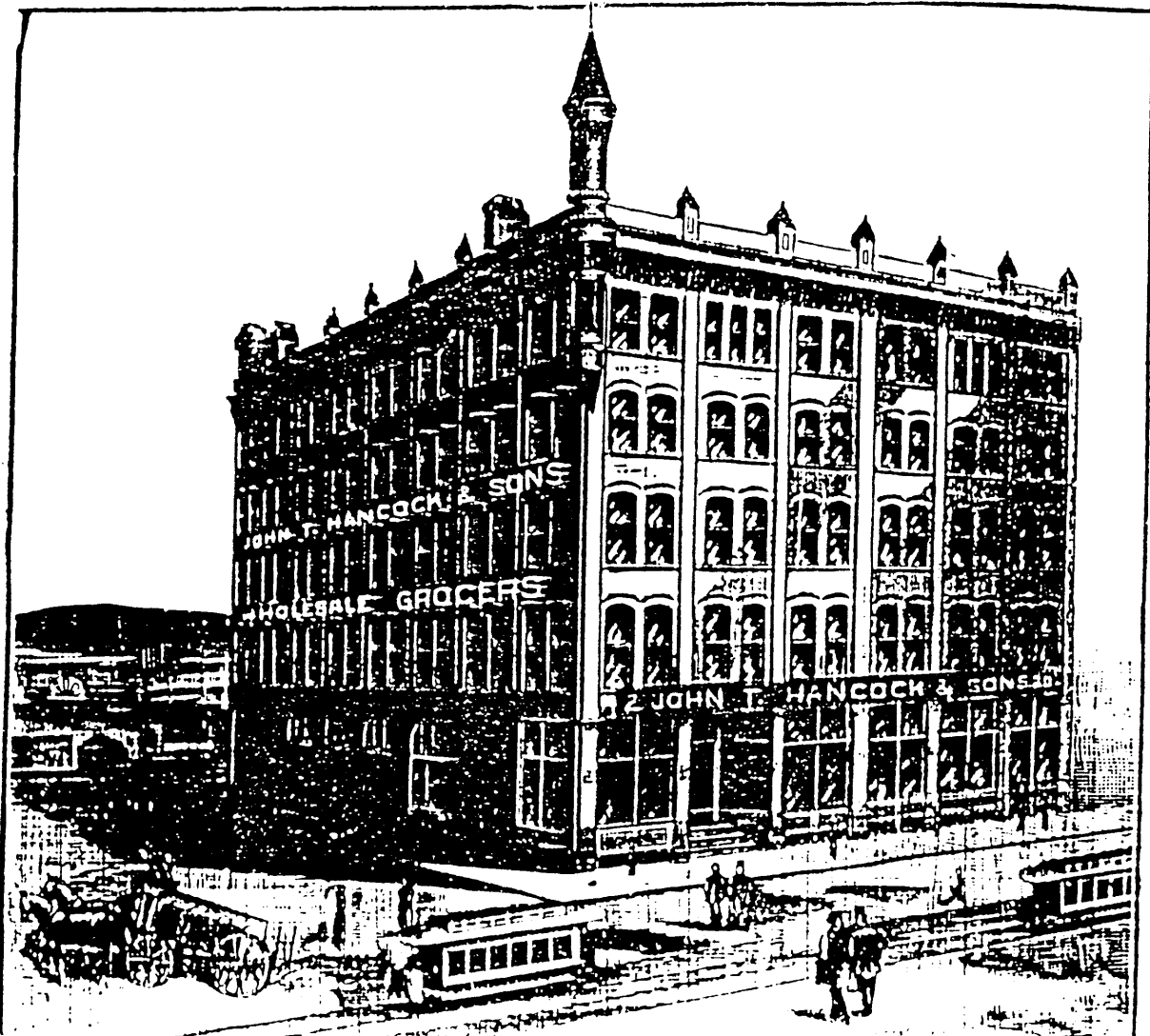
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JOHN T. HANCOCK & SONS



Importers and Wholesale Grocers.

2 to 20 S. Main St., Dubuque, Iowa.

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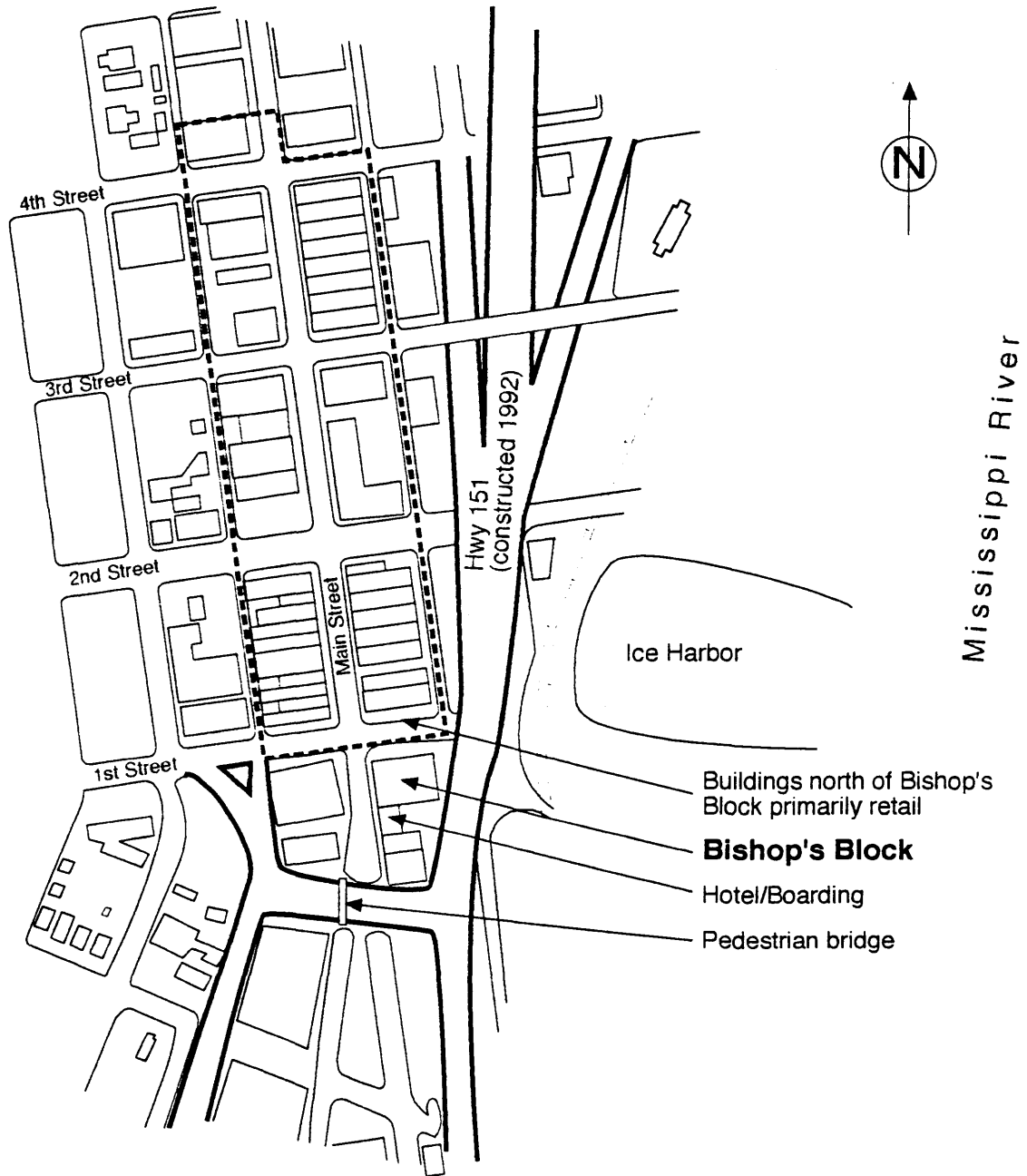
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Adapted from: Dubuque, Iowa Architectural Survey 1978, 1979. Dept. of Community Development. Survey consultant: Bruce M. Kriviskey, AICP.
----- Boundaries of the Old Main Historic District (National Register of Historic Places, 1983)

United States Department of the Interior
National Park Service

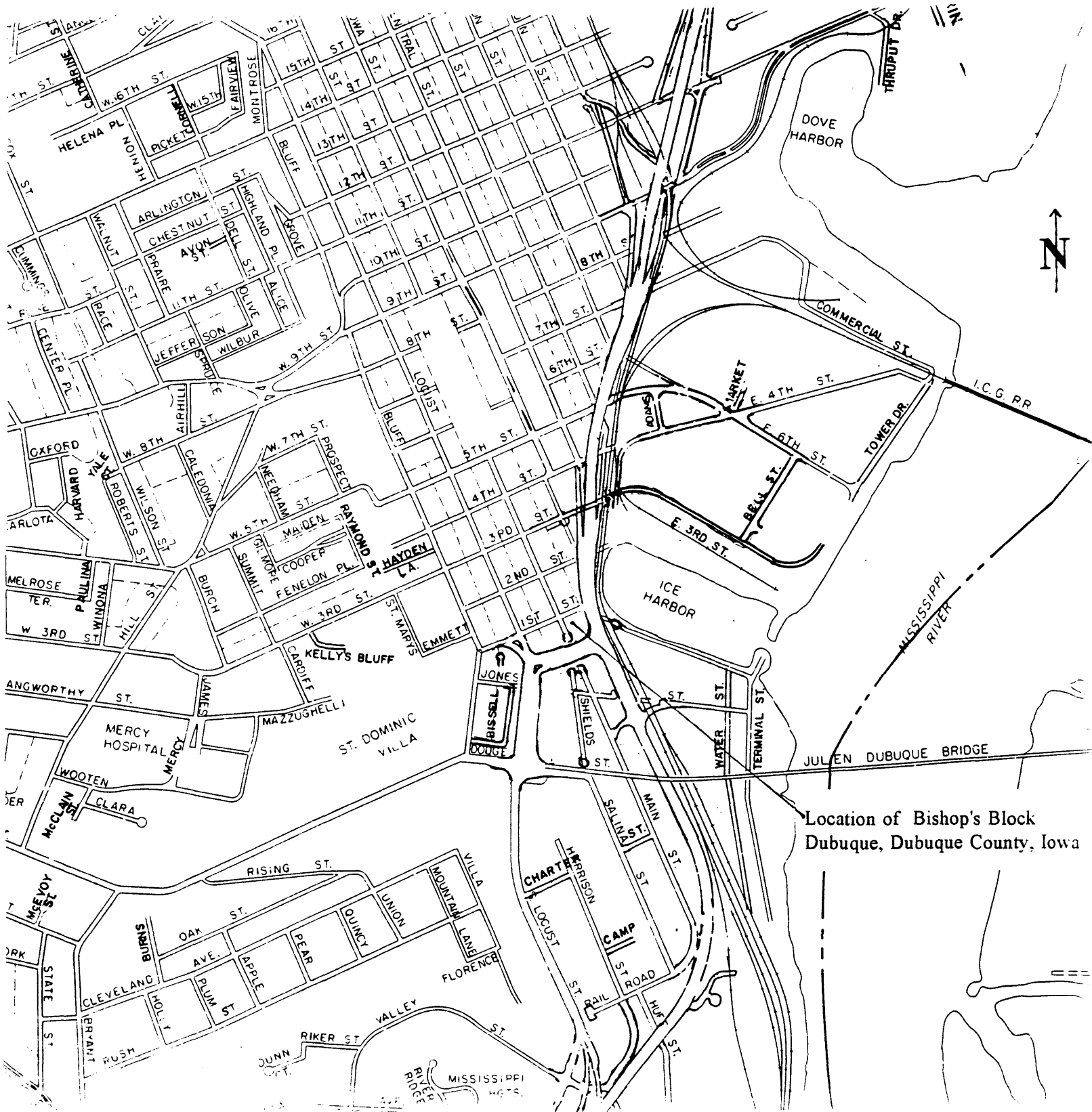
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Location of Bishop's Block
Dubuque, Dubuque County, Iowa

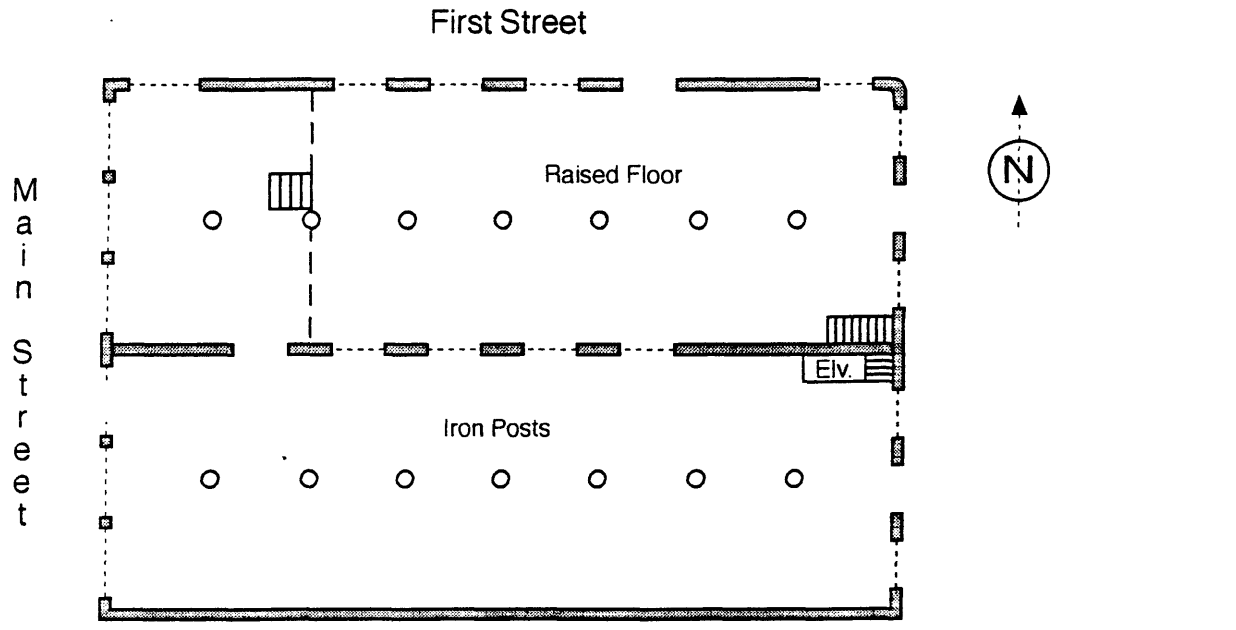
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First Floor Interior, Bishop's Block

Dubuque, Dubuque County, Iowa.

30'
Not drawn to scale.