

Rock Island Landmark Application

Denkmann - Hauberg Estate

1300 24th Street, 1301 24th Street, 1326 24th Street, Rock Island, Illinois

Legal Description: City of Rock Island, Section: 2, Township: 17, Subdivision: Hales Addition, Parcels 09177, 09178, 093756 (See Appendix 1 and Appendix 2)



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Nomination Criteria

The Denkmann - Hauberg Estate at 1300 24th Street is worthy of landmark designation based the three criteria in the Rock Island Preservation Ordinance.

Criteria 3: Representing of the distinguishing characteristics of an architectural...style...which retains a high degree of integrity. The Denkmann-Hauberg house is arguably the most outstanding example of a high style Prairie mansion in Rock Island. Representative of the gabled roof subtype, horizontal banding of art glass windows that work their way around the geometric non-historical shaped house combine with traditional medieval half-timbering elements into a Prairie Style masterpiece. The original carriage house complements the size and architecture of the home.

Criteria 2: Associated with an important person or event in national, state or local history. The contributions of both Susanne (Denkmann) and John Hauberg are legendary. Susanne's civic activities focused on children and the poor including establishment of West End Settlement and Rock Island YWCA. John was instrumental in the designation of Black Hawk State Park and donated his personal collection to create Hauberg Indian Museum. His contributions include recorded oral histories of early pioneers, hundreds of glass negatives of local buildings and people, and the founding of Black Hawk Hiking Club *in Rock Island*.

Criteria 4: Notable work of a master builder, designer, architect or artist. Susanne commissioned Robert C. Spencer, a friend and office mate of Frank Lloyd Wright, to design her home. Spencer was known for combining the modern Prairie style with historic elements, especially half-timbering, and including a wide variety of design elements based on stylized floral form. Jens Jensen, nationally renowned as the father of the prairie landscape, was hired to design and oversee the installation of the gardens on the 10 acre property to include a terraced garden, open meadow and native woodland.

It is the intent of this document to nominate the entire estate: the house, the garage and stables building, and the landforms for Rock Island local landmark status.

Land History

A story in the November 11, 1908 Argus begins with a headline "Big Deal in Real Estate...Miss Sue Denkmann Purchases Seven Acre Tract at Head of Twenty-third". The article continues: "One of the biggest deals in residence real estate in Rock Island that has been consummated in years was closed today when Miss Sue Denkmann became the possessor of seventeen acres of land extending from Twenty-second to Twenty-fourth streets along Eleventh avenue and running south to the edge of Reservoir park on Twelfth avenue, together with a strip to the north on Twenty-fourth street as far as Tenth avenue with dimensions of 168x309 feet. The amount involved in the transaction is \$10,500.

It is understood that Miss Denkmann will spend at least \$7,000 in improving the property and erect at the head of Twenty-third street a residence costing \$50,000. The property was purchased from the Davenport estate and while it is known to have been bought through the energy of that real estate hustler, L.A. Schmidt, that gentleman when approached by The Argus declined to give any of the facts except to admit that a big deal was on, saying, however, that he was not in a position to disclose any of the facts as yet." (Ref 1) The cost of the project in today's dollars would exceed \$1.6 million.

In 1882 Bailey Davenport owned 2,200 acres of land in and around Rock Island. Bailey was the son of Col. George Davenport and Susan Lewis (Davenport's step-daughter). George Davenport was one of the first white settlers in the area, arriving here in 1824 to serve as a sutler to Fort Armstrong. He quickly built a home on the island and began a trading business of his own that would make him one of the most influential forces in the development of our entire area.

Bailey Davenport attended West Point Academy and then returned to Rock Island and was involved in farming, real estate, coalmines, quarries, railroads and banking. He inherited acres of land from his father, and then purchased many more as his own wealth grew. He made his home on a tract of land in Rock Island that extended from 7th to 10thAvenues and 15th to 17thStreets. His forty room house with a grand front porch sat in the middle of his estate. The land extending south behind his home up the hill to what is now 18thAvenue was known as Bailey's pasture.

Mr. Davenport died from pneumonia in 1890 at the age of 67. It was after his death that much of the land he owned in Rock Island became available for development. His personal estate was transformed into a residential neighborhood. Bailey's pasture was purchased by a group of Rock Island businessmen and donated to the City of Rock Island and would become Long View Park. What was to become the Denkmann-Hauberg estate was purchased by Miss Sue Denkmann.

In 1908 Rock Island had a modern water system with settling basins and a reservoir on land that extended from 22nd to 24th Streets, 13th to 18th Avenues. The Villa de Chantal, a boarding school for girls, graced the bluff between 20th and 22nd Streets. The Highland Park addition, now a Rock Island historic district, between 16th and 18th Avenues and 20th and 22nd Streets featured architect designed homes along distinctive brick streets. It was the home of gangster John Looney and architect George Stauduhar. Long View Park, which was designed by nationally known landscape architect O.C. Simonds, was officially opened. For Rock Island, this was a time of growth and prosperity.

The Denkmann – Hauberg Family

Susanne Christine Denkmann, born March 2, 1872, was the youngest daughter of Frederick and Christine Bloedel Denkmann. Frederick Denkmann had formed a partnership with his brother-in-law Frederick Weyerhaeuser in 1860 and together they grew the world famous lumber business that still exists today. The Denkmann family lived near the business at 122 4th Avenue. Susanne studied at Rock Island public schools, Dana Hall, a private school in Wellesley, Massachusetts, and then Wellesley and Radcliffe colleges as well as the Chicago Kindergarten College. A friend introduced her to St. Bartholomew's Parish House in New York City and it appears that her experiences at the Parish House shaped her interest in working with the poor.

Returning to Rock Island Susanne founded the West End Settlement and gave of her time and her finances to ensure its success (*See local landmark nomination for West End Settlement*)(Ref 2). She was a founding member of the local YWCA. She purchased Archie Allen's place near Port Byron, Illinois and donated the land to local YWCA groups to be used as a camp. She served on the board for Bethany Home orphanage and was very involved in church work. By 1908 Susanne's parents had both died. She was a wealthy and accomplished single woman in her thirties and she decided to take on the challenge of commissioning and building a home for herself. It was around this same time that she met John Hauberg. Both were serving on the Bethany Home Board of Directors. At the end of a board meeting John asked if he could "escort her to her family home on the far west side of Rock Island– by street car, of course. He then had to return by the same trolley past Bethany Home to his rented room in Moline." (Ref 3)



Susanne Denkmann on her Wedding Day (Ref 4)

The couple would be married on June 29, 1911 at 6:00 in the evening at the Denkmann homestead on 4th Avenue in Rock Island. Dr. Marquis of Broadway Presbyterian Church and Rev. Nothstein of Grace Lutheran Church conducted the ceremony. An article in The Argus on Friday, June 30th reports that the ceremony, attended by relatives and a few intimate friends, was accompanied with music by a trio of harp, cello and violin, and followed by an elaborate wedding dinner. (Ref 5) During the course of the evening, children from West End Settlement came to the house to serenade the couple. The drum and fife corps founded by Mr. Hauberg also attended and offered a musical salute. After the reception, the couple left for a wedding trip "out east" expecting to return after September 1st.

When the Haubergs returned they moved into magnificent home on the bluff that Susanne had commissioned and that had only recently been finished. The Haubergs would have two children, Catherine Denkmann Hauberg born April 11, 1914 and John H. Hauberg Jr. born June 24, 1916. Susanne oversaw the day to day workings of the house and the staff. She enjoyed golfing and was a charter member of the Rock Island Arsenal Golf Club. She encouraged active children and built a tennis court in the side yard. There was also a basketball court and a ping pong table. The children's friends were always welcome at the house and many an afternoon there would be a dozen or more children playing in the yard in the summer, sledding down the open meadow in the winter or gathering inside for a So-sew Social. The family traveled far and wide. Europe in 1926, Hawaii in 1928, summers on the beach in California, hiking trips in the western national parks, train trips to Louisiana.

But social causes remained important to Susanne. She continued her work with West End Settlement until 1923 when it closed. She was very active in Broadway Presbyterian Church and its Sunday School classes. She was a strong supporter of the YWCA and became its first president. She mentored young women who were attending Augustana College. In 1909 Susanne and her six siblings donated \$100,000 (\$2.4 million in today's dollars) to Augustana College in honor of their parents to be used to build a new library on 7th Avenue and named, naturally, Denkmann Library. Today the library is known as Denkmann Memorial Hall and is used as exhibit and performance space. It stands as a permanent reminder of the importance and generosity of the Denkmann family. Susanne died on February 13, 1942 and is buried at Chippiannock Cemetery in Rock Island, Illinois.

John Henry Hauberg, son of Max Detlef and Anna Margaret Frels Hauberg, was born on November 22, 1869, on his father's farm near Hillsdale, Illinois. He was one of nine children and attended country school until the age of eleven when he went to work as a farm hand to help support the family. In 1890 he headed west to discover the world and worked at odd jobs from railroad construction to cattle ranch hand. Wanting to further his education, he returned home, enrolled in Duncan's Business College in Davenport, Iowa and graduated in 1894.

Still eager to learn more he enrolled in an accelerated program at Northern Indiana Normal College where he attended classes from 6:30 a.m. until 9:00 p.m. and earned a Bachelor of Science in 1896 and a Bachelor of Arts in 1897. He then enrolled in the University of Michigan law school and graduated with

his law degree in 1900. After graduation he traveled to Europe for six months, working on a cattle boat in exchange for passage. (Ref 6)

Upon returning to the United States, Hauberg passed the Illinois State bar examination and set up a small practice in Moline, Illinois. He moved this law office to Rock Island after his marriage to Susanne, but by 1914 this office was closed and John began working for the Denkmann family businesses. He brought his thirst for knowledge, well-honed organizational skills and boundless energy to the job and in time became President of all the Weyerhaeuser Denkmann enterprises still operating in Rock Island. He also served as president of Rock Island Sash and Door Works, Rock Island Lumber Company, Rilco Laminated Products Company, Rock Island Millwork, Denkmann Paper Company, and Tallahala Lumber Company.

Today John Hauberg is recognized as much for his civic engagement as his business accomplishments. He was actively involved in the Lutheran Church, serving as president of the Rock Island County Sunday School Association for 10 years, and then state president for 2 terms. He was member of the Board of Trustees of the International Council of Religious Education, and in 1924 represented Illinois at the World's Sunday School Convention in Glasgow, Scotland.

In 1910 he founded the United Sunday School Boys Band, a fife, drum and bugle corps opened to any young man who attended Sunday School regularly at a church of his choice. The band grew in size and over a fifteen year period hundreds of boys marched in parades and gave performances across the area. In addition Hauberg planned weekend summer hikes for the boys. Once a year he planned a two or three week long trip supported by wagons or trucks. The boys and Hauberg would hike, climb, sleep under the stars and cook meals over a campfire. Ever mindful of the need to attend Sunday school, Hauberg would locate a church in a nearby community and he and the boys would march to the church to attend services as a group. The United Sunday School Boys Band disbanded in 1923.

Hauberg founded the Black Hawk Hiking Club in 1920, a group that continues today hiking year round, even in the cold winter months. Hikes often end with food and conversation around a warm campfire.

Both Susanne and John Hauberg were active in the local YW and YMCAs. John served on the board of directors of both the Moline and Rock Island groups and later as a board member and vice-president of the Illinois State Association of Young Men's Christian Associations. In 1926 the Haubergs went to Helsingfors, Finland, representing Illinois at the World Conference on Boy's Work in Young Men's Christian Associations. In 1927 Hauberg donated land jointly to Moline and Rock Island Y.M.C.As creating Camp Hauberg. (Ref 6)

John Hauberg was instrumental in the creation of Black Hawk State Park in Rock Island. He traveled to Springfield in 1927 and delivered a speech and a seventy-eight page booklet in support of the park which after his presentation received unanimous legislative approval. (Ref 6) Hauberg had a decade's long interest in Native American history. He met with tribal leaders, welcomed them to his home, documented their stories and collected treasured items. In 1937 a museum was erected in Black Hawk Park and Hauberg donated much of his Native American collection to the museum. Hauberg also established the Indian Pow-Wow at the park in 1940 bringing Native Americans from the Mesquakie

tribe in Tama, Iowa to the park to demonstrate their customs and dances. Hauberg's close relationship with the Mesquakie resulted in his being named an honorary chief. (Ref 6)

John Hauberg was involved in both the Rock Island County and Illinois State Historical Societies. He established the Illinois Junior Historian magazine in 1947, a publication for history papers written by Illinois junior and senior high school students. He served as President of the Rock Island County Historical Society from 1914-1942. Over the years he interviewed over one hundred Rock Island County pioneers and pioneer descendants. These interviews have been put to paper and are housed at the Rock Island County Historical Society Research Library in Moline, Illinois.

Photography was another method John Hauberg used to document the world around him. He bought a camera in 1889 from a Montgomery Ward catalogue and began taking pictures of his home, his travels and his friends. By the end of his life he had thousands of glass negatives, lantern slide, film negatives. Today much of this collection is housed in the Special Collections Department at the Augustana College Library. They are slowly being scanned and converted to a publically available digital format.

John Hauberg died on September 13, 1955. He is buried at Chippiannock Cemetery in Rock Island, Illinois. It was after his death that his children, Catherine Sweeney and John Hauberg, Jr. donated the family estate to the City of Rock Island. John H. Hauberg was known as an accomplished businessman, civic leader, naturalist, historian, and philanthropist. His legacy lives on in the park lands he secured, the written and photographic history he documented, the lives of the children he enriched, and the example he set of all of us that civic involvement pays ongoing dividends beyond measure.



The Hauberg Family – John Jr., Susanne, John and Catherine

Architecture

Susanne Denkmann was an accomplished single woman in her thirties when she commissioned the building of her first personal home in 1909. She chose Chicago architect, Robert C. Spencer, a contemporary of Frank Lloyd Wright, to design the house, garage and tool house, and Jens Jensen, father of the prairie landscape, to design the landscape. The result is the most important Prairie style estate in Rock Island and the Quad Cities.

Prairie Architecture 1900 – 1920

Authored by Jaan Sturgis

The Prairie School of Architecture is credited to famous Chicago architect Frank Lloyd Wright and his teacher and mentor Louis Sullivan. The first Prairie houses were designed while Wright worked at the firm Adler and Sullivan in the 1890s. The style is considered the first indigenous American style and the beginning of architecture's Modern movement. Prairie style houses were typically built from about 1900 to 1920 and are considered one of the shorter lived styles of American architecture.

Prairie houses are noted for having a number of defining features. These houses are typically two stories, sometimes with one-story extensions. Their roofs are almost always hipped and invariably are low-pitched with very wide soffits or eaves. These eaves, along with other horizontal elements, tend to make the architecture appear as if it is hugging or emerging from the adjoining ground. Porches, porte-cocheres, eaves, cornices, and front-facing detailing add to the sense of horizontality, as do the frequently square or battered porch columns.

Prairie houses can be divided into four subtypes: hipped roof, symmetrical, with front entry; hipped roof, symmetrical, with no front entry; hipped roof, asymmetrical; gabled roof. Following is a brief discussion on each subtype.

Hipped roof, symmetrical, with front entry houses are sometimes called the Prairie Box or Foursquare. These houses typically have a full-width front porch with a centered or off-center door. Their roofs are hipped with large overhanging eaves. Hipped dormers may be present as may Mission or Italian Renaissance details, such as tile roofs or eave brackets.

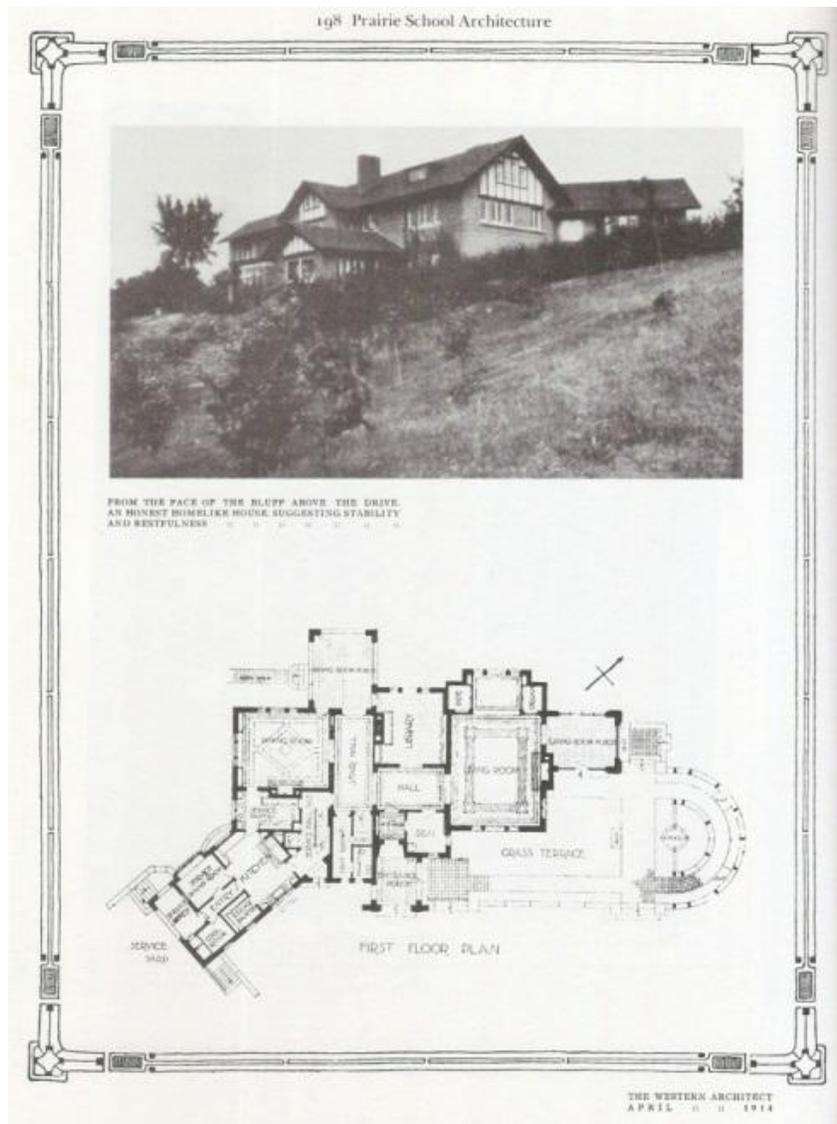
Hipped roof, symmetrical, with no front entry Prairie houses were often architect built on narrow city lots. Horizontal rows of ribbon casement windows (offering a sense of verticality) are the hallmark of this style.

Hipped roof, asymmetrical Prairie houses formed the majority of high style examples. A single hipped roof mass rising two or three stories is contrasted sharply to the single story hipped roof porches, wings, and carports. The front entrance does not dominate, but instead a row of horizontal casement windows are sharply defined by a sense of verticality. Most have masonry walls.

Gabled roof Prairie houses occasionally have both front and side-facing gables, always emphasizing exaggerated eave overhangs. The pitch of the roof may be flattened, giving a pagoda-like profile. Tudor

secondary influences, particularly half timbering, are common.

The distinctive detail of Prairie houses is the sense of horizontality. They do this by offering massive square/rectangular piers for porch supports, contrasting caps on porch and balcony railings, contrasting wood trim between stories, horizontal board and batten siding, contrasting colors on eaves and cornice, and selective recessing of the horizontal only masonry joints. Window boxes or flattened pedestal urns, geometric patterns – particularly in small-pane leaded glass windows, broad flat chimneys, and decorative friezes or door surrounds containing bands or carved geometric or stylized floral (Sullivanesque) ornamentation are other hallmark details.



Western Architect, April 1914

The Denkmann-Hauberg House

The Denkmann-Hauberg house is a gabled roof Prairie that was designed to wrap along the top of a curving hillside in a disciplined but irregular plan. It is composed of three two-story plus attic rectangular forms that come together at first a 90 degree where the front entry is tucked into the corner and then at a 45 degree angle where the “working” rooms of the house meet the family quarters. The home is further punctuated by a one story dining porch, a two-story sun porch and a one story open front porch. The house is constructed of Grey Buff St. Louis Manganese Norman Pressed Brick. (Ref 4) The original roofing material was Clover Port Red Shingle Tile. (Ref 4) Half-timbering appears in the gables and as insets in several places around the house. Windows of various sizes and shapes, most featuring art glass insets, are positioned to emphasize the horizontal feel of the building.

Stylized tulips are in abundance in stone insets, art glass windows, lighting fixtures and inside the house in plaster molding, carpeting, wood organ screens and more. While it has been written many times that tulips were Susanne’s favorite flower, Robert Spencer used stylized floral motifs in many of his designs. Two other Spencer designed buildings that feature the stylized tulip are a River Forest, Illinois home built in 1915 (Ref 7) and the Mulvey Apartments in Chicago (Ref 4).



Front Façade Center (faces southeast)

Facing the front of the house your eye is drawn to the three gables and the front entrance. The front porch features an arched entry and brick columns with stone stylized tulip insets. The columns are battered, constructed in such a way that they flair out towards the base anchoring the building to earth

beneath it. As you step into the front porch there is a tile inset to your left and an art glass front door flanked by additional tile insets that also feature stylized tulips.

Behind the front porch, the tallest gable end features half-timbering and art-glass tulip windows grouped in sets of three. A stone inset sits at the lower right based of the half-timbering. A first floor small casement window and tulip carriage light complete the large front gable bay.



Tulip Window Cast Concrete Urn Courtesy Quad City Times



Front Façade North

The main body of the house to the right of the front entry features three sets of casement windows. Casement windows are attached to their frame with hinges on one of their vertical sides and open outward to allow for an unobstructed view. Casement windows, and the specialty hardware that makes them work well, are a Spencer signature feature. The original hardware designed by Spencer, including the Hookfast latch and the Holdfast and Bulldog adjustors, remain intact on many of the windows in the Hauberg house. (A further discussion of this hardware follows as part of the architect section.)

Moving further to the right (north), a shorter two story sun porch with a center band of half timbering takes us to the end of the front façade. First floor French doors open out onto a terrace that was part of the original design of the house. Entrances to the terrace feature original cast concrete urns.



Front Façade South

Light Fixture

To the left of the front porch, the smaller gable bay features six windows grouped to reinforce the idea of horizontal banding. To the left of the second story windows a small balcony appears marking the spot where the house makes its 45 degree turn. Beneath the balcony there is a service entrance complete with its own tulip glass carriage light. Still further to the left, stairs descend to a basement entrance.



Basement Entrance

Rounding the corner to the south end of this section of the house, the ornamentation is less, but consistent with similar half-timbering and windows in the gable, smaller windows serving as ornamentation at the base of the half-timbering and four windows placed side by side in a banding effect on the first floor.



South Façade

Moving to the back of the house, there are a series of facades wrapping themselves along the top of the hillside. The forty-five degree corner seen below marks the spot where the “working” wing attaches to the main house. Half-timbering and window groupings are similar to others, yet unique.



Back Façade Southwest

A one story dining room porch extends out from the back of the house, perfectly placed for a view down the hillside into the woodland forest garden. A second one story bay projects from the living room. It is flanked by two tile insets and is a great place to view the copper guttering system that serves the entire house. A dormer pierces the roofline.



Back Façade, Dining Porch



Back Façade Northwest, Living Room Bay

Rounding the corner from the back of the house, the hillside begins to drop away and this north end of the house is very tall indeed. High in the gable end we again see half-timbering, this time flanked by stone insets featuring the stylized tulip.



North Façade

After the Denkmann-Hauberg home was donated to the City of Rock Island in 1956 and became open for public use, a series of doors and fire escapes were added across the back of the house and to this end façade. It appears that quite good care was taken when these exits were added. Some windows were lost, but decorative details were spared. The house overall retains a high degree of integrity.

From this end of the house you can step up onto the front terrace. Visible from the terrace, the winding drive that was the original formal entrance to the property. Visitors would enter at the base of the hill, travel up the winding path, cross a woodland stream, pass through a woodland forestand, round the bend at the top of the hill to an open view of the beautiful Prairie style mansion. The address that Susanne Hauberg had printed on the top of her stationery as *Twenty-third Street Hill, Rock Island, ILL.* (Ref3)

Garage and Stables



Garage Front Façade

Across the lawn from Denkmann-Hauberg house is this impressive garage and stable building, and yes it was called the garage. It also served as the living quarters for the chauffeur. At the center of the building is the original service entrance to the property. Built to complement the main house across the lawn the carriage house features the same brick construction, a double gabled roofline with half-timbering, and windows grouped to provide a sense of horizontal banding.



Front Façade, showing original service entrance to the property (left) and original garage door (right)

On the property side of the carriage house arched openings with original carriage doors flank the entrance tunnel. Above the tunnel a second story bay projects from the façade. First story windows appear to be original casements. Second story windows appear to have been replaced.



Street Facing (East) Façade



Center East Façade (Original Entrance) With Original Gate

The road facing façade of the building retains its original half-timbering. Although the entrance tunnel has been walled off, a wooden gate remains in place. Windows and doors on the first floor appear to be original. Windows on the second floor appear to have been replaced.

A large greenhouse that was attached to the south end of the garage has been removed. But overall, this impressive garage and stables remains remarkably intact.



THE HAUBERG GARAGE, STABLE AND GREEN-HOUSE FROM PAVED TERRACE OF HOUSE

The Hauberg Grage, Stable and Green House From Paved Terrace of House Western Architect, April 1914

The Architect

Robert Closson Spencer, Jr. was born in Milwaukee, Wisconsin on April 13, 1864. He graduated from the University of Wisconsin with a degree in mechanical engineering in 1886 and then enrolled in the architecture program at Massachusetts Institute of Technology. He married Ernestine Elliott on November 28, 1889 and in 1891 won the Rotch Traveling Scholarship, allowing him spend the next two years traveling with his wife throughout Europe studying architecture.



Robert Closson Spencer, Jr. (Ref 13)

Upon return to Chicago, Robert went to work for Shepley, Rutan & Coolidge. The Stanley Grepe house (1894) was his very first large commission. An emphatically Tudor Revival design in English style stucco, it included what would become a Spencer trademark, the casement window.

In 1895 Spencer established his own practice in the Schiller building in Chicago. His office space happened to be next to Frank Lloyd Wright and the two became close friends. The very next year Spencer and Wright moved their offices to the loft of the Steinway Piano building. The Loft, as it was known, was the work space for a number of young architects interested in developing a new architectural style that was free from historical forms and details. It was here that the Prairie School was born and Robert C. Spencer was a charter member. (Ref 8)

In 1905 Spencer formed a partnership with Horace S. Powers. Spencer was the designer and Powers served as the office manager. They designed residential structures primarily in Chicago and the surrounding suburbs with some additional commissions scattered across the Midwest. It was during these years that his designs changed from predominately Tudor style, including generous use of English medieval half-timbering, to the more modern rectangular Prairie style using half-timbering as ornament. Casement windows would now include leaded and stained glass.

It was also during this partnership with Powers that in 1906 Spencer founded The Casement Hardware Company of Chicago. The company invented and manufactured hardware for casement windows.

Spencer returned to private practice in 1923, joined the faculty of the school of architecture at Oklahoma A&M in 1928, moved to the University of Florida in 1930 and then left teaching in 1934 to

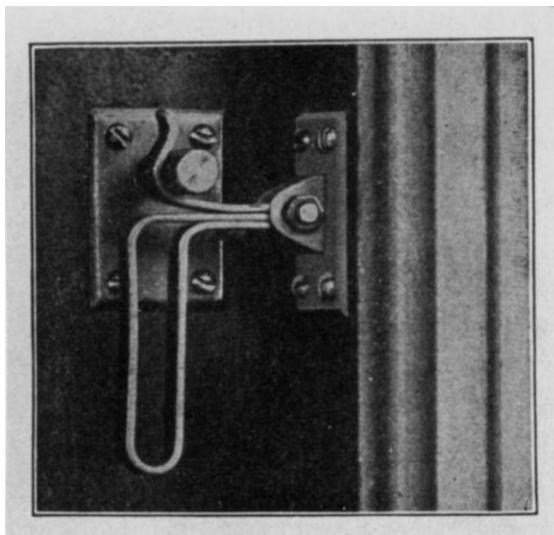
produce murals for the United States government until his retirement to Tucson, Arizona in 1938. Robert Spencer died on September 9, 1953.

The Casement Window and the Casement Hardware Company of Chicago

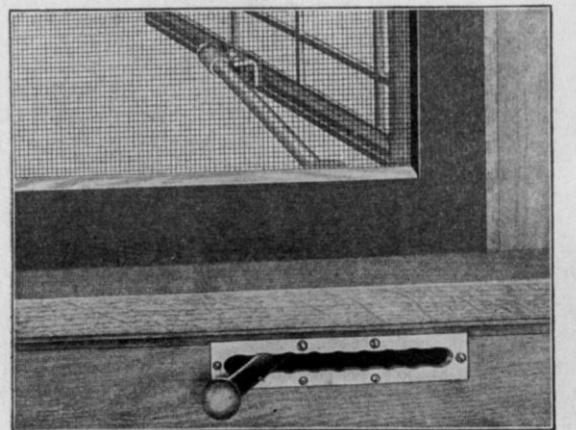
The casement window is designed to be hinged to a frame on one of its vertical sides and open outward. It has long been recognized as one of the visual characteristics of the Prairie Style. Spencer was a strong proponent of the use of casement windows. He wrote numerous articles in popular magazines and trade journals voicing praise for casements and disdain for double-hung, or what he called the “guillotine” window. Casements could be placed side by side to form a large rectilinear window unit, something not possible with double-hung due to the space required for the boxes containing the center weights. Placed side by side they could accentuate a bay or cover an entire expanse of a wall.

Directly related to the increased popularity of the casement was the development of the principal ornamental feature of the Prairie Style: the leaded, stained-glass pattern within the window itself. Spencer elaborated on the relationship between the particular design and its position of the casement, writing that an “architect must be sensitive to the window's context and create accordingly. Where there was no great view, an overall pattern should be employed, serving as a delicate screen between indoors and outside. For rooms with a vista, the colored glass and metal caming necessary to hold the glass should be ever-so-slightly moved to the edges, providing a central clear pane.” (Ref 9)

The out-swinging casement window was a favorite of Spencer, but he found problems with the European hardware available at the time. The hardware needed for allow for easy opening and closing, be able to hold the window open at a fixed position, and finally, to do so while keeping the screens in place. In 1903 Spencer was awarded a patent for a device to keep the windows securely fastened, the “Hookfast” latch.



The “Hookfast” Latch



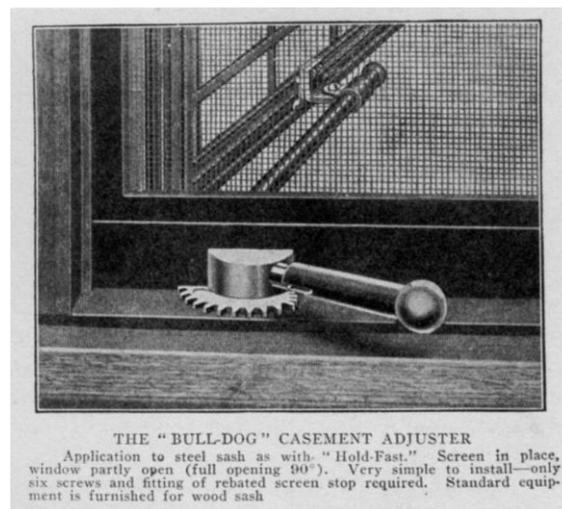
THE “HOLD-FAST” CASEMENT ADJUSTER
Application to steel casement by means of wrought steel lug. Screen in place, sash partly open, (full opening 85 to 90°). Pivot between screen and sash. See detail next page for operation. Standard equipment is for wood sash

The “Holdfast” Adjuster

Spencer then turned his attention to the task of creating a mechanism to hold the window open to the desired distance. In April 1905 he filed a patent for the “Holdfast” adjuster . The simple, elegant mechanism made of brass and rolled steel, is built into the window sill and easily opens the window by means of a central, hidden gear. The window screen is undisturbed. Notches allow the window to be held securely open in a choice of settings

Spencer initially had the Hookfast latches manufactured by the Acorn Brass Manufacturing Company, Chicago, while the Holdfast adjusters were made by the Federal Company also in Chicago. But on April 7, 1906, together with Horace Powers, his architectural partner and William Ordway, his lawyer he incorporated the Casement Hardware Company.

In April 1907 Spencer applied for his third patent for an adjuster that was less expensive and easier to install because it sat on top of the sill. A year later he was awarded rights to the “Bulldog” adjuster. To open a window, the handle is slipped off the toothed wheel, rotated to the desired position, and slipped back on.



The “Bulldog” Casement Adjuster

Following the success of his first three patents, Spencer continued to design new hardware pieces and the Casement Hardware Company prospered. In 1912 Spencer’s son, Charles, became the company’s manager, a position he would hold for more than forty years. Spencer’s original patented adjusters were eventually replaced with newer products, and to all but old house enthusiasts, these innovative pieces are all but forgotten.

All three of these pieces of hardware were used and still remain on windows in the Denkmann-Hauberg House. The “Hookfast” was used on all casements, the “Holdfast” in the formal family quarters, the less expensive “Bulldog” in the service wing and garage.



HAUBERG HOUSE AT ROCK ISLAND, ILL.

Spencer & Powers, Architects

THE magnificent views from this house, across Rock Island to Davenport, Ia., and up and down the Mississippi, would be badly marred by the ugly "check rails" of the stupid old double hang or "guillotine" sash.

So its hundred odd windows are Casements, swinging OUT. On commanding axes they flank fixed "picture" windows.

Each window is protected from the glare of summer sun by Venetian blinds that roll up into concealed over-head pockets.

And each sash is operated by one of our "Holdfast" Adjusters from inside below the stool without disturbing the screens, silk curtains or drawn Venetian blinds.

Windows in service wing and Garage are equipped with "Bull-Dogs."

*For Architect's
details, ask*

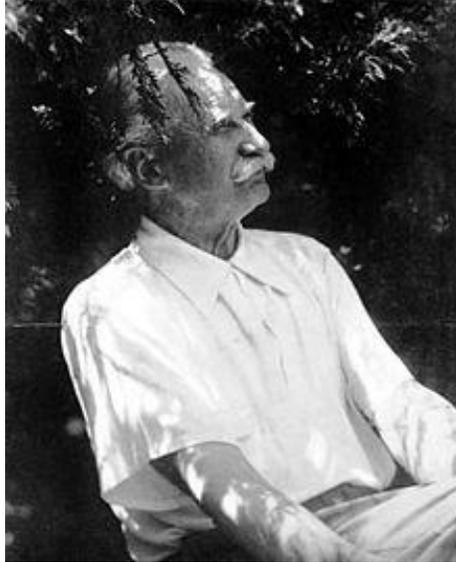
CASEMENT HARDWARE CO.

7 S. Clinton St.
CHICAGO

Western Architect, April 1914

The Landscape Architect

Jens Jensen was born in Denmark in 1860 and immigrated to America in 1884. He worked as a day laborer in Florida for a short time and then moved to Decorah, Iowa where he is credited with developing the campus plan for Luther College. While in Iowa he fell in love with the Midwest landscape, a landscape that would influence his work for the rest of his life.



Jens Jensen (Ref 11)

A job as a gardener for the West Chicago Park District took Jens Jensen to Chicago. He was soon promoted to foreman and when a garden area planted in exotic flowers (as was the custom of the time) withered and died, Jensen traveled to the surrounding prairie and gathered native wildflowers. He transplanted these wildflowers into a garden space in Union Park establishing what became known as the American Garden. By 1905 Jensen was the general superintendent and chief landscape architect for the West Park System in Chicago. His design work for the city can be seen in Humboldt Park, Lincoln Park, Douglas Park, and Columbus Park. One of the earliest environmental activists, Jens Jensen founded the Friends of Our Native Landscape, an organization that was instrumental in preserving important natural areas throughout the Midwest. He was a driving force in establishing the Cook County Forest Preserve District, the Illinois state park system and the Indiana Dunes State Park and National Lakeshore.

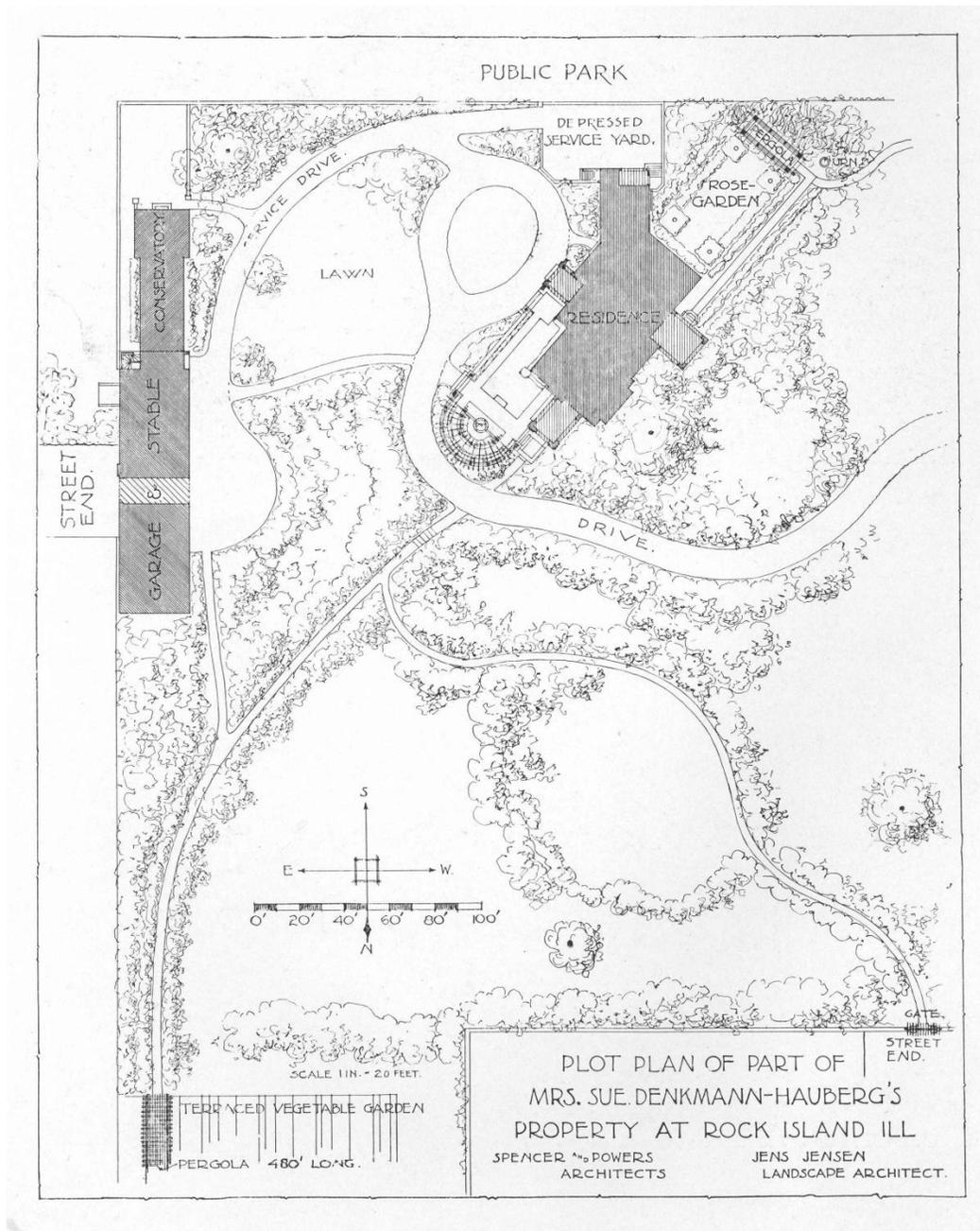
In 1920 Jensen left the park district to establish his own design firm in Ravinia, Illinois where he worked on both public and private design projects. His client list was impressive including Henry and Edsel Ford, Frederick Pabst, and the Armour and Florsheim families. He also designed parks in Racine and Madison, Wisconsin, Dubuque, Iowa, and Springfield Illinois. In 1935, at the age of 75, he retired from his Chicago business and founded The Clearing on 128 wooded acres on Wisconsin's Door County Peninsula. The Clearing still operates each summer as "an adult school of discovery in the arts, nature, and the humanities." (Ref 10)

Jens Jensen is known as the father of Prairie Style landscape design in the same way that Frank Lloyd Wright holds this title in the world of architecture. Jensen was fascinated by the vast prairie landscape: its changing colors and swaying movements. He took hundreds of photos from broad sweeping landscapes to a wild flower's smallest detail. He used the sky, the wind, the movement of water and even the seasons along with native plants to develop landscapes that were beautiful, understandable and on-going. He understood that landscapes, unlike other forms of art, will mature...even die and regenerate. It has been suggested that this understanding of the natural progression of the designed landscape was his greatest strength.

It was Jens Jensen's belief that our surroundings affect the way we think and live. He identified unique landscape characteristics in all parts of the country and he believed that understanding one's own regional ecology was "fundamental to all clear thinking". He valued the sunrise and sunsets and often incorporated a clearing in his landscape just for the purpose of viewing these daily occurrences. Included in many of his designs was the council ring, a low circular wall or grouping of stones evoking both his native Viking past and Native American egalitarianism. A group sitting on these stones would be gathered in a continuous circle, there would be no head of the table, no hierarchy, just a simple affirmation that each member of the community was important to it. In the same way, each element of a landscape design has its own important role to play.

Jens Jensen died at his home, The Clearing, on October 1, 1951 at the age of 91.

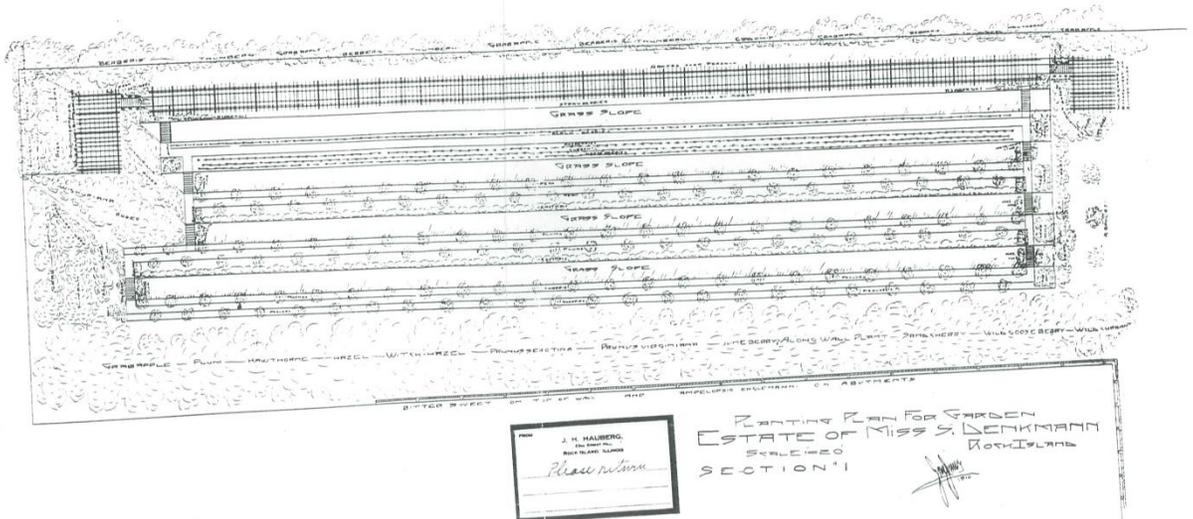
The Denkmann – Hauberg Estate Landscape



Western Architect, April 1914

The landscape Jensen designed for the Susanne Denkmann was in three sections: terraced gardens, an open meadow and a woodland forest. The terraced gardens ran north along the hillside all the way to what today is 10th Avenue. The hand labor that went into sculpting the gardens is immense. Men working with teams of horses cleared the land, formed four long terraces and then built a concrete retaining wall at the base of the hill. Four sets of concrete steps were built at the north and south ends of the terraces. An original planting plan signed by Jens Jensen and dated 1910 hangs on the wall of the sunroom in the Denkmann-Hauberg home.

The planting plan recommends trees such as crabapple, plum, hawthorn and witch hazel be planted above the north half of the concrete wall. Low growing bushes of sand cherry, wild gooseberry and wild currant would be planted near the south steps. Grassy slopes between the four tiers of plantings would provide protection against soil erosion and frame the fruit trees, berry bushes and flowering shrubs growing on each side of white gravel paths that ran the length of the terrace. A massive grape arbor extended the entire length of the top terrace.



Planting Plan for the Terraces Signed by Jens Jensen



Landscape Plan Atop Current City Aerial Map Reveals the Immense Size of the Terraced Garden



TERRACES COMPLETED \approx 1915 ↑ Gauge post G. Wilson
↳ see. Via 181 m.d.u.



Terrace Steps 2013 Photo by Daryl Empen

The Terraces ca. 1915 (Ref 11)

The central section of the landscape was known as the meadow. Jensen's designs often included a large meadow surrounded or edged by forest. Grand open areas provided space for large gatherings, a place to enjoy the warmth of the sunlight, a place for an unobstructed view of the stars and the night sky. Early landscape drawings appear to show a border along the south side of the meadow and indeed there are remnants of a line of brick edging that run along the south side of the meadow.

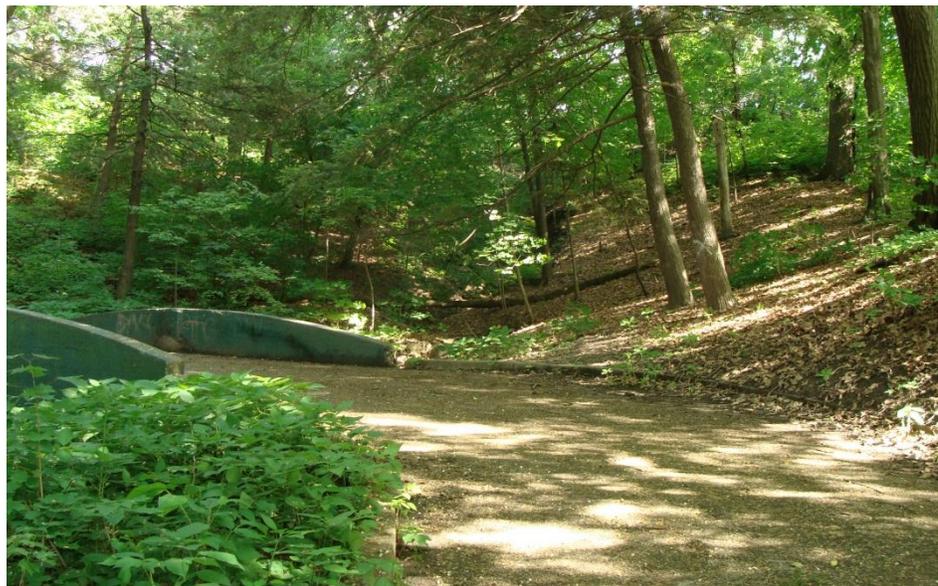


The Meadow 2013

The third section of the landscape is the woodland. Pictures of the landscape in progress show the amount of work that went into creating a woodland from what appears to be a bare hillside. A small stream channeling natural springs meanders down the hillside providing natural drainage and forming a series of three ponds. Trees were selected and planted in such a way that, over time, the hillside would look appear to be a natural Midwestern woodland. A driving path winds down the hill over a Jensen designed bridge that still today crosses a ravine that was once a slowly moving stream.



View of the Bridge and one of the Ponds During Construction ca. 1911

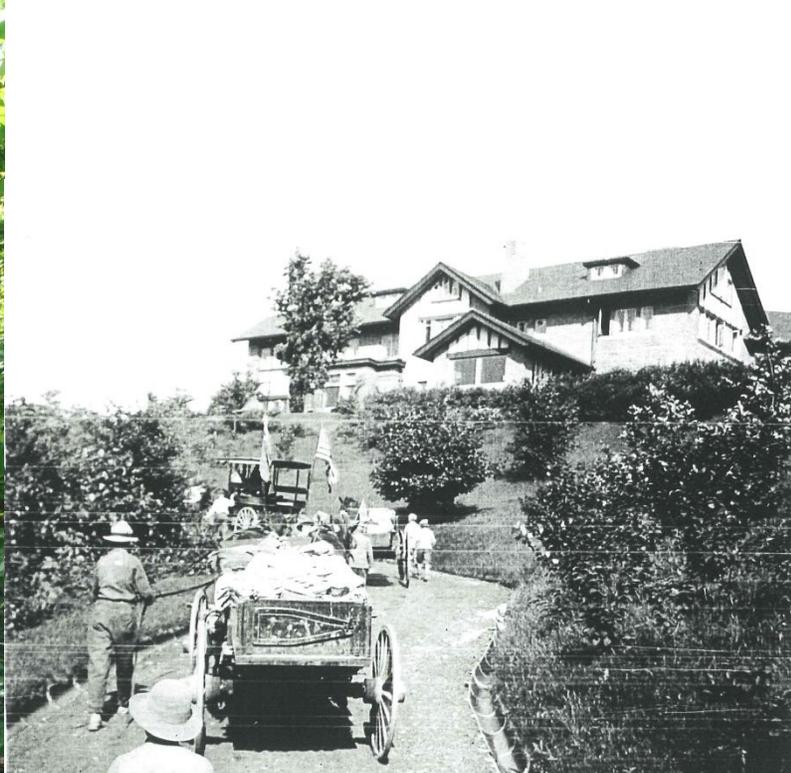


View of the Driving Path and Bridge 2013...Photo by Daryl Empen

Just before the bridge there are remnants of stone steps that led up the hill to the back of the house. Across from those steps there is an original metal light pole with a finish that resembles the bark of a tree.



Original Light Post 2013



John Hauberg returning home (undated) (Ref12)

At the bottom of the hillside the drive ends at what was originally the main entrance to the estate. An undated photo shows John Hauberg returning home from a camping trip with a group of young men. In this picture the drive does not yet appear to be brick and there is a gutter system visible along the sides of the drive. At some point the drive was covered in pink brick. In the 1970s it was covered in asphalt. A few remnants of the gutter system can be seen at the lower end of the drive.

The Denkman-Hauberg landscape exemplifies the Jens Jensen philosophy of landscape architecture. It combines the elements of sky, sun, clouds, wind, water, native flowers, shrubs and trees with organic structures to create a living landscape that is beautiful, enjoyable, and on-going. On-going in that while the land forms would remain a constant, the plantings would mature and ultimately be replaced with new specimens, following the pattern of life itself.

Attachment 1

Document Number 2015-21714 QC - QUIT CLAIM	Recorded Date & Time 12/18/2015 09:01AM	Doc Date 12/15/2015	Consideration \$1.00	Pages 3	Reference Number 1528-3rd Ave Rock Island IL NE 61201
Parties:	GRANTOR GRANTEE	HAUBERG CIVIC CENTER CORP ROCK ISLAND, CITY OF			
Tract	Section: 2	Township: 17	Range: 2 W	Govt Lot:	Reference Number NE 61201
	Notes: RI-177; RI-178; PT 1/4 SEC				
Subdivision	Name: HALE'S ADD				
	Block:	Lot: 41	Outlot:	Portion: EX	
	Notes: RI-3756				
Subdivision	Name: HALE'S ADD				
	Block:	Lot: 42	Outlot:	Portion: EX ✓	
	Notes: RI-3756				
Parcel	Number: RI-177				
	Number: 1602200006				
	Number: RI-178				
	Number: 1602200005				
	Number: RI-3756				
	Number: 1601104017				
Fees:	RECORDING FEE:			48.00	
	RHSP FEE:			10.00	
	Total Fees :			58.00	
Deliver To:	MORRISON, DAVID G 1515 4TH AVENUE STE 301 ROCK ISLAND IL 61201			Date Delivered:	
Notes: EXEMPT: E					

SCANNED

0177
0178
3756



Disclaimer: This map is not a substitute for an actual field survey or online investigation. The accuracy of the map is limited to the quality of the records from which it was assembled. The City of Rock Island makes no warranty concerning this information.

Landmark Application Location Map

- Subject Property
- Parcels



City of Rock Island,
Community and Economic Development Department

Drawn By: K Douglass

Date Created: March 2016

Aerial Flown: April 2014



References and Sources

1. Rock Island Argus, Wednesday November 11, 1908, pg 5
2. West End Settlement, Rock Island Landmark Nomination, Diane Oestreich
3. Recollections of a Civic Errand Boy, John H Hauberg , Jr., Pacific Denkmann Company, 2003
4. Western Architect. Volume XXI, November, 1914
5. Rock Island Argus, Friday June 30, 1911, pg 6
6. John Henry Hauberg Biography, Augustana College, Rock Island, IL.
7. Chicago Magazine, Tiptoe Through the Tulips in River Forest, May 2012
8. Ulysses Orendorff House, Canton, IL ., National Register Nomination
9. Wright, Spencer, and the Casement Window, Author: Paul Kruty, Source: Winterthur Portfolio, Vol. 30, No. 2/3 (Summer-Autumn, 1995). Pp.103-127
10. The Clearing Folk School, <http://theclearing.org>
11. The Denkmann-Hauberg Gardens, A Pictorial History of a Jens Jensen Landscape, Rock Island Preservation Society, 2013.
12. Sterling Morton Library, Morton Arboretum, Lisle, IL
13. Spencer Photo, www.prairiestyles.com/spencer.htm
14. Personal communication with David Cordes, Rock Island, IL., February, 2016.
15. McAlester, Virginia and Lee, A Field Guide to American Houses, New York: Alfred Knopf, 1990

RESOLUTION
Rock Island Preservation Commission
Landmark Designation
Case #2016-2

WHEREAS, the Rock Island Preservation Commission received an application from Linda Anderson of the Rock Island Preservation Society to designate the Denkmann-Hauberg Estate at 1300, 1301, and 1326 24th Street as a local landmark; and

WHEREAS, the legal description for the property is:

Supvr Asst Map Lots 275 and 276 Sheet 5 Hauberg Park and Lots 41 and 42 Hales Addition, City of Rock Island, Rock Island County, Illinois; and

WHEREAS, the Preservation Commission considered the application and made a preliminary determination that the properties meet one or more criteria for landmark designation at its March 16, 2016 meeting; and

WHEREAS, the Preservation Commission held a public hearing on April 20, 2016 to hear public testimony regarding the proposed landmark designation; and

WHEREAS, after considering the facts and statements presented to the Preservation Commission, the Commission determined that the property meets the nominating criteria of Section 11-111 of the Rock Island Code of Ordinances: Landmark Designation; and

WHEREAS, designation will serve to preserve and protect, through binding review of exterior alterations through the review and issuance of a Certificate of Appropriateness by the Rock Island Preservation Commission (applications submitted to the City of Rock Island Planning & Redevelopment Division) for future exterior alterations to the structure and site, accessory structures and grounds, for what has been determined to be a unique and valuable part of Rock Island's history and architecture.

NOW, THEREFORE BE IT RESOLVED that the Rock Island Preservation Commission designates 1300, 1301, and 1326 24th Street, known as the Denkmann-Hauberg Estate, a local landmark.

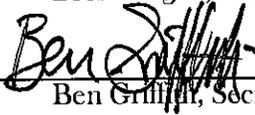
Adopted this 20 day of April, 2016 by a vote of 8 to 0 of the Rock Island Preservation Commission.

APPROVED:



Brent Bogen, Chair

ATTEST:



Ben Griffin, Secretary

Prepared by and return to:

Planning & Redevelopment Division
City of Rock Island
1528 3rd Avenue
Rock Island, IL 61201