1. Name of Property

historic name  Art Building - #21

other names/site number

2. Location

street & number  120 North Riverside Drive
city or town  Iowa City  county  Johnson

Legal Description: (If Rural) Township Name ______  Township No. ______  Range No. ______  Section ______  Quarter of Quarter ______

(If Urban) Subdivision ______  Block(s) ______  Lot(s) ______

3. State/Federal Agency Certification [Skip this Section]

4. National Park Service Certification [Skip this Section]

5. Classification

Category of Property (Check only one box)  Number of Resources within Property

- building(s)  If Non-Eligible Property  Enter number of:
- district
- site
- structure
- object

If Eligible Property, enter number of:

- contributing
- noncontributing

- contributing
- noncontributing

- contributing
- noncontributing

- contributing
- noncontributing

Name of related project report or multiple property study (Enter “N/A” if the property is not part of a multiple property examination).

Title

Historical Architectural Data Base Number

6. Function or Use

Historic Functions (Enter categories from instructions)  Current Functions (Enter categories from instructions)

05B01 University
05B01 Univeristy

05B04 College/classroom building
05B04 College/classroom building

08C01 Museum/art gallery

7. Description

Architectural Classification (Enter categories from instructions)  Materials (Enter categories from instructions)

06G Late 19th & 20th C. Revivals/Italian Renaissance  foundation  10 Concrete

09H05 (modern plan)  walls  03 Brick; 10 Concrete

roof  08 Asphalt; 05 Metal

Narrative Description (SEE CONTINUATION SHEETS, WHICH MUST BE COMPLETED)

8. Statement of Significance

Applicable National Register Criteria (Mark “x” representing your opinion of eligibility after applying relevant National Register criteria)

- Yes  No  More Research Recommended  A Property is associated with significant events.
- Yes  No  More Research Recommended  B Property is associated with the lives of significant persons.
- Yes  No  More Research Recommended  C Property has distinctive architectural characteristics.
- Yes  No  More Research Recommended  D Property yields significant information in archaeology or history.
Criteria Considerations
- A Owned by a religious institution or used for religious purposes.
- E A reconstructed building, object, or structure.
- B Removed from its original location.
- F A commemorative property.
- C A birthplace or grave.
- G Less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
- 02 Architecture
- 11 Education

Significant Dates
- Construction date: 1936
- Other dates, including renovation: 1968, 1969, 1975, 1985

Significant Person
- (Complete if National Register Criterion B is marked above)
  - Wood, Grant
  - Lasansky, Mauricio

Architect/Builder
- Architect: George Horner, U of I, Iowa City and Max Abramovitz, Harrison and Abramovitz, New York
- Builder: unknown

Narrative Statement of Significance (SEE CONTINUATION SHEETS, WHICH MUST BE COMPLETED)

9. Major Bibliographical References
   - Bibliography: See continuation sheet for citations of the books, articles, and other sources used in preparing this form

10. Geographic Data
    - UTM References
      | Zone | Easting | Northing | Zone | Easting | Northing |
      |------|---------|----------|------|---------|----------|
      | 1    | 4613468.16 | 4614086.73 | 2    |         |          |
      | 3    |         |          | 4    |         |          |
    - See continuation sheet for additional UTM references or comments

11. Form Prepared By
    - name/title: Marlys Svendsen, IHSEMD HPS, Steve Cavan, FEMA EHP
    - organization: IHSEMD/FEMA
    - date: 07/05/2011

ADDITIONAL DOCUMENTATION (Submit the following items with the completed form)

FOR ALL PROPERTIES
1. Map: showing the property’s location in a town/city or township.
2. Site plan: showing position of buildings and structures on the site in relation to public road(s).
3. Photographs: representative black and white or digital photos. If the photos are taken as part of a survey for which the Society is to be curator of the negatives or color slides, a photo/catalog sheet needs to be included with the negatives/slides and the following needs to be provided to be included on this particular inventory site:
   - Roll/slide sheet # Frame/slot # Date Taken
   - Roll/slide sheet # Frame/slot # Date Taken
   - Roll/slide sheet # Frame/slot # Date Taken
    - See continuation sheet or attached photo & slide catalog sheet for list of photo roll or slide entries.
    - Photos/illustrations without negatives are also in this site inventory file.

FOR CERTAIN KINDS OF PROPERTIES, INCLUDE THE FOLLOWING AS WELL
1. Farmstead & District: (List of structures and buildings, known or estimated year built, and contributing or noncontributing status)
2. Barn:
   a. A sketch of the frame/truss configuration in the form of drawing a typical middle bent of the barn.
   b. A photograph of the loft showing the frame configuration along one side.
   c. A sketch floor plan of the interior space arrangements along with the barn’s exterior dimensions in feet.

State Historic Preservation Office (SHPO) Use Only Below This Line
Concur with above survey opinion on National Register eligibility: Yes No More Research Recommended
- This is a locally designated property or part of a locally designated district.

Comments:

Evaluated by (name/title): ___________________________ Date: ____________
Art Building    Johnson
Name of Property County
120 North Riverside Drive Iowa City
Address City

7. Description

Site: The Art Building is located at 120 North Riverside Drive on the west bank of the Iowa River on the campus of the University of Iowa. The Art Building is part of the proposed University of Iowa River Valley Historic District that extends along the Iowa River valley on adjacent banks downstream of City Park on the north to south of Court Street. The district site is a flat to gently sloping, multi-block area of alluvial plain with a combination of natural river edges and coursed stone walls built during the 1930s. The river valley rises steeply on the west side along the west side of North Riverside Drive. Parking lots extend along the west side of the music buildings located to the north and a grassy lawn borders the Art Building. The Museum of Art is a free-standing building located directly to the north of the Art Building with Art Building West located across River Drive to the west. A narrow grass covered lawn extends to the river bank from the modern additions onto the art building along the east side.

Building Exterior: The Art Building was completed in 1936 as a federally funded Works Progress Administration project in conjunction with the construction of the adjoining riverfront wall and the Theater Building upstream. Together these efforts comprised the establishment of the Arts Campus on the west bank of the Iowa River. The Art Building was designed by University Architect George Horner who based the plan on the design of Italian Renaissance architect Andrea Palladio’s Villa Emo, a country villa, near Venice.

The Art Building consists of a multi-story central block that would have been the gentleman’s residence in Palladio’s villa but in the case of the Art Building, housed the library and exhibition hall for the study of art history and theory (Scott and Lehnertz, p. 111). The building has a Sheffield tile foundation and walls with a polychromatic reddish-brown and gray-colored brick used for the walls and limestone or cast stone used for the cornice trim. The roof is flat and tar covered on the main block and loggias with standing seam copper originally used for the gable-roofed north and south wings. Three tall multi-light Romanesque arched windows are centered on the main block with the main window containing a pair of entrance doors and sidelights, all facing west. Shorter height semi-circular arched multi-light windows line the balance of the center block’s walls on the north and south as well as the side walls on the gabled-roof studio pavilions.

The wings extending to the north and south from the main block of the 1936 building are 1-story in height and built with similar materials for walls and windows. The sections closest to the main block are enclosed with extended open loggia located further from the center adjacent to the gable-roofed pavilions at each end. Both window openings and arched openings have semi-circular arches with the entrances to the loggia featuring segmental arched openings filled with ornamental wrought-iron railing sections. Each of the outlying pavilions have parapeted end walls trimmed with limestone. Sandstone stone paneled wall sections in the end walls provide back-drops for sculpture displays. The brick walls employ American bond (every sixth course a row of headers) with ornamental brickwork patterns appearing in several wall sections including horizontal rows of soldier brick beneath the loggia openings and along the water table, corbelled piers at the gabled ends of the pavilions, soldier courses along the parapets, patterned squares of mitered brick along the upper walls of the main block.

On the long east side, the 1936 building has a tall flat-arched opening with tracery and geometric patterns for the opening that is inset in a limestone wall surround. On the balance of the east façade’s brick walls, matching flat-arched multi-light windows are placed symmetrically along the long wall that originally overlooked the riverfront. The east façade was modified in 1968 with the construction of a long, low-slung 1-story printmaking wing designed by Minimalist architect Max Abramovitz. It is connected to the 1936 brick building by an enclosed glass walled walkway to the former exterior entrance of the original building. The new wing has cast concrete paneled walls with a wide water table and square overhang that accentuate the horizontal design. The lower courses of concrete (foundation and water table) are smooth finish and the upper walls and eaves appear to be sandblasted with wide joints between panels. Skylights are spaced along the flat roof’s north half for lighting the work areas and widely spaced paired vertical windows with tall single light upper sash and narrow tilt-out sash below along the east façade. A row of adjoining windows of matching design fills the north wall and portions of the west wall.
Entrances are located along the glass walkway and at the southwest corner of the building in a recessed entrance opening.

Continuing the tradition of reserving outlying building areas for different art media, in 1969, 1975, and 1985 Abramovitz and his firm designed other additions that were linked to the original 1936 building. These included space for ceramics and metal working. On the south end, the buildings were constructed of a mix of cast concrete and red brick. They included three rectangular 1-story buildings and one diagonal shaped building.

**Building Interiors:** Significant interior spaces of the Art Building complex include the expansive main building exhibition hall, access corridors, classroom spaces, and art studios. Also among the important interior elements are a series of fresco wall murals along the north-south corridor on the basement level that were discovered following the flood of 2008. A mural titled *Congo* based on the 1914 poem by Vachel Lindsay of the same name, is located on the south corridor. Muralist Fletcher Martin (1904-1979) was visiting artist-in-residence when Grant Wood was on administrative leave from Art Department. *Congo* was completed in ca. 1940-1941 by graduate students under Fletcher’s direction. A second mural is located in the north corridor of the basement and is attributed to Grant Wood. It, too, was only revealed following the flood of 2008. Representative images from both murals are included at the end of this form. Both murals are considered contributing features to the building.

8. **Significance**

The Art Building was completed in 1936 based on a design by University architect, George Horner, and is significant under Criteria A, B and C, and Criteria Consideration G, both individually and as a contributing resource in the University of Iowa River Valley Historic District. Under Criterion A, this building is significant as one of a collection of buildings undertaken in the low-lying sections of the University of Iowa campus adjacent to the Iowa River during the 1930s known as the Arts Campus. The buildings received federal funding through the Public Works Administration with the riverfront stabilization work completed as a Civilian Conservation Corps project. Under Criterion B, the Art Building is associated with the productive career of nationally prominent Iowa artist and muralist, Grant Wood. During his tenure as a professor at the University, his studio was located in the building attached at the end of the north loggia. Under Criterion B, the Art Building is also associated with the productive career of printmaker Mauricio Lasansky. Lasansky contributed significantly in establishing printmaking as a meaningful and critical art form of the 20th century and is considered to be one of the "Fathers of 20th Century American Printmaking." In 1945 Lasansky joined the faculty at the University of Iowa School of Fine Arts, where he founded the Iowa Print Group. The period of significance for Criterion A is 1935-69 including the period of construction for the original Art Building through the date of the two Abramovitz designed additions. Under Criterion B, the period of significance includes the years that Grant Wood taught in the original Art Building from 1936-1941, and the years that Mauricio Lasansky taught in the Lasansky Printmaking wing from its construction in 1969 to his retirement in 1986. The combined period of significance under Criterion B - 1936 - 1986.

Under Criterion C the Art Building is individually significant and a contributing resource in the University of Iowa River Valley Historic District. The building is an example of one of one of several dozen buildings designed by University architect George Horner. The Art Building captures the essence of the Italian Renaissance Style in architect Andrea Palladio’s Villa Emo, a country villa, near Venice. Additions made to the Art Building in 1968, 1969 and 1975 by Max Abramovitz and his firm are examples of Minimalist designs. Construction of the additions to the original building was done in a manner that allowed for their separate identity from Horner’s design. Other work by Abramovitz or his firm on Arts Campus buildings included the Museum of Art (1969), Voxman Music Building (1971), Clapp Recital Hall (1971), Hancher Auditorium (1972), and the David L. Thayer Theatre Addition to the Theatre Building (1985). Abramovitz’s Iowa partner for these projects was Neuman Monson Architects of Iowa City. The period of significance for Criterion C is 1968-1975.
There are approximately 28 buildings and at least 8 other resources (1 site, 7 structures and an undetermined number of objects – all sculptures) in the UI Iowa River Valley Historic District that are NRHP eligible as part of a historic district. Of these properties, 18 are individually NRHP eligible. Of the 28 potential historic district buildings, 25 are considered contributing and 3 are considered noncontributing. Of the other resources, approximately seven are considered contributing, one is noncontributing, and an undetermined number of objects remained unevaluated due to snow cover. The individual and district contributing properties qualify under Criteria A, B and/or C with 10 properties potentially qualifying as contributing within the district under Criteria Consideration G, exceptional importance for resources obtaining their significance within the past 50 years. The period of significance for individually significant resources pre-dates 1974. The primary period of significance for the historic district extends from ca. 1905 through 1973. Several important resources and major building additions associated with nationally significant architects were completed between 1974 and 2006. For purposes of evaluation, resources completed prior to 1974 may be considered potentially individually eligible while for purposes of district eligibility, contributing designations may be considered for buildings constructed through 2006. Again, no individual significance has been established at this time for resources commenced after 1973.

Historic Background for the University of Iowa and UI River Valley Historic District

The early history1 of the University of Iowa parallels the early years of the State of Iowa. Iowa City was platted in 1839 to serve as the territorial capital. Politics and government figured prominently in the community during the territorial and early statehood years, which extended from 1839 until 1857. Territorial legislative assemblies between 1841 and 1845 and state assemblies between 1846 and 1857 brought politicians together to write three state constitutions, adopt laws including the code of 1851, levy taxes, and make expenditures for the public good. In 1855 the state assembly created a state university intending for it to remain headquartered in Old Capitol in Iowa City after the state capital was removed to Des Moines in 1857. This act determined the future course of events in Iowa City more than any other single historic development.

The benefits promised the community following the departure of the capital city were slow to be realized, however, as growth of the State University of Iowa (SUI) during its first decades was erratic. In 1858, after just three years of operation, SUI closed due to insufficient funds. It reopened two years later occupying quarters in the former Mechanics' Hall (non-extant) as well as the former capitol.

At the end of the Civil War in 1866, the General Assembly approved a special appropriation for expansion of the University's meager quarters. Establishment of the law department and library in 1868 was made part of this expansion. The college of medicine was added in 1870 but remained poorly funded for many years. Campus facilities were limited to Old Capitol, South Hall (1863, non-extant), North Hall (1866, non-extant) and several other nearby buildings acquired to contain the University's expanding initiatives. Enrollments grew modestly from 124 in 1856 to 552 in 1876 and at a quicker rate thereafter reaching 1,331 by 1896.

Seven presidents provided SUI with leadership during the nineteenth century with terms of office ranging from three to eleven years. Controversy at the local or state level embroiled several administrations. The Board of Trustees established to supervise the operations of the University was criticized openly by state legislators. In 1870, the State Assembly exercised its reform prerogative and created a new board of regents. Before 1900, the terms of presidents Josiah Pickard (1878 - 1887), and Charles Schaeffer (1887 - 1898) brought the greatest changes to the University.

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1Portions of the Historical Background are taken from the Multiple-Property Documentation (MPD) form prepared by Marlys Svendsen for the City of Iowa City in 1993 titled “Historic Resources of Iowa City MPD.” This MPD was listed on the National Register of Historic Places in 1994 and with subsequent amendments has provided historic contexts for surveys, historic districts and individual NRHP nominations since then. The MPD contains a specific historic context for the University of Iowa titled “The University of Iowa Context (1855 - 1940).”
In the years immediately following the turn of the 20th century, five presidents headed the University, all of whom had an impact on the development of the University of Iowa River Valley Historic District. Important changes came under each administration though the terms of George MacLean (1899 - 1911) and Walter Jessup (1916 - 1934) were the most significant. By 1900, shortly after George MacLean became SUI president, student enrollment had reached 1,542 - over 16% of Iowa City's total population. Before his presidency ended that figure would exceed 17%. MacLean was an education philosopher who shortly after appointment spelled out his vision for the "New University" - the crown of the public school system. Between 1899 and his abrupt departure in 1911 he assumed the role of "Architect of the University of the Twentieth Century."

At the beginning of MacLean's tenure in 1900, the University was reorganized with existing departments converted to colleges including the creation of the college of liberal arts from the former Collegiate Department. Other additions were the department of physical education, a training school for nurses, a school of music, and a school of political and social science and commerce. In 1905, the college of applied science, home to the University's engineering curriculum, was formed. The department of education within the former Collegiate Department became a separate school in 1907.

Formation of the graduate college in 1900 was a pillar of MacLean's architecture for the new University. It emphasized the role of the University in providing advanced degrees especially promoting the value of such degrees for SUI faculty. As a measure of the success of MacLean's philosophy, the number of faculty holding doctoral degrees increased from 26% in 1900 to over 50% by the end of his term in 1911. Reorganization was further affected by MacLean's decision to retain an administrative staff. On the statewide level, a new Board of Education was created by the State Assembly in 1909 to provide oversight for SUI, Iowa State College Ames and Iowa State Teachers College in Cedar Falls.

MacLean's leadership had considerable impact on the physical appearance of the University campus. One of his first steps was to retain the Olmsted brothers, sons of Frederick Law Olmsted and important American landscape designers in their own right, to assist in preparation of a plan to fit the needs of the New University. Though the West Campus was envisioned during his term, campus expansion was confined to the East Campus which grew from 13 acres to 40 acres by 1911. A total of $1.5 million was spent on physical plant - a figure which exceeded the amount spent on all buildings since 1855.

Major buildings completed between 1899 and 1911 included Schaeffer Hall for liberal arts (1902), Men's Gymnasium (Old Armory, 1904, non-extant), Zoology Building which included a medical laboratory (1904), Engineering Building (1905), MacBride Hall for natural science (1908), Gilmore Hall for law (1910), MacLean Hall for physics (completed in 1912), a wing of the University Hospital, a central power plant and dam across the river, and the President's House (1909-1912). Equally important was the dramatic and successful removal of Calvin Hall to a new location across Jefferson Street in order to make way for redevelopment of Capitol Square. Old Capitol was renovated during the 1920s as well.

The visual language of MacLean's term was the Beaux Arts design mode characterized by its substantial massing, balance and neoclassical ornamentation. The Des Moines architectural firm of Proudfoot & Bird was selected during President Schaeffer's term to design the new liberal arts building, later Schaeffer Hall. This was the first building designed by the firm in the Beaux Arts design mode as well as their first major commission in Iowa. The style was adopted for the other three buildings designed by the firm and constructed by 1924. The campus core, Capitol Square, was redesigned based on these new buildings and renamed the "Pentacrest." Considerable controversy accompanied MacLean's activist term.

The hectic years of MacLean's presidency were followed by the quieter terms of John Bowman (1911 - 1914) and Thomas MacBride (1914 - 1916) before World War I. Bowman's term saw several projects completed including MacLean Hall for physics (1912) and the President's House (1912) - both begun under MacLean's administration. Other campus improvements during Bowman's term directly affected student life including the construction of
Currier Hall as a dormitory for women (1913) and the development of a student union in a former downtown church. The term of Thomas MacBride, well respected professor and natural science researcher, saw completion of the Women's Gymnasium (1915, non-extant).

Because of the extensive expansion undertaken during MacLean's term, University enrollment jumped and by 1916 stood at 3,523. The size of the faculty paralleled this growth as did other parts of the community including the business district and residential neighborhoods surrounding the East Campus and more distant areas connected by street railway.

In 1916 Walter Jessup assumed leadership of SUI in the midst of a period of unprecedented growth. Enrollment went from 3,523 in 1916 to 5,345 in 1920 to 8,235 in 1930 and peaked at nearly 10,000 before dropping off to approximately 6,000 in the mid-1930s. The University changed its position relative to Iowa State College following World War I. Enrollment, faculty, and state appropriations had always been higher for the Ames facility until after the war when the University's enrollment exceeded that of its sister institution for the first time. State legislators recognized the previous financial disparity and raised the University's appropriation in subsequent years ending some of the intrastate rivalry between the two institutions.

Jessup's philosophy for the University was what he described as a "triple threat" faculty made up of teachers, researchers and community leaders. In turn, he espoused the concept that the University's graduates should reflect this triple threat composition and enrich the state as a whole. Jessup tried to resolve long standing debate over classical and practical education with this philosophy.

Several initiatives during Jessup's tenure embodied the triple threat idea. The first was the expansion of the University Hospital system as a means for educating professionals to serve throughout the state and as an institution to provide a range of health services for Iowa's residents. Another was the establishment of new facilities and programs within the college of Education where he had previously served as dean. A third initiative, which reflected the triple threat concept was the establishment of the School of Journalism in 1923 and the maturation of the Daily Iowan newspaper in 1922 as a full-fledged daily.

Jessup's presidency saw the construction of 33 new buildings between 1916 and 1934 - a rate of nearly two buildings each year. The building boom occurred on both the traditional East Campus and the newly established West Campus. East Campus development included completion of Proudfoot and Bird's Pentacrest with the construction of Jessup Hall (1924) and the renovation of Old Capitol completed the same year. North of the Pentacrest as Capitol Square was now called, Currier Hall dormitory for women was expanded in 1927.

West Campus development became possible after land along the west bank of the Iowa River was acquired in 1917 and completion of the new Burlington Street bridge two years earlier. This expansion had been among several recommendations made by the Olmsted brothers in 1905. Under the eye of the University's supervising architect, W.T. Proudfoot, West Campus buildings were built of brick in the Tudor Revival style - a sharp contrast to the Beaux-Arts and Neoclassical limestone buildings of the East Campus. The Children's Hospital (portions extant) opened in 1919 as a result of the need for beds evidenced after the State Assembly guaranteed medical care for Iowa's indigent children several years earlier. The Quadrangle began as military barracks during World War I but was converted to men's dormitory space before it was completed in 1920. Westlawn dormitory for nurses and the Psychopathic Hospital were completed in 1921 (portions of both extant).

An important new initiative established by the University during the post-World War I years was the Hydraulics Laboratory, which was renamed the C. Maxwell Stanley Hydraulics Laboratory after major renovations were completed in 2001 and in 2003. Established in 1919, it is the oldest university-based hydraulics laboratory in the U.S. focusing on research, education, and service in hydraulic engineering. The Laboratory's faculty and staff have produced a substantial amount of research that has shaped water-related facilities around the world. The Laboratory's work has been guided by noted directors including founding director Floyd Nagler (1920-1933), Hunter Rouse (1944-1965), and John F. Kennedy (1966-1991). The building originally housed equipment for a
range of fluids-related experiments and research completed by students and faculty was important in national and international arenas. Hydraulic modeling efforts completed at the Laboratory were instrumental in development of the 9-foot navigation channel project on the Upper Mississippi River in the 1930s and during World War II supported the development of nozzles for fighting fires at sea, methods to disperse fog over British land fields, and early studies in ship hydrodynamics.2

Centerpieces of the West Campus included an array of medical buildings and sports buildings during the 1920s. These included the General Hospital (1928, portions extant), the Field House in 1927 and Iowa Stadium (both extant) two years later. Just five days after the Stadium’s opening game, the stock market crashed. The Great Depression, which gripped Iowa and the nation for the next decade brought hard times to the University's construction program. In 1934, Jessup resigned his position to head the Carnegie Foundation for the Advancement of Teaching. His strong leadership had been instrumental in restructuring the University and establishing the growth patterns it resumed after World War II.

In the early years of the Depression, construction of buildings diminished to a trickle on both the East and West Campuses. Faculty salaries were cut, supplies and equipment were reduced, and promising faculty members left for better positions. University enrollment fell from 8,235 in 1930 to 6,076 in 1936. The new president of the University, Eugene Gilmore, reacted to the declines in state appropriations by renewing legislative requests and seeking funding from alternative sources: Rockefeller Foundation and Carnegie Foundation grants, federal funds through the Public Works Administration, and bonds. Foundation grants and PWA funds were successfully used to finance construction of the Art Building (1934) and Theater Building (1936) in the floodplain along the west bank opposite the Memorial Union. Bonds funded construction of dormitory space including the Law Commons (1935), Hillcrest (1938), and a second addition to Currier Hall (1939).

Two programs begun during Gilmore's six year term that would later bring significant recognition to the University - the Iowa Writers' Workshop and a program in nuclear physics which required installation of an atom smasher adjacent to the Physics Building in 1939. SUI fared better than many state institutions in the years preceding World War II, in large part due to Gilmore's skill. On the eve of the war in 1940 when Gilmore retired, enrollment had rebounded to 9,283, just over 35% of Iowa City's total population.

The decade of the 1940s began under the leadership of Virgil M. Hancher (1940-1964), who was destined to not only see the University through World War II but the post-war years. During the war two important military programs were established at the University – the Navy Pre-Flight School (1942-1945) that trained 21,014 men and the Army Specialized Training Programs that trained 2,562 men. War related programs contributed to torpedo design for the U.S. Navy, gas dispersion studies for the Chemical Warfare Service, the War Art Workshop for the Office of War Information, and training for ward nurses in the reserve corps of both the U.S. Army and U.S. Navy. Construction of new buildings on campus was largely suspended during the war and in the post-war years much of the new construction was focused on providing housing for the growing enrollment. During Hancher’s term the projects included the South Quadrangle (1942), Parklawn Residence Hall (1955), Burge Residence Hall (1959), Hawkeye Drive Apartments (1959) for married students, and Daum Residence Hall (1964). Important exceptions to the trend in building campus housing during Hancher’s term included construction of the Main Library (1951) and Communications Center (1951) as well as several medical facilities including the Center for Disabilities and Development (1954), the Medical Research Center (1957), and the Pharmacy Building (1961). General growth in student enrollment during the period is reflected in the construction of an addition to the Iowa Memorial Union in 1964.

As Virgil Hancher neared retirement in 1964, he “first articulated a vision of a physical Iowa Center for the Arts” according to the authors John Beldon Scott and Rodney Lehnertz (UI Guide to Campus Architecture, p. xvi). This

plan was not to be implemented until the subsequent terms of presidents Howard Bowen (1964-1969) and Willard Boyd (1969-1981). It called for the Iowa Center for the Arts buildings to be “aesthetically and functionally compelling” (*UI Guide to Campus Architecture*, p. xvi). The Board of Regents affirmed the concept in 1965 following an innovative multi-day architectural seminar. The result of this decision were solicitations to nationally and internationally prominent architects to enter into joint ventures with Iowa design firms for completion of buildings in the new Iowa Center for the Arts. Works by Minimalist architect Max Abramovitz completed between 1968 and 1972 included two additions to the Art Building (1968 and 1969), the Museum of Art (1969), Voxman Music Building (1971), Clapp Recital Hall (1971) and Hancher Auditorium (1972). Subsequent work by Abramovitz on arts campus buildings included two more Art Building additions (1975 and 1984) and the David L. Thayer Theatre Addition to the Theatre Building (1985). Abramovitz’s Iowa partner for these projects was Neuman Monson Architects of Iowa City.


At the same time that University growth occurred at the end of World War II, two historical developments were occurring off-campus that would strongly affect what was going on on-campus. The first involved the decade-long construction of the Coralville Dam and Coralville Reservoir upstream of Coralville and Iowa City. Planning for the dam began during the 1930s and Congress authorized its construction as part of the Flood Control Act of 1938 to provide flood protection along the Mississippi River and its tributaries. Work on the project was suspended during World War II with construction beginning in 1948 and interrupted again by the Korean War. In 1958, the dam’s completion triggered a level of confidence about flood prevention downstream. A change in the pattern for platting residential subdivisions occurred in both Coralville and Iowa City. Expansion by the University of Iowa with major building projects along the river edge came the following decade.

The second off-campus development trend that affected on-campus activities indirectly was the national and local initiatives for urban renewal. Municipal government entered into a period of fiscal conservatism during the 1930s, a trend that survived until the 1960s. Early discussions of urban renewal in downtown Iowa City followed presentations by Robert Wheeler before the Iowa City Chamber of Commerce and publication of his UI dissertation, "A Proposal for Renewal of the Iowa City Central Business District and Adjacent Areas, Iowa City, Iowa" in 1960. Downtown Iowa City was an intensely developed and redeveloped central business district as a result of these nineteenth and early twentieth century trends. After considerable debate regarding problems in the business district and potential solutions, the decision was made by the City of Iowa City to issue municipal bonds to fund the City's share of urban renewal costs for the acquisition and demolition of selected downtown properties. Zoning designations discouraged extension of the business district beyond these traditional boundaries.
Expansion of the downtown was brought by an alternative method. Urban renewal was used to provide a greater supply of downtown commercial space by increasing the size of replacement buildings and providing central parking facilities. In some cases, development efforts for the UI campus and downtown redevelopment plans shared a common vision born out of the national urban renewal effort supported by federal programs.

**Background for the University of Iowa River Valley Historic District**

Development of the Iowa River valley through the campus of the University of Iowa took place in phases. Each phase was shaped by a backdrop of general growth and expansion of the University under the leadership of UI presidents and officials; decision making by state assemblies and boards of regents; national events, federal decision making, and federal funding; national trends in architectural design; and the individual design sensibility of significant architects and landscape planners from throughout the country in partnership with talented Iowa professionals.

The four phases of development provide organizational structure for a potential University of Iowa River Valley Historic District:

- **Pre and Post-World War I** (ca. 1905-1920s) These years include the development of a campus plan published as *The Report of Olmsted Brothers, Landscape Architects of Brookline, Massachusetts* in 1905 through the expansion of the University at the end of World War I when enrollment dramatically increased.
- **Great Depression** (1930s) This decade includes development of buildings and structures along the Iowa River and on the Arts Campus with federal funding provided through the New Deal’s Public Works Administration (PWA).
- **Post-World War-II** (1950s) The post-war years brought a robust expansion of enrollment, which was accompanied by construction of new and expanded buildings on the Main Campus-North and Main Campus-South.
- **Post-Coralville Dam** (1960s-2006) These decades follow completion of the Coralville Dam and Reservoir in 1958 and adoption of the Board of Regent’s policy in 1965 to encourage Iowa architects to partner with architects of national and international significance. The buildings were erected as part of an era of confidence that grew in the wake of the dam’s construction. Their construction signaled the importance of a “new level of contemporary design” at the University of Iowa.

A preliminary assessment of these phases of river valley development taking into account NRHP Criteria A, B and C, has identified a potential historic district containing approximately 21 flood affected buildings and an additional 7 buildings, 1 site, 7 structures, and an unidentified number of objects (public works of art). The period of significance extends from ca. 1905 (completion of the Olmsted brothers’ campus plan) at least through 1972-1973 (completion of Hancher Auditorium and the Lindquist Center). Further historical research may extend this period of significance slightly. Several individually important resources and major building additions associated with nationally significant architects were completed between 1974 and 2006. For purposes of evaluation, resources completed prior to 1974 may be considered potentially individually eligible while for purposes of district eligibility, contributing designations may be considered for buildings constructed through 2006. No individual significance has been established at this time for resources commenced after 1973.

The *University of Iowa River Valley Historic District* has been evaluated as significant at the local and state levels with several resources within the district or the district as a whole potentially eligible at the national level. In addition the Stanley Hydraulics Laboratory is considered potentially eligible as a National Historic Landmark. Boundaries for a potential University of Iowa River Valley Historic District extend from Park Road on the north to the Stanley Hydraulics Laboratory and UI Power Plant below Burlington Street on the south. A western boundary extends to Riverside Drive and includes Art Building West located just west of Riverside Drive. An eastern
boundary includes buildings along the curving bend of the Iowa River as far as the President’s Residence and Dey Building on North Clinton Street and facing buildings along Madison Street. One exception along the eastern edge is the inclusion of the Seaman’s Center for the Engineering Arts & Sciences facing West Washington Street. Approximate boundary locations are depicted on campus maps on pages 43 – 48.

The unifying historic themes or contexts for this potential district are:

1) The eight-decade story of the four phases of development of the University of Iowa’s core campus along the Iowa River from the presidency of Walter Jessup and the end of World War I through the turn of the 21st century. Buildings in the potential University of Iowa River Valley Historic District grouped by presidential term follow:

**George Maclean (1899-1911)**
- Olmsted brothers’ campus plan (1905)
- Seaman’s Center for the Engineering Arts & Sciences (1905)
- President’s Residence (1908)

**Walter Jessup (1916-1934)** – a total of 33 buildings erected on campus compared with 16 built during first 50 years; campus grew to both sides of the Iowa River from 42 acres to 325 acres.
- Iowa Avenue Bridge (1916)
- North Hall (University School, 1925)
- Iowa Memorial Union (1927)
- UI Power Plant (1928)
- Stanley Hydraulics Laboratory (1928)
- Seaman’s Center for the Engineering Arts & Sciences Addition (1932)

**Eugene Allen Gilmore (1934-1940)**
- Law Commons (1935) - nonextant Art Building (1936)
- Iowa Memorial Union Pedestrian Bridge (1936)
- Theatre Building (1936)
- Lagoon Shelter House (1937-1939)

**Virgil Melvin Hancher (1940-1964)**
- Communications Center (1951)
- Main Library (1951)
- Danforth Chapel (1952)

**Howard Rothmann Bowen (1964-1969)**
- Iowa Memorial Union Addition: Iowa House (1965)
- English-Philosophy Building (1966)
- Art Building Addition – Printmaking (East) Wing (1968)
- Art Building Addition – South Wing (1969)

- Museum of Art (1969)
- Voxman Music Building (1971)
- Clapp Recital Hall (1971)
- Main Library Addition (1971)
- Hancher Auditorium (1972)
- Lindquist Center (1973)
Art Building    Johnson
Name of Property County
120 North Riverside Drive Iowa City
Address City

• Art Building Addition: Ceramics Kilns (1975)
• Lindquist Center Addition (1980)

• Samuel L. Becker Communication Studies Building (1984)
• Museum of Art Addition: Alumni Center (1984)
• Theatre Building Addition: David L. Thayer Theatre (1985)

• Iowa Advanced Technology Laboratories (1992)

Mary Sue Coleman (1995-2002)
• Levitt Center for University Advancement (1998)

David J. Skorton (2003-2006)
• Adler Journalism And Mass Communication Building (2005)
• Art Building West (2006)

The establishment of the original Arts Campus buildings during the 1930s was part of a federally funded public works initiative. These buildings relate the story of the Public Works Administration and the Works Progress Administration, both efforts to put Americans to work. Construction of Law Commons (1935, nonextant), Art Building (1936) Iowa Memorial Union Pedestrian Bridge (1936), Theatre Building (1936), Lagoon Shelter House (1937-1939) and other stone retaining walls on the campus were part of this federally-funded initiative.

The establishment of the “Iowa Center for the Arts” to guide development on the Arts Campus beginning in 1965 and its expansion in major building projects elsewhere on the campus in subsequent years. The stated mission of this concept was to have the University of Iowa encourage the partnering of prominent national architects with Iowa design firms thus encouraging an “accelerated trajectory toward contemporary design.” The following architects and design firms contributed to the four phases of development and the accelerated contemporary design effort after 1965:

• George Hornor, University Architect, University of Iowa, Iowa City
• Proudfoot, Bird and Rawson; Proudfoot, Rawson and Souers, Des Moines
• Keffer and Jones, Des Moines
• Charles Richardson and Associates, Davenport
• Thorson-Brom-Broshar-Snyder, Waterloo
• Prall Associates and Emery-Prall Associates, Des Moines
• Boyd and Moore, Des Moines
• OPN Architects, Cedar Rapids
• Sasaki, Walker and Associates, Watertown, Massachusetts
• Max Abramovitz, Harrison and Abramovitz and Abramovitz-Harris-Kingsland, New York who has been described by architectural historians as having helped “define the shape of the twentieth century skyline during the years following World War II.”
• Walter Netsch, Skidmore Owings & Merrill, Chicago
• Frank O. Gehry, Los Angeles
• Steven Holl, New York
4) In addition to the buildings and structures on the University of Iowa campus, the significance of the campus plan itself, landscape architecture features, public art and sculpture gardens, and other objects of importance contribute to the collective significance of the potential University of Iowa River Valley Historic District.

5) The unifying physical feature for the potential University of Iowa River Valley Historic District is the Iowa River itself. The district tells the story of the development of the river valley in the years before and following completion of the Coralville Dam and Reservoir in 1958. Plans for the dam began two decades earlier in 1938 during the waning years of the Great Depression. This decision, like those to build the Arts Campus buildings during the 1930s, was an important example of a federal public works project. Once the dam and reservoir were completed, the confidence this federal undertaking engendered had the effect of encouraging development in the Iowa River valley portions of the UI campus.

Background for the Art Building

The Art Building was constructed beginning in 1935-36 as a fine arts education building for the new University of Iowa Art Campus on the west bank of the Iowa River. The new building housed the School of Art and Art History, which represented a merger of the Department of Graphic and Plastic Arts with the Department of the History and Appreciation of Art. The department was established in 1936 and headed by Lester Longman. It included a number of established artists including established Regionalist, Grant Wood, and others in the early years. Among the building elements included in the new arts complex was a mural studio for Wood located in the north pavilion beyond the loggia. Thirty years later when additional space was need in the Art Building complex, a new printmaking wing was built in 1968 for Mauricio Lasansky, a graphic artist and printmaker who was connected to the UI Art School. Both Wood and Lasansky made important contributions to the development of 20th century American art.

Wood:

"Grant Wood was born near Anamosa, Iowa on February 13, 1891. He lived on a farm until age ten, when his father died, after which his mother moved the family to Cedar Rapids. He studied at the Minneapolis School of Design and Handicraft, and later the Art Institute of Chicago. Wood was drafted into the Army in 1917, and was stationed at Camp Dodge near Des Moines, where he painted portraits of officers and enlisted men. He taught art in the Cedar Rapids schools from 1919 until 1925.

In 1920 Grant Wood studied at the Julian Academy in Paris. It was during this decade that his famous painting style began to emerge. He was in Munich in 1928 to direct the building of a stained glass window for the Cedar Rapids Memorial Coliseum, and returned to Iowa with a desire to paint in his own realistic style rather than the romantic art style of the time. Wood's unique style was immediately popular, and most of his famous Regionalist paintings were created during the 1930s. During the early 1930s, Wood established an art colony in Stone City, near Cedar Rapids. In 1934 he joined the faculty at the University of Iowa, in the Department of Graphic and Plastic Arts, as associate professor, and became full professor in 1939. He married Sara Maxon in March 1935, and they divorced in September 1939. Grant Wood died of cancer at the University Hospital in Iowa City one day before his 51st birthday, February 12, 1942. " (University of Iowa Special Collections biography)

Lasansky:

"Mauricio Lasansky was born October 12, 1914 in Buenos Aires, Argentina, to parents of Lithuanian ancestry. His interest in printing was stirred at a young age, because his father made engravings for printing the currency of Argentina. Young Lasansky began his formal printmaking education at the Escuela Superior de Bellas Artes, and within three years was the director of the Free Fine Arts School in Argentina. In 1943 he studied at the Metropolitan Museum of Art in New York under a Guggenheim Fellowship. The grant was renewed the following year, allowing him to study intaglio printing, a printing process for which he became famous. In 1945 Lasansky
joined the faculty at the University of Iowa School of Fine Arts, where he founded the Iowa Print Group. Mauricio Lasansky retired as full professor in 1986.” (University of Iowa Special Collections biography)

9. **Major Bibliographic References**

Bing Maps available online at: [www.bing.com](http://www.bing.com), July 2011.

Campus Map of the University of Iowa available online at: [http://mappery.com/University-of-Iowa-Map](http://mappery.com/University-of-Iowa-Map); accessed July 2011, from uiowa.edu, created 2007, July 2011.

Google Maps available online at: [www.google.com](http://www.google.com), July 2011.

Iowa Geographic Map Server available online at: [http://ortho.gis.iastate.edu/client.cgi?zoom=1&x0=614053&y0=4667372&layer=dogqs&action=layerortho_19308&width=1000&height=600](http://ortho.gis.iastate.edu/client.cgi?zoom=1&x0=614053&y0=4667372&layer=dogqs&action=layerortho_19308&width=1000&height=600), Iowa State University Geographic Information Systems Support & Research Facility, July 2011.


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University of Iowa Special Collections bios available online at: [http://www.lib.uiowa.edu/spec-coll/archives.guides](http://www.lib.uiowa.edu/spec-coll/archives.guides)

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**Map 01:** Google Maps of the State of Iowa; accessed July 2011
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Map 02: Google Maps of the City of Iowa City, Iowa; accessed July 2011
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Map 03: Campus Map of the University of Iowa, from uiowa.edu, created 2007; accessed July 2011
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**Map 04:** Bing Aerial Maps of the Art Building, viewing north; accessed July 2011
Plan 01: Basement Floor Plan, (University of Iowa Planning, Design & Construction, February 24, 2000)
Art Building    Johnson
Name of Property County
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Address City

Plan 02: First Floor Plan, (University of Iowa Planning, Design & Construction, February 24, 2000)
Art Building    Johnson
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Address City

Plan 03: Second Floor Plan, (University of Iowa Planning, Design & Construction, February 28, 2000)
Plan 04: Third Floor Plan, (University of Iowa Planning, Design & Construction, October 01, 1998)
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**Name of Property** | County
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**Address** | City

**Plan 05**: Roof Plan, (University of Iowa Planning, Design & Construction, August 18, 1997)
Art Building: Art Building
Name of Property: 120 North Riverside Drive
County: Johnson
Address: 120 North Riverside Drive
City: Iowa City

Plan 06: Basement Floor Plan South, (University of Iowa Planning, Design & Construction, July 01, 1996)
Art Building: Johnson
Name of Property: 120 North Riverside Drive
Address: Iowa City

Plan 07: First Floor Plan South, (University of Iowa Planning, Design & Construction, July 01, 1996)
Art Building    Johnson
Name of Property    County
120 North Riverside Drive    Iowa City
Address    City

Plan 08: Second Floor Plan South, (University of Iowa Planning, Design & Construction, July 01, 1996)
Art Building    Johnson
Name of Property    County
120 North Riverside Drive    Iowa City
Address    City

Plan 09: Roof Plan South, (University of Iowa Planning, Design & Construction, July 01, 1996)
Art Building    Johnson
Name of Property          County
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Figure 01: USGS Topography Map; accessed July 2011
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**Historic Photographs:** Art Building entrance, east façade and corridor, University of Iowa Libraries, Iowa Digital Library, available online at: [http://digital.lib.uiowa.edu/u?/ictcs,13442](http://digital.lib.uiowa.edu/u?/ictcs,13442); accessed 8/8/2011.
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Art Building
Name of Property: 120 North Riverside Drive
Address: Iowa City
County: Johnson
City: Iowa City

Photographs: Art Building, (Justine Zimmer, IHSEMD, photographer, July 2, 2009)

West Façade, center block looking east

West Façade, looking northeast
Art Building
Name of Property: 120 North Riverside Drive
Address: Iowa City

Photographs: Art Building (Justine Zimmer, IHSEMD, July 2, 2009)

West façade of the south end of the original building, looking east, (Justine Zimmer, IHSEMD, July 2, 2009)

East façade of the south end of original building, looking northwest, (c1936)
Art Building  
Name of Property: 120 North Riverside Drive  
Address: Iowa City  
County: Johnson  
City: Iowa City

Photographs: Art Building  

East façade of original building, center block, looking northwest  

Printmaking Wing/East Wing, looking southwest (top), Justine Zimmer, photographer, IHSEMD (July 2009) and looking north (bottom) Marlys Svendsen, IHSEMD (July 14, 2011).
Art Building    Johnson
Name of Property                              County
120 North Riverside Drive                     Iowa City
Address                                      City

Photographs: Art Building South Addition

South Addition, looking southeast (Marlys Svendsen, IHSEMD, July 14, 2011)

South Wing, look southwest (Justine Zimmer, IHSEMD, July 2, 2009)

North façade of original building with Grant Wood’s Mural Studio in pavilion at far right beyond arcaded loggia, looking southwest (Justine Zimmer, IHSEMD, July 2, 2009)
Photographs: Art Building, north loggia entrance, looking southwest (top left); entrance to main building, looking south (top right); and entrance to Grant Wood Mural Studio, looking north (bottom), (Marlys Svendsen, IHSEMD, July 16, 2011)
Art Building

Name of Property: 120 North Riverside Drive
Address: Iowa City

Photographs: Art Building, Grant Wood Mural Studio, looking south, and light standard, undated, looking south along Riverside Drive (Marlys Svendsen, IHSEMD, July 16, 2011)

Grant Wood Mural Studio, looking southwest (Justine Zimmer, IHSEMD, July 2009)
Iowa Site Inventory Form
Continuation Sheet

Art Building: Art Building
Name of Property: 120 North Riverside Drive
Address: Iowa City

Photographs: Art Building, masonry, window and stair details (Justine Zimmer, IHSEMD, July 2, 2009)
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Photographs: Art Building, central block, main level, interior, looking north and southwest (Steve Cavan, July 14, 2011)
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Name of Property | County
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**Photographs:** Art Building, east entrance opening and corridor between Printmaking Addition and original building, looking east and west (Steve Cavan, July 14, 2011)
Art Building  |  Johnson  
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Name of Property  |  County  
120 North Riverside Drive  |  Iowa City  
Address  |  City  

Photographs: Art Building, classroom/lecture hall (top), Printmaking Addition, looking south and printmaking studio, looking east (bottom), (Steve Cavan, July 14, 2011)
### Art Building

**Name of Property**

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**Iowa City**

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**Photographs:** Art Building, Printmaking Addition, looking north (top row) and southeast/east (bottom row), Steve Cavan, FEMA, July 14, 2011
Art Building
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Photographs: Art Building, interior opening, looking south and lighting detail (top row) and southeast/east (bottom row), Steve Cavan, FEMA, July 14, 2011
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Photographs: Art Building, interior corridor and window detail, Steve Cavan, FEMA, July 14, 2011
Art Building

Name of Property: 120 North Riverside Drive

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City: Iowa City

Photographs: Art Building, interior, Grant Wood Mural Studio, skylight and looking east, Steve Cavan, FEMA, July 14, 2011
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**Photographs:** Art Building, Grant Wood mural details, basement level (Teri Toye, FEMA/ICC/EHP, April 18, 2011)
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Photographs: Art Building, Fletcher Martin Mural details, basement level (Teri Toye, FEMA/ICC/EHP, April 28, 2009)
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**Historic Photograph:** “Architectural Drawing of Fine Arts Campus, 1938” showing planned/completed levee and toe wall, State Historical Society of Iowa Library and Archives, Iowa City branch, scans provided 7/22/2014.