

56-1255

NPS Form 10-900  
(Expires 5/31/2012)  
Wisconsin Word Processing Format (Approved 1/92)

OMB No. 10024-0018



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

**National Register of Historic Places  
Registration Form**

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

**1. Name of Property**

historic name Heidelberg, Dr. Charles and Judith, House  
other names/site number

**2. Location**

street & number	118 Vaughn Court	N/A	not for publication
city or town	Madison	N/A	vicinity
state Wisconsin	code WI	county Dane	code 025
			zip code 53705

**3. State/Federal Agency Certification**

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

*Daina Tenkunas*  
Signature of certifying official/Title

5/8/2017  
Date

State Historic Preservation Office -Wisconsin

State or Federal agency and bureau

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

Signature of commenting official/Title

Date

State or Federal agency and bureau

Heidelberger, Dr. Charles and Judith, House

Dane

Wisconsin

Name of Property

County and State

**4. National Park Service Certification**

- I hereby certify that the property is entered in the National Register.
- See continuation sheet, determined eligible for the National Register.
- See continuation sheet, determined not eligible for the National Register.
- See continuation sheet, removed from the National Register.
- other, (explain):

*B*

*Barbara Legall*  
Signature of the Keeper

*6-26-17*  
Date of Action

**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

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

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

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

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

contributing	noncontributing
1	buildings
	sites
	structures
	objects
1	0 total

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

DOMESTIC/Single dwelling

**Current Functions**

(Enter categories from instructions)

DOMESTIC/Single dwelling

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

MODERN MOVEMENT

**Materials**

(Enter categories from instructions)

foundation CONCRETE

walls CONCRETE

roof Rubber

other WOOD

**Narrative Description**

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

**8. Statement of Significance**

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

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

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

Property is:

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

**Areas of Significance**  
(Enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1951-1956  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**  
(Complete if Criterion B is marked)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Fritz, Jr., Herb  
Foust, Lloyd  
\_\_\_\_\_  
\_\_\_\_\_

**Narrative Statement of Significance**  
(Explain the significance of the property on one or more continuation sheets.)

Heidelberger, Dr. Charles and Judith, House  
Name of Property

Dane  
County and State

Wisconsin

## 9. Major Bibliographic References

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

### Previous Documentation on File (National Park Service):

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

### Primary location of additional data:

- State Historic Preservation Office
  - Other State Agency
  - Federal Agency
  - Local government
  - University
  - Other
- Name of repository:  
Building Owner

## 10. Geographical Data

**Acreage of Property** Less than One Acre

**UTM References** (Place additional UTM references on a continuation sheet.)

1 16 300905 4770710  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

See Continuation Sheet

**Verbal Boundary Description** (Describe the boundaries of the property on a continuation sheet)

**Boundary Justification** (Explain why the boundaries were selected on a continuation sheet)

## 11. Form Prepared By

<b>name/title</b>	Timothy F. Heggland, Consultant	<b>date</b>	May 29, 2016
<b>organization</b>		<b>telephone</b>	608-795-2650
<b>street &amp; number</b>	6391 Hillsandwood Road	<b>zip code</b>	53560
<b>city or town</b>	Mazomanie	<b>state</b>	WI

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Madison, Dane County, Wisconsin

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**Description**

The excellent, highly intact, Modern Movement style, Dr. Charles and Judith Heidelberger house is located on the near west side of the city of Madison. It was designed for the Heidelbergers by Madison architect Herb Fritz, Jr.; the builder was Lloyd Foust. The house is set on a steeply sloping 1½-lot parcel that is situated on the west side of the one-block-long cul-de-sac known as Vaughn Court. This well-landscaped parcel is, now and long been, surrounded by other single family residences, but the Heidelberger house still enjoys sweeping views to the south and west thanks to its elevated position and to Fritz's careful siting. The Heidelbergers purchased their lot in 1950; construction on their house began in 1951 and was completed later in that year.<sup>1</sup> Five years later, in 1956, Fritz designed a new, two-story-tall master bedroom addition for the house and this addition gave the house its current irregular-shaped plan.<sup>2</sup> The principal living areas are located on its first story, as is an attached garage, while bedrooms are located in the basement story, much of which is fully exposed thanks to the slope of the site. Three of the house's four main facades have concrete block cavity walls but the fourth, the southwest-facing principal facade, is comprised of a dramatic, outward-sloping continuous wall of glass made up of multiple smaller windows. In addition, the house possesses an excellent, highly-intact interior that features tiled floors, many of which are now carpeted, and walls that are comprised of either painted concrete block, are plastered, or else are sheathed in Philippine mahogany plywood sheets. The first story's ceilings are covered in Philippine mahogany plywood sheets or else are plastered, and the basement story's ceilings are plastered. The resulting house is locally significant and eligible for inclusion in the National Register of Historic Places (NRHP) under Criterion C (Architecture) for its architectural significance as a very fine, highly intact and early example of Herb Fritz's designs and as an outstanding example of early post-World War II modern design.

The neighborhood in which the Heidelberger house is situated is suburban and covers a large, heavily wooded hill located on the near west side of the city of Madison. All of the buildings in this neighborhood are single family residences, built from 1938 onward, and most were completed by the early 1960s. They display a mix of Period Revival and early Modern Movement styles. In general, most of these houses are of modest size, and most, but not all, are one-story in height. Regardless of size or style, houses in this area are generally very well maintained and most of them are fine representative examples of their respective style. Sprinkled throughout this neighborhood is a small, but excellent group of architect-designed houses like the Heidelberger house; these are excellent examples of various manifestations of post-World War II architectural styles. Parcels in this neighborhood generally slope to some degree, most possess several mature shade trees, and landscaping approaches vary, being dependent in large part on how heavily treed the parcel is and to what degree the parcel slopes. Most of these parcels have large mown lawns but some are in a semi-wild state because creating a lawn would be inappropriate for topographical reasons. Streets in this

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<sup>1</sup> City of Madison Building Permits.

<sup>2</sup> Ibid.

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area are covered in asphalt, and most of them have no sidewalks, curbs, or gutters; this is true of Vaughn Court where the Heidelberger house is located. Vaughn Court is one-block-long and it runs north-south and slightly uphill from its point of intersection with the east-west-running Hillcrest Drive to where it dead-ends against the southern boundary of Hoyt Park. Six lots are located on each side of this cul-de-sac and the Heidelberger House was just the third house to be built on the street (there are eleven houses today, five on the west side and six on the east side).

The 1½-lot parcel associated with the Heidelberger house is rectangular in shape and it slopes quite steeply downhill to the southwest from the northeast corner of the parcel and from Vaughn Court, a fact that is important in understanding the house and its design. Fritz positioned the house as close to this parcel's north lot line as code permitted and he also rotated the house so that it sits at a 45° angle from the street's edge. Placing this house on the uphill, northern part of its parcel and giving it mostly windowless exterior walls facing north and east, towards the nearest neighbor and the street, respectively, gave the occupants privacy. At the same time, rotating the house allowed Fritz to take advantage of the site's slope because it meant that he could give the house a principal façade that faced downhill and to the southwest. This facade has both a fully exposed southwest-facing basement story, thanks to the slope of the site. Fritz united the basement and first floor levels by covering this entire façade with an outward-sloping wall of windows. Consequently, because all of the house's principal living rooms and bedrooms face southwest, they enjoy continuous sunlight regardless of the weather, and passive solar heating.

Today, the Heidelberger house is surrounded by flower beds and mown lawns on its east, south, and southwest sides, while mature trees are found on several sides of the parcel providing both shelter and additional privacy. A short, straight, asphalt-covered driveway leads from the street down to the attached garage that is located on the right side of the house; the main entrance to the house is located just to the left of this garage.

**Exterior**

The Heidelberger house has a poured concrete slab foundation and a full basement story, much of which is inset into the slope of the site. Most of the house's exterior walls are of the cavity-type and are constructed of concrete blocks, while the southwest-facing principal elevation of the house consists of a canted, outward-sloping full-height window wall. These exterior walls, whether of concrete block or of glass, are all sheltered by wide overhanging boxed eaves, and much of the house has a flat roof that is now covered with a rubber membrane material, as is that portion of the roof that covers the first story's southwest-facing living/dining room, which has a shed roof. The house's current windows are composed of original, restored, wood frames and new glass. The glass panes are double glazed.

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East Facade

The east facade of the house faces towards Vaughn Court and it is one-story-tall and three-bays-wide. The right-hand bay consists of a 14-foot-wide concrete block wall having an eight-foot-wide, garage door opening that is filled with a sectional, roll-up overhead door. The garage is rectilinear in plan, measures 14-foot-wide by 25½-foot-deep, has concrete block walls, and is placed at a 45° angle to the main block of the house. Placed to the left of the garage is the very deeply inset main entrance to the house. This entrance space is triangular in plan and measures 21-foot by 18-foot, by 18-foot. The right-hand side of this space is comprised of the 18-foot-deep, south-facing wall of the garage and at the west (rear) end of this wall is an inset door opening that opens into the garage. The 21-foot-wide northeast-facing wall of this triangular space is also constructed of concrete block and comprises both a seven-foot-wide portion of the northeast-facing wall of the original block of the house and the fourteen-foot-wide portion of the adjoining northeast-facing wall of the 1956 addition to the house, which projects two-feet into this triangular space. Set into this wall and towards its right-hand end is the main entrance to the house, this being a rectangular opening into which is placed a solid wood door. The remaining 18-foot-wide east side of this triangular space is open to the outside and edged by a low concrete block retaining wall that was added in 2010 to prevent leaves from blowing into the entrance space.

This entire elevation is sheltered by a wide, overhanging flat roof. This roof completely covers the triangular entrance area, and a skylight brings additional daylight into the space.

Southeast Facade

The southeast facade of the house is comprised of two portions: the southeast-facing side wall of the 1956 addition, and that portion of the southeast-facing side wall of the original block of the house that is not covered by the 1956 addition. The southeast-facing side of the addition is 21-foot-wide and constructed of concrete block. Its wall surface is sheltered by the wide overhanging eaves of its flat roof, and a narrow band of four rectangular single-light windows is placed at the top of the wall just below the eaves of the roof. These windows provide light to the master bedroom inside. A good portion of the basement story is visible thanks to the slope of the site.

The visible part of the two-story-tall, southeast-facing wall of the house's original main block is positioned to the left (south) of the 1956 addition. It consists of the side portion of what is essentially a two-and-one-half-story-tall pavilion that both covers and wraps around the entire southwest-facing principal facade of the original block of the house. This three-sided pavilion has walls that each slant outward and upward from grade, and these walls are made up entirely of single-light glass windows held in place by grids of wood frames. These windows are divided into two separate zones by a broad wood spandrel that demarcates the shorter basement story from the much taller first story. The

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southeast-facing side has four windows in its basement story (two oblong-shaped and two polygonal-shaped) and eight in its first story (four oblong-shaped and four polygonal-shaped). At the top of the walls are wide, overhanging boxed eaves of the shed roof that covers the pavilion.

Southwest Main Facade

The 51-foot-wide southwest-facing, 2½-story main facade of the house is comprised of two portions: the two-story, 14-foot-wide southwest-facing wall of the 1956 addition, and the 37-foot-wide, 2½-story southwest-facing principal wall of the original block of the house. The first story of the 1956 addition is three-bays-wide with each of the two equal-width left-hand bays containing three vertically stacked single-light oblong window units that provide light to the study/family room inside. The right-hand bay consists of a single door opening that contains a solid wood door. A very broad plywood-clad spandrel is positioned above these bays. The second story consists of a band of three equal-sized oblong, single-light windows that supply light to the master bedroom. This elevation is then sheltered by the wide overhanging eaves of the flat roof.

The entire southwest-facing wall of the main block of the original house is symmetrical in design and it is covered by, and consists of, the glass-walled 2½-story pavilion described above. All three sides of this pavilion slant outward and upward away from grade and the southwest-facing sides of the two side walls of this pavilion each have two rectangular single light windows at basement level and four at the first floor level. The much wider center portion of this elevation is three-bays-wide and is symmetrical in design; each bay is divided from the next by a wide wooden mullion. Each of these bays has six oblong window units in its basement story (these consists of three pairs of vertically stacked single light units), while the first story above consists of three identical width vertical stacks that each contain four oblong single-light window units. All of the windows within these three bays are the same size and shape. At the top of the wall are wide, overhanging boxed eaves of the roof; eaves are supported, in part, by three extended rafter ends that are each positioned above one of the mullions that divide this elevation into three bays.

Northwest Facade

The northwest-facing facade consists of the original block of the house and it has a stepped, asymmetrical design and is four-bays-wide. The right-hand (southerly) bay consists of the northwest-facing wall of the glass-walled pavilion described above, four basement level windows (two oblong-shaped and two polygonal-shaped) and eight in its first story (four oblong-shaped and four polygonal-shaped). At the top of the wall are wide, overhanging boxed eaves of the shed roof. The next bay to the left is seven-feet-wide, has no openings, and is of concrete block.



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The third bay from the right is inset six-feet and it is thirteen-feet-wide. The basement story of the right-half of this bay consists of a wood door with a single light, and to the left there is a sidelight with undivided glass. The door opens into the basement hallway, while the sidelight provides light to a bathroom. The first story above consists of a large rectangular window opening that contains three single-light windows (two of oblong shape and one of square shape), all of which provide light to the house's original first story dining area. The left half of this bay is of concrete block and has no openings.

The fourth bay from the right is inset nine-feet and is of concrete block. The basement story of this bay is mostly below grade, due to the slope of the site, while its first story contains a pair of small oblong window units that provide light to the kitchen inside.

All three of the left-hand-bays of this elevation are sheltered by the overhanging eaves of the house's flat main roof.

North Facade

The north-facing side of the house consists of the original main block having an asymmetrical design, is two-bays-wide, and it is sheltered by the flat main roof of the house. The right-hand (north) bay is nine-feet-wide, of concrete block, its basement story is mostly below grade, again due to the slope of the site. Its first story contains a pair of small oblong windows that provide additional light to the house's dining area.

The 25½-foot-long left-hand bay of this elevation consists of the north-facing elevation of the house's attached garage and this elevation is clad entirely in concrete block and has no openings.

**Interior**

One enters the Heidelberger house from the triangular entrance area located on the house's east side. The entrance is located at grade. The principal entrance to the house consists of a solid wood door, to the right of which is a narrow, single-light side light that is as tall as the door. The entrance hall inside is four-feet-wide and twelve-feet-deep, having a tile floor and walls of painted concrete block extending a distance of six feet on the left and four feet on the right. The hall's left-hand wall is actually one side of the 1956 addition. The remaining six feet of wall is clad in sheets of Philippine mahogany plywood and contains the door to the master bedroom/bathroom suite. A second door to the right opens into a closet. The master bedroom measures roughly fourteen-feet-square, it has a tile floor, and walls and ceiling that are clad entirely in sheets of Philippine mahogany plywood. The room has bands of windows placed high on both its southwest and northwest-facing walls that admit daylight into the room. The entrance hall's right-hand wall extends another three-feet and this latter

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portion consists of a 40-inch-tall Philippine mahogany plywood-clad wall that forms one side of the solid Philippine mahogany plywood-clad stair surround.

At the end of the hall one then turns right and a Philippine mahogany-clad wall on the left contains the two sliding doors of a coat closet, while on the left one passes by the basement stair. Just ahead is one end of a 12-foot-long by two-foot-wide rectilinear plan, full-height island whose left (southwest-facing) side faces into the living room and whose right (northeast-facing) side is covered from floor to ceiling with kitchen storage shelving, hidden from view by Philippine mahogany plywood cabinet doors. Positioned directly opposite (northeast) of this shelving unit is the kitchen itself, a small polygonal plan space that has a tile floor, a refrigerator and stove on its right-hand wall, a sink and dishwasher on its left-hand wall, and an angled end that is covered with cabinets below and hanging kitchen cabinets above. These cabinet doors are also of Philippine mahogany.

Placed just past the kitchen is a small 12-foot-wide by eight-foot-deep dining space. There is built-in cabinetry below and above two windows that are set into its northeast wall, while another larger window group set into this space's northwest wall provides still more light.

All of the first story space described thus far has a low, flat ceiling covered entirely with sheets of Philippine mahogany plywood. There are recessed ceiling lights, and skylights in the entrance hall and kitchen. This somewhat dark and intimate space is in complete contrast to the soaring open space adjacent to it and which comprises the house's living room/dining room. The living and dining room area measures 37½-feet long and 16-feet at its deepest; its southwest wall is composed entirely of 36 identical glass window units that overlook the surrounding neighborhood. To maximize the light entering this space, Fritz placed a shed roof rather than a flat roof above it and the room is open up to its upwardly slanting ceiling, which ceiling is also covered in sheets made of Philippine mahogany plywood. The resulting space is filled with light, and glare was avoided by having the eaves extend out some six-feet beyond the edge of the window wall. Although this living room space is open from one end to the other, it can be divided conceptually into three equally wide sections that can be made or have been made to serve differing purposes. The northwest third of this space, for instance, has the smaller original dining room space placed adjacent to it to the northeast and these two spaces flow into each other. The middle third of this space has the house's fireplace located on its northeast side, this fireplace mass being a part of the same island that has the kitchen shelving units on its opposite side. This fireplace and the walls on either side of it are of painted concrete block, the fireplace now has a copper clad-hood that was put in place by the current owner in 1988, and the area opposite it is thus a natural focus for seating. The southeast third of this space, meanwhile, is now used as the house's dining room and its northeast wall is covered in Philippine mahogany plywood sheets. A closet is set into the southern end of this wall.<sup>3</sup>

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<sup>3</sup> This wall is one side of a second full-height island whose opposite side contains the coat closets that open into the entrance hall. Almost this entire rectilinear plan island is covered in sheets of Philippine mahogany plywood. Originally,

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The basement story of the house is reached by descending the staircase whose upper end opens into the house's first story entrance hall. This staircase has a dogleg plan and a single landing. One side of it is of concrete block, while its other sides are clad in sheets of Philippine mahogany. Upon reaching the basement level, one turns either right into a long, straight hallway that serves the rooms of the original block or one turns to the left and enters the family room that occupies most of the basement story of the 1956 addition. The 1956 family room has three walls that are clad in Philippine mahogany plywood sheets while the fourth (southeast) wall is covered in plasterboard. A door opening from the hallway is located in this room's northeast wall, another door leading into a workshop is located in its southeast wall, and the southwest wall contains a door to the exterior and six windows.

The basement story of the original block of the house originally featured three bedrooms arrayed along the southwest side of the basement hallway while a bathroom was located at the far end of the hallway to the right. The rest of this story, that portion that is located to the right (northeast) side of the hallway is occupied by utility and laundry rooms. The three original bedrooms are still intact today, they have plastered walls and ceilings, and each of them has a southwest wall that consists mostly of canted window units and a northwest wall that has built-in closets covering most of it. The basement bathroom has been recently upgraded and is luxuriously fitted out. Finally, the hallway's northeast wall is concrete block and additional full-height storage units having Philippine mahogany doors are located along part of its length.

**Integrity**

The Dr. Charles and Judith Heidelberger house retains a high degree of integrity. The 1956 addition was designed by Herb Fritz Jr., the original architect, and designed for the Heidelberger family just a few years after the house was constructed. The addition uses the same construction materials as the original house and was designed to be subordinate to the original block. For these reasons the addition compliments and does not detract from the design of the original house and does not diminish the integrity of the original house.

The current owners of the Heidelberger house have been engaged in a sensitive restoration process for a number of years and the house is now in excellent, largely original condition. Both of the house's main bathrooms were recently remodeled, two new energy efficient furnaces have been installed, and the original tar and gravel roof has been replaced with a rubber membrane roof. All of the house's original single-glazed plate glass has been replaced with double-glazed within the original wood frames. Because only the glass was replaced, this change does not adversely affect the integrity of the

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this last space served Heidelberger as a study and it was separated from the rest of the adjoining space by a wooden accordion-fold door that could be opened when more space was needed. This door has now been removed but the plywood-clad framework that supported it remains in place.

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original design. All of these changes have been made with great respect to the original fabric of the house.

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**Significance**

With its southwest-facing, two-and-one-half-story window wall, its soaring living/dining room space and its sensitive adaptation to its steep hillside site, the Modern Movement style Dr. Charles and Judith Heidelberger House has been a noted landmark on the near west side of the city of Madison since it was first constructed in 1951. Charles Heidelberger was an internationally known and respected cancer researcher at the University of Wisconsin and he was just about to receive tenure when his new house was built to a design supplied by Herb Fritz, Jr., a prominent Madison architect and former member of Frank Lloyd Wright's Taliesin Fellowship who was then at the beginning of what would be a long and highly productive career. The house Fritz designed for the Heidelbergers utilized concrete block walls on its street and side walls while its main wall was canted out at an angle from the rest of the building and constructed entirely of glass windows in wood frames. The resulting house, while not large, is much more impressive than many larger Modern Movement style houses of the same period and it is considered to be one of Herb Fritz's early masterworks.

The Dr. Charles and Judith Heidelberger House is eligible for listing in the National Register of Historic Places (NRHP) under NRHP Criterion C (architecture) at the local level of significance as an architecturally significant Modern Movement style single family residence that is one of the finest and best-known early works of Herb Fritz, Jr., who was one of the most important architects working in Madison and in Wisconsin in the decades following the end of World War II.

**Period of Significance**

The period of significance is 1951-1956 reflecting the construction of the original house and addition, both designed by Herb Fritz, Jr.

**History**

The land that now comprises the First Addition to Sunset Hills Plat where the Heidelberger house is located was originally a part of the Town of Madison and the lands in the area surrounding it were given over almost entirely to agricultural pursuits until the second decade of the twentieth century. The earliest suburban development in this area occurred in the mid-1850s in a portion of the Town where three stone quarries that supplied much of the Madison sandstone that was used to build the city's finest early buildings were then located. This modest sized development was located along University Avenue, which runs from Madison's downtown westward past the University of Wisconsin campus and parallel with the tracks of the Milwaukee & Mississippi Railroad, which were laid in 1854. University Avenue is still one of the most important thoroughfares on Madison's west side today. Two small plats were established in the quarry area starting in the 1850s, "Lakeland" in 1855, and "Quarrytown" in 1863. This

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development activity probably represented an attempt to capitalize on the hope that the industrial activity generated by the area's stone quarries would be enhanced by the presence of the new railroad line and the new Sauk Road that ran just to the north of them. If so, this hope proved to be largely unfounded. These pioneer suburban plats remained essentially undeveloped until after the end of World War I. The 1890 Plat Book of Dane County, for instance, shows that even by that date there were only four buildings located in the Quarrytown Plat.<sup>4</sup> Nevertheless, these early development efforts represented the first attempts to develop the lands lying west of the city and they were precursors of what was to come.

Two other events of a more permanent nature that occurred in the 1850s and early 1860s also served to turn the city of Madison's attention to those lands located to the west of it. In 1857, the city's need for a new cemetery resulted in the acquisition of 80 acres of land located two miles outside of the city limits as the site of a new cemetery. This was Forest Hills Cemetery, which is located at the corner of the three-way intersection formed by today's Regent Street, Highland Avenue, and Speedway Road (then known as Mineral Point Road), and this was followed by the development of a separate cemetery on the other side of Speedway Road for Madison's Catholic citizens in 1863, which was first called Calvary Cemetery and is now known as Resurrection Cemetery. These cemeteries are located two blocks to the east of Sunset Hills and visiting them would have been the first experience that most nineteenth century Madisonians would have had of the lands that were located to the west of the city.

Yet another event that was to have a more direct impact on what would eventually become Sunset Village and its several additions was the purchase in 1892 of a fourteen-acre parcel of hilltop land located just one block to the west of the Calvary Cemetery that featured magnificent views that looked out towards the west end of Lake Mendota. The purchaser of this parcel was Prof. Edward T. Owen, a professor of French at the University of Wisconsin who was also a land developer. His dream was to create a public pleasure drive across this parcel that could be linked with drives developed by others in other sections to form a rural carriage drive that would stretch twelve miles from the downtown to various beauty spots located to the west of the city. Owen's self-funded portion of this drive, which connected Mineral Point Road with Regent St., subsequently became known as Owen Parkway and the apex of this parcel was long known as Sunset Point because of the beautiful west-facing views. This parcel subsequently became the westernmost part of Hoyt Park and that portion of the public road that runs through the park is still named Owen Parkway today.

At the same time, the growth of the city of Madison's population during the 1890s was leading to the creation of the city's first suburbs, of which the near west side plats of Wingra Park (1889) and University Heights (1893) were the first to cater to the more affluent members of the community. These were streetcar suburbs, so-called because of their proximity to streetcar lines that enabled new suburban homeowners to commute to their places of business in the downtown section of the city and at the rapidly

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<sup>4</sup> *Plat Book of Dane County, Wisconsin*. Minneapolis: C. M. Foote & J. W. Henion. 1890, p. 211

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expanding University of Wisconsin campus. Such proximity was critical to the success of these plats because in the pre-automobile era even middle class families seldom had a horse and carriage of their own. Thus, families seeking to locate out in any of the new suburbs could usually do so only if the family breadwinners had some form of public transportation to take them to their places of work, nearly all of which were then still located downtown. Since streetcars were then Madison's only form of public transportation, reasonable proximity to one of the city's streetcar lines was essential. Streetcars also brought the citizens of the city out to its two cemeteries, beginning in 1897, when the local electric streetcar company constructed a new line that ran westward along Regent Street to a terminus at the foot of Speedway Road and the Forest Hill and Calvary cemeteries. The impact that this new line was to have on the future of what is now the near west side of the city can hardly be overestimated.

The 1897 cemetery addition, a 1.5 mile extension terminating at Forest Hill Cemetery, suddenly opened up 722 additional acres of prime land for development. The new line was a boon for already platted suburbs of Wingra Park and University Heights and sparked the beginning of extensive construction in both places. The *Madison Democrat* estimated that the streetcar line immediately enhanced the value of nearby property by 10 to 45 percent.<sup>5</sup>

These suburbs did not achieve real success until after 1903, however, when their annexation to the city finally supplied homeowners with such city services as sewers, water, gas, electricity, concrete streets and sidewalks, and a new school (Randall Elementary School). Once these services became available, suburban development on the west side of the city steadily increased.

Despite the gradual westward growth of the city, though, most of the land located around and including Sunset Village was still rural at the turn of the century and was given over to agricultural pursuits and persons living in this area were still only occasional visitors to the city itself. Access to this land was provided by the area's two principal historic roads: the Sauk Road (University Avenue), and the Mineral Point Road (today's Speedway Road and Mineral Point Road), both of which had been in existence since at least the 1850s.

The presence of these two roads notwithstanding, historic plat maps of the Town of Madison show that even as late as 1911 most of the land in this area was still divided into farms or into parcels of several acres or more, although the same maps also show that by 1911 the city of Madison was slowly but inexorably growing westward towards these farms.<sup>6</sup> By 1911, new platting activity had brought the city's

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<sup>5</sup> Mollenhoff, David V. *Madison: A History of the Formative Years - (2<sup>nd</sup> Edition)*. Madison: University of Wisconsin Press, 2003, p. 194.

<sup>6</sup> *Standard Historical Atlas of Dane County, Wisconsin*. Madison: Cantwell Printing Co., 1911, pp. 30, 56-57. These same maps also show that these new subdivisions were then still undeveloped insofar as any actual house building was concerned, but that would soon change.

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boundaries to within four blocks of what would become Sunset Village; the new west side subdivisions of Mercer's Park, Highland Park, and College Park encompassed almost all of the land that is bounded by Allen Street, University Avenue, Regent Street, and N. Franklin Avenue. Other new subdivisions were also being platted just to the south along Monroe Street by this time and these plats were extending the city in a southwest direction. Then, in 1912, John C. McKenna and his University Bay Land Company platted the first part of the new subdivision of College Hills directly across University Avenue from the Quarrytown Plat, this up-scale subdivision being the original portion of what would soon become the village of Shorewood Hills. Three years later, in 1915, McKenna platted his first addition to the original College Hills plat, the same year that the Madison Realty Co. platted the original portion of its own up-scale Nakoma Subdivision, located on both sides of Verona Road.<sup>7</sup> Thus, by 1915, large new subdivisions had been developed just to the north and south of the area where Sunset Village would be located and it was to be only a year before development activity spread into the area close to this plat.

What made this suburban expansion possible at this point in time was the growth of automobile ownership and the advent of motorized buses in the city. As was noted above, the city's streetcar lines had been extended as far west as Forest Hills Cemetery in 1897, but this was as far as they would ever go. The new suburbs that were being developed at this time still lacked the necessary population density that could make new westward extensions of the lines of this privately owned transportation system profitable.

By 1915, it was clear that the city's rapidly growing numbers of automobiles represented the future of transportation in the city and it was this new reality that would drive future suburban expansion, both in Madison and elsewhere. College Hills and Nakoma, for instance, had both been designed from the start to be attractive to home owners that intended to commute to and from work in the downtown part of the city using their own automobiles. It was also not a coincidence that all the new suburbs that had been built to the west of University Heights and to the southwest of Wingra Park prior to 1915 were laid out adjacent to either University Avenue, Regent Street, or Monroe Street. These, after all, were the three principal arterial streets that funneled both horse-drawn conveyances and the city's ever increasing numbers of automobiles, buses, and trucks from the downtown to the west side of the city and beyond. Any developer who hoped to make his west side suburb a success had to be able to offer potential home builders ready access either to these streets or to comparable ones.

It was this proximity to an already existing transportation route that probably accounted for the creation of the first new subdivision located in the area between Nakoma and Shorewood Hills. This was the University Park Addition, platted in June of 1916 by the Dane Co. and others, and which was bounded by University Avenue to the north, N. Blackhawk Avenue to the west, Stevens Street to the south, and the west edge of what is today's Quarry Park to the east. Much more important to the future of this area was

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<sup>7</sup> The portion of the Verona Road that ran through Nakoma was renamed Nakoma Road by the Madison Realty Co. while the portion that lay to the east of it had been renamed Monroe Street when the subdivision of Wingra Park was developed.



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its second new subdivision, the West Wingra Addition, platted in December of 1916 by Otto E. Toepfer, Jr. This new subdivision was the first part of the future suburb of Westmorland to be platted and it represented Toepfer's first subdivision of a 60-acre parcel of former farm land bordering on and located west of Mineral Point Road that he had purchased in 1899.<sup>8</sup>

Very little additional platting activity would take place in this area until after World War I, however, and demand for new housing here did not actually revive until 1925, when the small Findlay Park Addition was platted as a replat of portions of the 1850s era Quarrytown and Lakeland plats. Even so, the City of Madison was already planning for the future. In that same year the City decided to purchase a hilltop parcel of land in 1925 that was located two blocks south of Regent Street between Glenway Street (then called Parker Drive) and Larkin Street as the site of a new high-service water reservoir. This 6,000,000 gallon concrete reservoir was designed to serve customers on the west side of the city. It was built in 1926 then covered by soil that was graded and seeded; it is still in operation today and its site is known as Reservoir Park.<sup>9</sup> In March of that same year, Otto Toepfer Jr., platted a First Addition to his original West Wingra Addition, consisting of a small 23-lot six-acre expansion to the north of the original plat. Later in the same year, Toepfer sold much of the remaining unplatted acreage he owned to A. O. Paunack. Paunack, a Madison banker and land developer, had previously been a partner in the Highland Park Co., which had developed the Highland Park subdivision located just west of today's West High School in 1906. Paunack then took the land he had acquired from Toepfer and platted it as the Westmorland Subdivision in November of 1926. In June of 1928, Toepfer and Paunack collaborated on the platting of the First Addition to Westmorland. By this time, Paunack had created the Westmorland Company and was its president, and this new plat consisted of 20 lots that lay just to the east of the original plat.<sup>10</sup> Westmorland would ultimately become the first large scale new suburb to be built in the area and by 1928 its owners had platted two more additions to the original plat. All of this platting activity and development work took place during the heady days of the stock market boom of the late 1920s, but success in the real estate development business is as much a matter of timing as it is of location.

The pace of house building on the former farmland owned by Toepfer was slow. While newspaper ads placed in 1927 and 1928 attempted to attract more homebuilders to the area, the Stock Market Crash in October 1929, and the Depression that followed virtually stopped construction. By the end of 1929, fewer than 20 homes had been built on 276 lots that had been created.<sup>11</sup>

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<sup>8</sup> *Westmorland: A Great Place To Live*. Madison: Westmorland Neighborhood Assoc., 2011, pp. 17-19.

<sup>9</sup> Smith, Leon A. *Historical Sketch and Present Facilities of the Madison Waterworks*. Madison: City of Madison Water Department, 1955, pp. 30-31 (illustrated).

<sup>10</sup> *Westmorland: A Great Place To Live*. Op. Cit, p. 21.

<sup>11</sup> *Ibid*, p. 19.

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Nevertheless, Westmorland was the first real suburb to be developed in the area west of what were then the city of Madison's western boundaries.

The Great Depression effectively put a stop to new platting activity in this area and only one small new plat was recorded between 1929 and 1938. One very important event that did take place in this area during the 1930s, though, was the creation of Hoyt Park. The City of Madison had earlier purchased an existing 24-acre stone quarry for its own use in 1890. This quarry was located in the southern part of the Quarrytown Plat and it abutted the 14-acre parcel of that land that had been purchased in 1892 by Prof. Edward T. Owen. Owen subsequently donated his parcel, which included the lookout spot known as Sunset Point, to the Madison Park & Pleasure Drive Association, which would finally turn over all of its property to the City in 1931 to be managed by the new Madison Parks Commission. A year later, in 1932, the City decided to close the stone quarry it owned, combine it with the parcel that had been donated by Owen, and turn it all into a public park. The new park was named Frank W. Hoyt Park in honor of a man who had been one of the most important leaders of the Madison Park & Pleasure Drive Association. Developing this new park became possible when the various Federal programs that were designed to alleviate unemployment came into being. By the end of 1934, CWA-funded workers had completed the new shelter house in the park and had built the first of the numerous stone open fireplaces that are scattered throughout the park and by the end of 1936, the landscaping of the park and the construction of a toilet building had also been completed under the Works Progress Administration program. The completed park was administered by the Madison Parks Commission even though the park itself was still located outside the city boundaries at this time and it quickly became a popular picnicking spot that made Madisonians more familiar with this still rural area.

Other west side events that had an impact on the area included the growth of the University of Wisconsin during the 1930s and the growth of various Federal and State governmental agencies such as the new U.S. Forest Products Laboratory, which was built on the west edge of the University of Wisconsin campus in 1932. The housing needs of the staffs of these large institutions created a demand for housing on the west side of the city. This demand would ultimately only be met by the creation of new residential plats, developed once the Great Depression ended.

Once the effects of the Great Depression started to recede, new platting activity in the near west side area blossomed. The first new plat was for the Sunset Village Addition, platted in May of 1938 by McKennas, Inc., headed by John C. McKenna.<sup>12</sup> Sunset Village was bounded by Westmorland Boulevard to the east, Hillcrest Drive to the north, S. Owen Drive to the west, and Mineral Point Road to the south. Its layout featured a central block that had a park space in its center, and this block was surrounded by a roadway and by an outer ring of lots. This new plat, located between Hoyt Park to its

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<sup>12</sup> This is the same John C. McKenna who had earlier developed College Hills.

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east and Westmorland to the west, was heavily advertised and almost immediately successful. One year after the development of the plat began a newspaper ad had the following to say about its first year.

Sunset Village, Madison's newest community, is one-year old. Thirty-five homes have been completed or are under construction, and forty to fifty more homes are being planned for building in the very near future on the one hundred and twenty-five lots that have been sold in Sunset Village by McKennas, Inc. ... Water mains have been installed. Roads have been constructed. Gas mains are now in service. Spacious areas have been set aside for park purposes. Sunset Village is located on Madison's west side at Sunset Point. It is located in the same high rolling area that has long been Madison's favorite picnic spot. Of the many homes that have been built in Sunset Village, 90% of the mortgages are insured by the Federal Housing Administration. McKennas, Inc. have followed the suggestions that FHA has given in the planning and designing of the plat. Qualified engineers have been consulted to assure accuracy in surveying. A noteworthy feature of the development of Sunset Village is the park area. One and one third acres have been reserved for recreational purposes in the center of Sunset Village. The park affords playground space for children and adults as well. ... Sunset Village is a fully restricted residential area. The plans of all homes are inspected and approved by a committee for the purpose of keeping construction on a high plane.<sup>13</sup>

The presence of Federal Housing Administration (FHA) guidelines and a self-regulating design committee are notable because almost all of the houses that were built in the original plat were examples of the Colonial Revival style, although there were also a few Tudor Revival style homes. These design choices reflected the inherent design conservatism of the FHA, which wanted to be sure that any new residential construction that was backed by the government would hold its value, and it also reflects the willingness of developers like McKenna to follow these guidelines.

McKenna was quick to follow up on the success of his first plat by platting an addition to it in June of 1939. The smaller L-plan First Addition to Sunset Village, which contains the Heidelberger House, was located just across Hillcrest Drive from the original plat, contained 39 additional lots, and was bounded on the south by Hillcrest Drive, on the west by S. Owen Drive, and on the east and partly on the north by Hoyt Park. The 39 lots were spread over two-and-one-half blocks whose irregular shapes were dictated by the course of the curvilinear Bagley Parkway, which enters the plat from Hillcrest Drive and exits on S. Owen Drive. Also entering the plat from Hillcrest Drive just to the east is the straight, north-south oriented, one-block-long Vaughn Court, which dead ends against Hoyt Park and which has lots arrayed along both its east and west sides. Because this plat is situated on the southwest

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<sup>13</sup> *Wisconsin State Journal*. July 2, 1939, pp. 6-7 (illustrated).

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side of a steep, heavily wooded hill, lots in this plat reflect the topography. These lots slope to some degree, with those located on the west side of Vaughn Court, including especially the lot associated with the Heidelberger House, having the most pronounced slopes. Unlike the original Sunset Village plat, lots in its First Addition did not come with design oversight or with stylistic guidelines.

The following year, in April of 1940, McKenna platted his Second Addition to Sunset Village. This large addition was bounded by S. Owen Dr. to the east, Regent St, to the north, and S. Midvale Blvd. to the west, and its southern boundary was located a few lots south of Upland Dr.<sup>14</sup> In December of the same year McKenna platted yet another addition to Sunset Village. This one, the Third Addition to Sunset Village, was located just to the south of the Second Addition and it was bounded by Karen Ct. on the east, the Second Addition on the north, S. Midvale Blvd. on the west, and Mineral Point Rd. on the south.<sup>15</sup>

These new suburbs were also instantly successful and this success was also enjoyed by the older suburb of Westmorland, which experienced a building boom of its own during this period. One result of this success was that the new residents first requested and then demanded that the city's bus lines be extended to serve them. This demand was resisted at first but after a petition to the State's Public Service Commission was granted, the new extensions were in place by August of 1940.<sup>16</sup> Further recognition of the growth that this area was experiencing at this time was provided by the City's decision to extend city water and sewer lines to Sunset Village and to other nearby plats.<sup>17</sup>

By the start of 1941, more than 160 new houses had been built in the original plat of Sunset Village alone and another 27 were in the process of construction, and because the end of the Great Depression was also accompanied by the spread of the war in Europe, the tempo of platting and building activity in the area continued unabated and was probably spurred on at least in part by concerns about the future availability of building materials.

These concerns proved to be well founded. Prior to the beginning of the war a number of Period Revival style houses were built on lots in the First Addition to Sunset Village, including John C. McKenna's own Colonial Revival Style house located on a corner lot at 125 Vaughn Court in 1940 and the Tudor Revival Style house of John McGilligan located at 114 Vaughn Court, also in 1940. Once the war started residential construction in this plat and in every other plat in Madison was halted

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<sup>14</sup> *Wisconsin State Journal*. June 30, 1940, pp. 5-7 (illustrated).

<sup>15</sup> *Wisconsin State Journal*. January 3, 1941, p. 6.

<sup>16</sup> *Wisconsin State Journal*. February 21, 1940, p. 3; March 17, 1940, p. 1; April 8, 1940, p. 4; April 26, 1940, p. 30; June 21, 1940, p. 12; August 23, 1940, p. 6.

<sup>17</sup> *Wisconsin State Journal*. November 5, 1940, p. 3; November 13, 1940, p. 5; March 7, 1941, p. 26. Much of this work was completed using WPA funding.

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for the duration and it did not resume until after the war ended. Construction resumed with a great resurgence once the war ended, and the post-war housing boom that followed had an especially profound effect on the west side of Madison, not least on lots located in all of the various Sunset Village plats. At first these new houses constituted a mix of pre-war Period Revival Styles and the newly emerging Contemporary styles, including the various manifestations of the Ranch style, but after 1948, almost all houses being built on the west side of Madison and elsewhere in the city were examples of the Contemporary styles.

The hilly lots in the First Addition to Sunset Village and on Bagley Court, located in the adjacent Fifth Addition to Sunset Village, proved to be especially attractive to young University of Wisconsin faculty members seeking to build Contemporary style houses for themselves and their growing families. In late 1949 and in 1950, for instance, Madison architect Herb Fritz, Jr. was commissioned to design adjoining Contemporary style houses located at 31 and 35 Bagley Court for University of Wisconsin art professors Santos Zingale and Alfred Sessler. A year later they were joined by Professor Charles Heidelberger, who commissioned Fritz to design a house for himself and his family on a steep lot that he purchased, located two blocks away on the west side of Vaughn Court.

**Charles Heidelberger**

Charles Heidelberger (1920-1983) was born in New York City, the only child of Michael Heidelberger, a respected immunologist, and his wife, Nina. Heidelberger's interest in science thus began at home and led to his acquisition of BS, MS and PhD degrees in organic chemistry from Harvard University, from which he graduated in 1946. The death of his mother from breast cancer in 1946 turned his interests to the treatment of cancer. Following a highly productive postdoctoral fellowship at the University of California at Berkeley he was invited to join the McArdle Laboratory for Cancer Research at the University of Wisconsin as Assistant Professor of Oncology in 1948. His success in his new position was immediate and resulted in his promotion to Associate Professor in 1952. As was true of many professors before him and afterwards, achieving tenure was accompanied by the purchase of a new home. Herb Fritz's design for the Heidelbergers utilized the steep slope of their site to advantage. The new house's living/dining room, den, kitchen, powder room, main entrance and attached garage were all located on the lot's upper, or street, level while the house's lower level contained three bedrooms and a bathroom. The house turned a blind side to the street in order to give its occupants privacy but the rear of the house is a full two-and-one-half-stories in height and features an outwardly sloping canted wall that is comprised entirely of windows.

With its two-and-one-half-story-tall glass clad window wall and its soaring living/dining room space, the Heidelberger's new house was like nothing else in Madison at that time, so it was not surprising that one of the local newspapers chose to feature it in an illustrated article the year after it was built.

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When a house is built on the side of a hill, and with a view that carries out over Sunset Village, it's smart to take advantage of that location. And that is what the Charles Heidelberger house at 118 Vaughn Ct. does. Though the house can be filled with soft light, complete privacy can be gained—particularly at night when the light in the house overbalances that of the outside—by pulling drapes across the bank of windows which slant out at the top.

And it's nice, too, to darken the lights in the house at night and look over the twinkling lights of the city before it goes to bed.<sup>18</sup>

Five years later, the growth of the Heidelberger's three children made an expansion desirable. In 1956, Herb Fritz was hired once again to design an addition that contained a master bedroom and bathroom in its first story and a study in its lower level. This addition was attached to the southeast-facing side elevation of the original house and it gave the house the form it still retains today.

Heidelberger's career at the University of Wisconsin was exceptionally distinguished. In 1958, he was promoted to full professor and in 1960 he was also awarded an American Cancer Society Professorship in Oncology, a position he held until 1976. In that year, Heidelberg accepted an appointment as Professor of Biochemistry and Pathology at the University of Southern California and as the Director of Basic Research of the USC Comprehensive Cancer Center and it was there that he was working when he died of cancer in 1983. During his 26 years in Madison, Heidelberger conducted ground-breaking research into the metabolism of cancer and was instrumental in developing chemotherapy as a means of treatment. As a pioneer in the development of chemotherapy, Heidelberger was responsible for developing a drug called 5-fluorouracil in 1957 that is still widely used to treat stomach, colon, and breast cancers today. He is also credited with important work that led to a greater understanding of the way some chemicals distort the cellular machinery to convert normal cells into wildly growing cancers.<sup>19</sup> For this work, Heidelberger was made a fellow of the National Academy of Science and received many awards and honors during his lifetime, including the first Athayde International Cancer Prize. Despite his professional fame, Heidelberger's life in his Vaughn Court house was well-rounded, as was remembered by one of his Madison colleagues:

Although science and research were all-consuming interests, Dr. Heidelberger wholeheartedly enjoyed social activities with his family and many friends, who knew him affectionately as Charlie. Parties at the Heidelberger home are remembered for their mixture of good

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<sup>18</sup> "This House in Sunset Village Was Tailored to a Hill." *Wisconsin State Journal*. March 30, 1952, Sec. 4, p. 11 (illustrated).

<sup>19</sup> "Charles Heidelberger: A Cancer Researcher." *The New York Times*, January 20, 1983 (Obituary of Charles Heidelberger).

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conversation, good fun, and good music. Charlie had a life-long interest in music and particularly enjoyed opportunities to play the violin and trumpet. In addition to performing at informal gatherings in his home, he also participated in occasional jazz sessions around the country with other scientist-musicians.<sup>20</sup>

After the Heidelbergers left Madison their house passed into other hands. In 1987, the house's current owner purchased it and since then the house has been sensitively rehabilitated; these owners have also opened the house to the public on several occasions as well.

**Architecture:**

The Dr. Charles and Judith Heidelberger House is eligible for listing in the National Register of Historic Places at the local level of significance for its associations with Criterion C (Architecture), because it is both an excellent example of early post-World War II, Modern Movement style single family residential design and because it is one of the best known and most striking early residential designs created by Madison architect Herb Fritz, Jr. Fritz was a Taliesin Fellow and an important post-war architect in Madison and in Wisconsin whose organic style of design, while influenced by his mentor, Frank Lloyd Wright, was distinctly his own.

With the exception of the Art Deco style, Moderne style, and the International style, the National Register of Historic Places groups all of the other architectural styles developed just before and after World War II into a general stylistic category that it calls the "Modern Movement." Most of these other styles do not have commonly accepted definitions and they are not discussed in the State of Wisconsin's Cultural Resource Management Plan (CRMP) either. The authors of the CRMP, which was written in 1986, acknowledged this problem in their discussion of buildings constructed from 1950 onward, which they called "Contemporary Style" buildings.

Contemporary architecture cannot be defined or described in the manner of other preceding stylistic movements. "Contemporary" can be used to designate any twentieth century building of distinction and potential interest, whose identity or features cannot be ascribed to styles and forms discussed in this report. Although architectural historians have invented names for some contemporary schools of architecture (i.e., Brutalism, The New Formalism, Neo-Expressionism, Late Modernism, Post-Modernism, etc.), buildings of these genres are not of sufficient age, and generally do not have widely-recognized and understood scholarly value, to be evaluated for significance according to National Register criterion. Other widely accepted terms for mid-twentieth century residential architecture such as "ranch house," "tract home,"

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<sup>20</sup> Miller, Elizabeth C. and James A. Miller. "Obituary: Charles Heidelberger 1920-1983." *Cancer Research*: Vol. 43, May, 1983, p. 2382.

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and “split-level,” refer to buildings generally not surveyed in the Wisconsin program. As with contemporary schools of architecture, a terminology will likely be adopted as scholarship develops and as these buildings reach 50 years of age.<sup>21</sup>

That these post-war buildings cannot yet be placed within accepted architectural stylistic categories, and in some cases are less than 50-years-old, does not mean that they are ineligible for listing in the National Register of Historic Places. The “House and Yard” chapter of the context developed by the authors of the *National Register Bulletin: Historic Residential Suburbs* specifically discusses “The Contemporary House,” and by extension, it acknowledges that such buildings can be eligible for NRHP-listing, depending on their age and the degree of architectural distinction that they possess.

Unlike the much more common Ranch and Split-Level style houses of the early post-war years, Contemporary style houses built during this period were mostly custom-built and they typically required the services of an architect in order to make them a reality. The important role of the architect in the creation of the Contemporary style has also been noted by the authors of the *National Register Bulletin: Historic Residential Suburbs* in their discussion of “The Contemporary House.”

The influence of Frank Lloyd Wright, Walter Gropius, Marcel Breuer, Richard J. Neutra, Mies van der Rohe, and other modernists inspired many architects to look to new solutions for livable homes using modern materials of glass, steel, and concrete, and principals of organic design that utilized cantilevered forms, glass curtain walls, and post-and-beam construction. The contemporary home featured the integration of the indoor and outdoor living area and open floor plans, which allowed a sense of flowing space. Characteristics such as masonry hearth walls, patios and terraces, carports, and transparent walls of sliding glass doors and floor-to-ceiling windows became hallmarks of the contemporary residential design.<sup>22</sup>

**Herb Fritz, Jr.**

Almost all of these features can be found in the design of the Heidelberger house, which was designed by Madison architect Herb Fritz, Jr. Herbert Fritz, Jr. (1915-1998) was one of the most successful of several Madison-area architects who were deeply influenced by their direct or indirect associations with Frank Lloyd Wright. Fritz was born in Sioux City, Iowa in 1915 to Herbert Fritz, Sr. and Mary

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<sup>21</sup> Wyatt, Barbara (Ed.). *Cultural Resource Management in Wisconsin*. Madison: Division of Historic Preservation, State Historical Society of Wisconsin, 1986, Vol. 2, p. 2-37 (Architecture).

<sup>22</sup> Ames, David L. and Linda Flint McClelland. *Historic Residential Suburbs: Guidelines for Evaluation and Documentation For the National Register of Historic Places*. U.S. Department of the Interior, National Park Service, National Register of Historic Places, 2002, pp. 66-67.



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Larson Fritz. Herbert Fritz, Sr. was a respected architectural draftsman who by 1915 had worked in many of the most respected architectural offices in the Midwest. In 1913, Fritz was working in the office of Frank Lloyd Wright in the newly built Taliesin, and it was there that he met his future wife, Mary Larson, who was the daughter of Wright's stonemason, Alfred Larson. The pre-existing connection of the Fritz-Larson union with Frank Lloyd Wright would eventually lead to the younger Herb Fritz becoming, in 1938, a member of Wright's Taliesin Fellowship after spending a year of study at the Art Institute's school in Chicago, a year at the University of Wisconsin, and two years (1936-1937) working in the Madison office of architect William V. Kaeser. From 1938-1941, Fritz studied at Taliesin, and in 1941, he purchased an adjoining farm that he named "Hilltop Farm." This new property would subsequently become Fritz' first architectural commission after lightning burned his farmhouse down in 1942, and it remained his home thereafter.

After World War II, Fritz's career slowly expanded, at first within a small group of artists and intellectuals in the Madison area.

In 1949, Fritz established a reputation for elegant and unique architectural design from his work on his second residential design in Madison, the Kailin house in Shorewood Hills (3428 Viburnum Drive). He [Fritz] describes the long lines of people who visited the site on Sundays to see the unusual house being built. One of these people was Marshall Erdman, who soon offered Fritz office space in the attic of his University Avenue office.

Clients who met Fritz through Erdman's office included University of Wisconsin art professors Al Sessler and Santos Zingale, and botanist Charles L. Huskins. In turn, others associated with the university, including cancer researcher Charles Heidelberger, economist Edwin Young, (later Chancellor and President of the University of Wisconsin), and artist Aaron Bohrod and musician Gunnar Johansen, approached Fritz to design their homes and studios.

Fritz's ability to design interesting but economical houses was pivotally important to the group of young artists, intellectuals, and professors who became Fritz's early Madison clientele. Some chose Fritz to design their homes when they visited contractor Marshall Erdman's office without plans and were sent upstairs to consult the architect. Soon, however, Fritz's reputation within the artistic and intellectual community was widespread. As the daughter [Karen Sessler Stein] of one client has recently asserted: "The artists all knew who was who, and Herb was an artist—with houses."

The intellectual and academic backgrounds characteristic of this group of clients motivated them to seek "better" things, including architect-designed homes. They chose not to wait until achieving greater financial success, but to commission homes and undertake construction with

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more modest budgets.

In the Madison area, about two dozen houses remain from this period of Fritz's career. With few exceptions, they are clustered in and around Shorewood Hills and Sunset Village on Madison's near west side. Modest, elegant, and unique, they reflect organic architectural principles and innovations that had been advanced by Frank Lloyd Wright, especially through his Usonian house concept. Interiors feature an open plan with combined living and dining areas, window-walls offering outside vistas even for modest sized rooms, small kitchens, utility rooms taking the place of basements, recessed lighting, and fireplaces. In some of these houses, as in Wright's later Usonian houses, Fritz used radiant floor heating systems. Exterior similarities included concrete block walls, entrances hidden behind carports, and, in some cases, flat roofs.<sup>23</sup>

That most of Fritz's early buildings are single family residences is because up until 1959, Fritz was limited in the size of the buildings he could design because state law requires that larger buildings must be officially designed by a registered architect, which Fritz was not. In 1959, Fritz became licensed as an architect. Subsequently, Fritz would go on to design and complete several hundred residential and commercial projects in the Madison area, throughout Wisconsin, and elsewhere in the Midwest, and by the time of his death at Hilltop Farm in 1998 he was recognized as one of Wisconsin's most significant post-war architects.<sup>24</sup>

Six of Fritz's Shorewood Hills houses are already listed in the National Register of Historic Places as contributing resources in the College Hills and Shorewood historic districts and another two are listed as contributing resources in the Sunset Hills Historic District, the latter district of which is located two blocks east and north of Vaughn Court and the Heidelberger house. Thanks to its striking design, the Heidelberger house is, and always has been, the best known of this early group of houses. It is fitting that this house should be the subject of Herb Fritz's first individual nomination to the National Register of Historic Places.

**Conclusion:**

The Dr. Charles and Judith Heidelberger House is eligible for listing in the National Register of Historic Places at the local level of significance because it is an excellent example of the kind of Contemporary style designs that were starting to transform Madison and the rest of the country in the immediate post-World War II years. Also, the house has excellent integrity and is an outstanding early

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<sup>23</sup> Dowling, Jill. "A Taliesin Apprenticeship: The Architectural Career of Herbert Fritz, Jr." *Historic Madison: A Journal of the Four Lakes Region*: Vol. XIV: 1997, pp. 10-11. This article also shows a photo of the Heidelberger house.

<sup>24</sup> "Noted Architect, Wright Protégé Herb Fritz Dies." *Madison Capital Times*. Nov. 23, 1998. Obituary of Herb Fritz, Jr.

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example of the organic designs produced by Herb Fritz, Jr., one of the best and most successful of the architects whose careers began in Frank Lloyd Wright's Taliesin Fellowship.

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**Verbal Boundary Description:**

Sunset Village First addition, Lot 138 & N 45 Ft. of Lot 139.

**Boundary Justification:**

The boundaries enclose all the land that has been historically associated with the Heidelberger House.

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Items a-d are the same for photos 1 – 19.

Photo 1

- a) Dr. Charles and Judith Heidelberger House
- b) Madison, Dane County, WI
- c) Timothy F. Heggland, Nov., 2015
- d) Wisconsin Historical Society
- e) Rear Elevation, View looking W
- f) Photo 1 of 19

Photo 10

- e) Master Bedroom, View looking ESE
- f) Photo 10 of 19

Photo 11

- e) Living Room, View looking E
- f) Photo 11 of 19

Photo 2

- e) SW-Facing Side Elevation, View looking SW
- f) Photo 2 of 19

Photo 12

- e) Living Room, View looking NW
- f) Photo 12 of 19

Photo 3

- e) General View, View looking NW
- f) Photo 3 of 19

Photo 13

- e) Living Room, View looking NE
- f) Photo 13 of 19

Photo 4

- e) Main Facade, View looking NE
- f) Photo 4 of 19

Photo 14

- e) Dining Room, View looking N
- f) Photo 14 of 19

Photo 5

- e) NW-facing Side Elevation, View looking SE
- f) Photo 5 of 19

Photo 15

- e) Kitchen, View looking NE
- f) Photo 15 of 19

Photo 6

- e) NW-Facing Side Elevation Detail, View looking SE
- f) Photo 6 of 19

Photo 16

- e) Stair Hall, View looking SW
- f) Photo 16 of 19

Photo 7

- e) NW-Facing Side Elevation Detail, View looking SW
- f) Photo 7 of 19

Photo 17

- e) Stair Hall, View looking SW
- f) Photo 17 of 19

Photo 8

- e) Entrance, View looking W
- f) Photo 8 of 19

Photo 18

- e) Basement Hall, View looking NE
- f) Photo 18 of 19

Photo 9

- e) Entrance Hall, View looking NW
- f) Photo 9 of 19

Photo 19

- e) Basement Level Bedroom, View looking W
- f) Photo 19 of 19

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- Figure 1: Current Floor Plan
- Figure 2: First Floor Plan, 1950.
- Figure 3: Basement Floor Plan, 1950.
- Figure 4: Principal Elevations, 1950.
- Figure 5: Side Elevations, 1950.

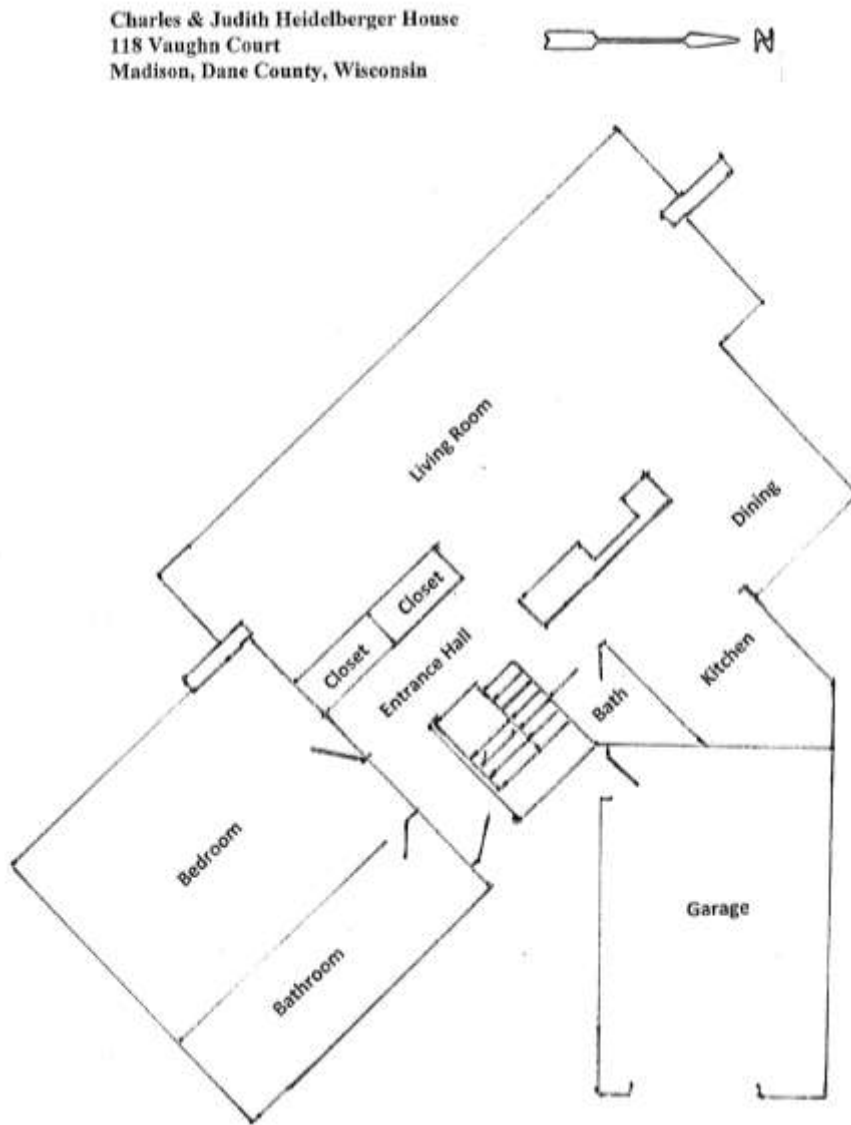
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Figure 1: Current Floor Plan, not to scale





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Figure 2: First Floor Plan, 1950.



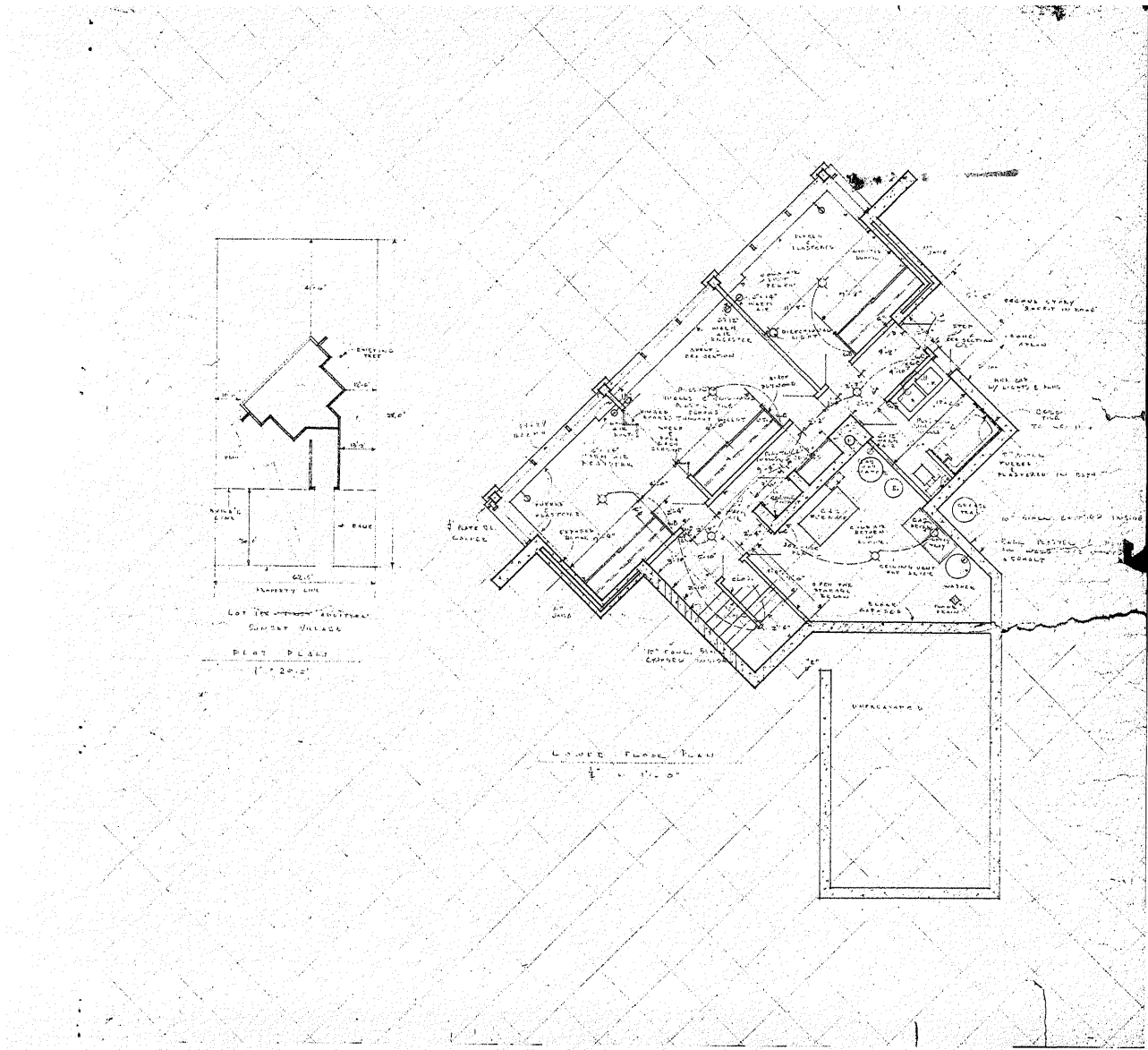
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Figure 3: Basement Floor Plan, 1950.



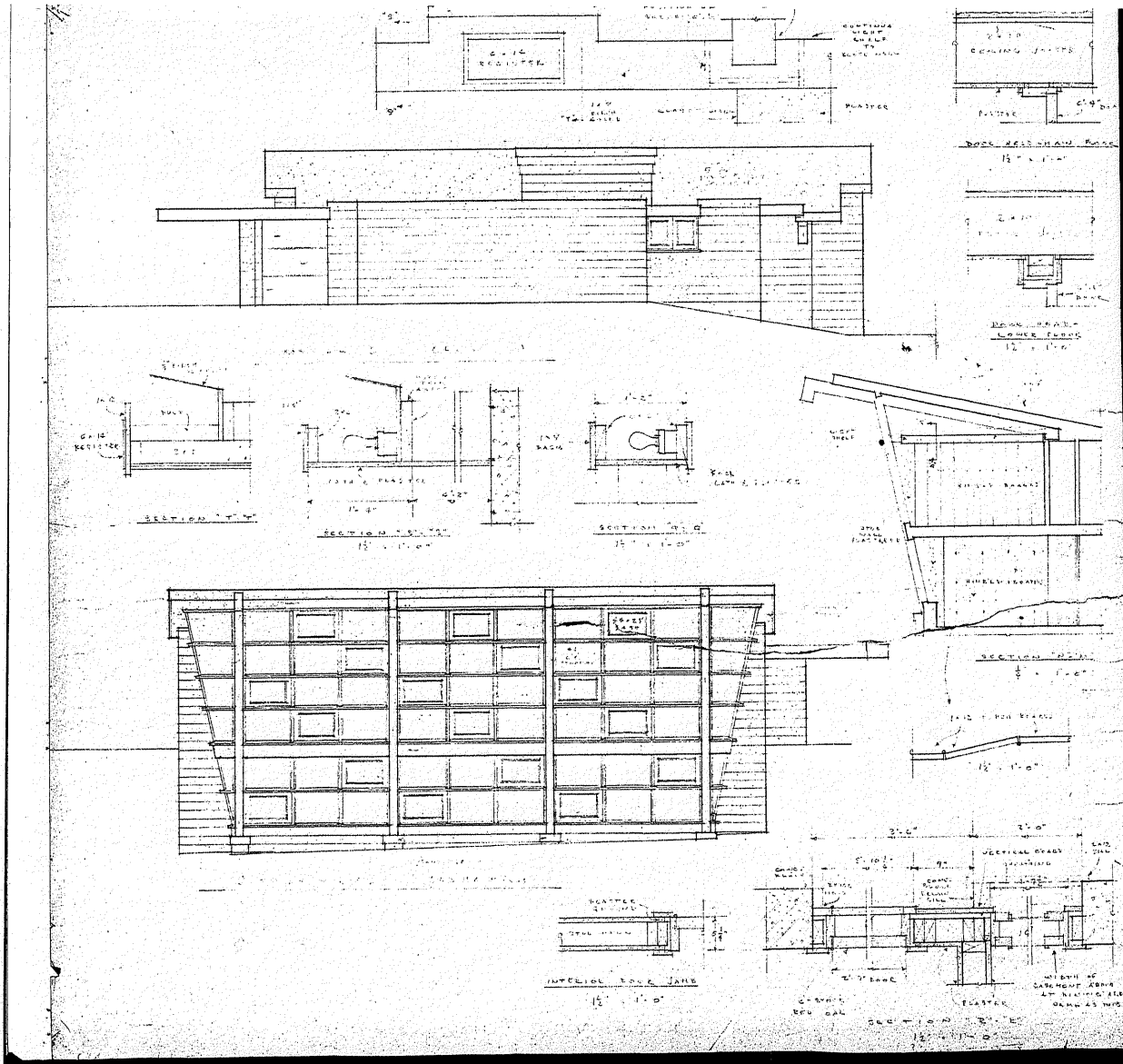
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Figure 4: Principal Elevations, 1950.



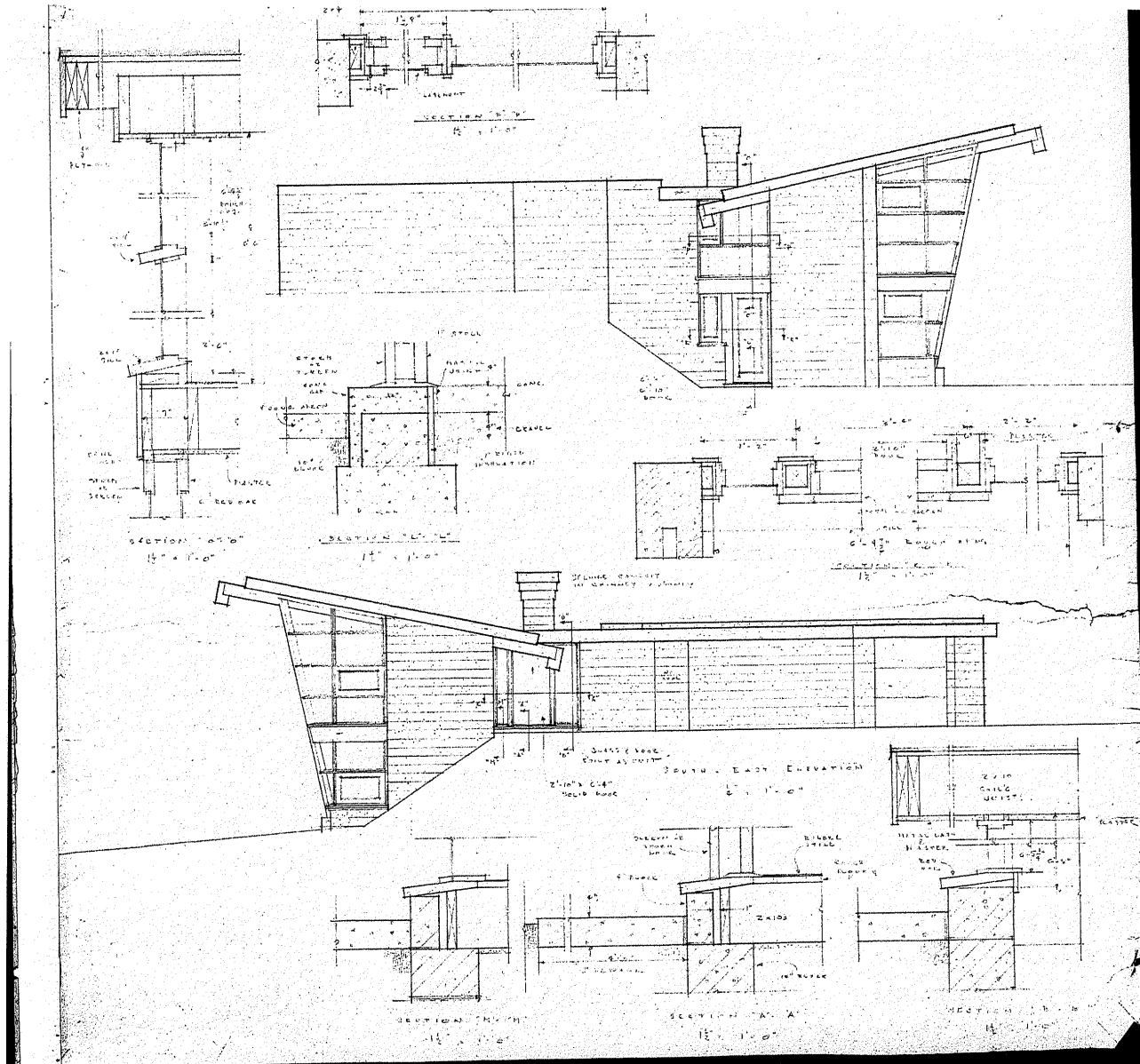
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Figure 5: Side Elevations, 1950.















































Department of Planning & Community & Economic Development

**Planning Division**

Heather Stouder, Director

126 S Hamilton Street

P.O. Box 2985

Madison, Wisconsin 53701-2985

Phone: (608) 266-4635

Fax (608) 267-8739

[www.cityofmadison.com](http://www.cityofmadison.com)

February 1, 2017

Ms. Peggy Veregin, National Register Coordinator  
Wisconsin Historical Society  
816 State Street  
Madison, WI 53706

Re: Heidelberg House National Register of Historic Places nomination

Ms. Veregin,

The City of Madison Landmarks Commission is pleased to review, and enthusiastically support, the nomination to list the Dr. Charles and Judith Heidelberg House in the National Register of Historic Places.

The nomination shows that the Heidelberg House is eligible for listing on the Wisconsin State Register and the National Register by being significant for its architecture in the Modern Movement (Contemporary) style as designed by architect Herb Fritz, Jr.

Thank you for the opportunity to provide comments.

Sincerely,

Stuart Levitan  
Landmarks Commission Chairperson

Amy Loewenstein Scanlon, Registered Architect  
Preservation Planner  
Landmarks Commission Secretary

cc: City preservation file  
Mayor Paul Soglin





WISCONSIN  
HISTORICAL  
SOCIETY



TO: Keeper  
National Register of Historic Places

FROM: Peggy Veregin  
National Register Coordinator

SUBJECT: National Register Nomination

The following materials are submitted on this Eight day of May 2017, for the nomination of the Dr. Charles and Judith Heidelberger House to the National Register of Historic Places:

- 1 Original National Register of Historic Places Nomination Form
- 1 CD with NRHP Nomination form PDF
- Multiple Property Nomination form
- 19 Photograph(s)
- 1 CD with image files
- 1 Map(s)
- 5 Sketch map(s)/figures(s)/exhibit(s)
- 1 Piece(s) of correspondence
- Other:

COMMENTS:

- Please ensure that this nomination is reviewed
- x   This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do or do not constitute a majority of property owners
- Other: