

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries. Use letter quality printer in 12 pitch, using an 85 space line and a 10 space left margin. Use only archival paper (20 pound, acid free paper with a 2% alkaline reserve).

1. Name of Property
historic name EXTON Apartments Building
other names/site number 1260 Apartments

2. Location
street & number 1260 North Prospect Avenue N/A not for publication
city, town Milwaukee N/A vicinity
state Wisconsin code WI county Milwaukee code 019 zip code 53202

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)		
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site		<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		<u>0</u> structures
	<input type="checkbox"/> object		<u>0</u> objects
		<u>1</u>	<u>0</u> Total

Name of related multiple property listing: N/A
No. of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X 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 X meets ___ does not meet the National Register criteria. ___ See continuation sheet.

[Handwritten Signature]

Signature of certifying official
State Historic Preservation Officer-WI
State or Federal agency and bureau

11/22/96

Date

In my opinion, the property ___ meets ___ does not meet the National Register criteria. ___ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
___ See continuation sheet

Edson H. Beall 1.9.97

Signature of the Keeper Date

___ determined eligible for the National Register. ___ See continuation sheet

___ determined not eligible for the National Register.

___ removed from the National Register.

___ other, (explain:) _____

Signature of the Keeper

Date

6. Functions or Use

Historic Functions
(enter categories from instructions)

Current Functions
(enter categories from instructions)

DOMESTIC/multiple dwelling

DOMESTIC/multiple dwelling

1. Description

Architectural Classification
(enter categories from instructions)

materials
(enter categories from instructions)

moderne	foundation	Concrete
	walls	Limestone
	roof	Synthetic
	other	Steel

Describe present and historic physical appearance.

The outstanding Art Moderne style apartment house located at 1260 N. Prospect Avenue in the city of Milwaukee, is a free-standing nine-story thirty-four unit building that is positioned in the center of a large, beautifully landscaped, gently sloping rectangular lot that extends east from Prospect Avenue to the edge of a steep bluff that overlooks Juneau Park and Lake Michigan. The building has a rectangular plan and it measures 67.5-feet-wide x 100-feet-deep. The main facade faces northwest onto N. Prospect Avenue, the rear elevation faces southeast towards Lake Michigan, and the two longer side elevations face southwest towards the adjacent White Manor and Lakeshore Apartment buildings and northeast toward an empty adjacent lot. A full basement story underlies the building and the slope of the site fully reveals the southeast elevation of this story and portions of the northeast and southwest elevations. The building has a reinforced concrete frame supported by a steel subframe, reinforced concrete floors, and exterior wall surfaces that are clad in panels of Bedford limestone laid over backup tile. All windows are steel sash units and the roof is flat and is crowned by an elevator penthouse. Construction on the building (which was originally known as the Exton Apartments) began in the spring of 1938 and was completed in 1939. The owner was Harry J. Grant, then the chairman of the board and publisher of the Milwaukee Journal newspaper, and the designer was prominent Milwaukee architect Herbert W. Tuilgren.

Tuilgren's design for this building is arguably the finest example of Art Moderne design in Wisconsin. The modernity of the building's design is underscored by the fact that its exterior is totally defined by the massing of its principal elements, by its surface area, and by its window openings; there are no other design features of significance. The overall design utilizes simple volumetric shapes and it is notable for its complete absence of historical allusions and for its minimal ornamentation. Each of the building's elevations is symmetrical in design and each elevation is also essentially identical to the elevation that lies parallel to it, the only exceptions being the first story of the main facade, where the centered principal entrance to the building is located, and the partially exposed portions of the basement story. Each of the four elevations utilize the same design elements, the most important being a pair of symmetrically placed seven-story-tall polygonal window bays. These five-sided bays, each story of which features a five-unit steel sash window, are the building's most distinctive features and their impact is further extended by the use of adjacent corner window units. The overall result is a building whose substantial mass is relieved by the placement and scale of its window units, which are the building's dominant design features. The building's architectural significance is also greatly enhanced by its high degree of integrity.

The Exton Apartments is located just to the north of the central business district of Milwaukee, Wisconsin's largest city, and across from a three-way intersection where the northeast-southwest running N. Prospect Avenue meets with the east-west running E. Knapp Street and the north-south running N. Franklin Place. North Prospect Avenue is a principal thoroughfare that begins at the east end of Wisconsin

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Avenue, historically the downtown's principal east-west thoroughfare. It then runs northeast for some distance along the top of the bluff that overlooks Lake Michigan, which defines the city of Milwaukee's eastern boundary.

The Exton Apartments faces onto Burns Triangle, a small landscaped open space roughly triangular in shape that was formed by the intersection of the three roads mentioned above. To the southwest of the building (along Prospect Avenue) are located the two older apartment houses mentioned earlier and to the west across Prospect Avenue is a small collection of superb nineteenth century mansions that comprise the First Ward Triangle Historic District (NRHP 3-19-81). The Exton Apartments dominates the less tall buildings in its immediate vicinity, which is part of an area that is still one of Milwaukee's most desirable neighborhoods.

A service drive runs along the northeast edge of the building's lot and it leads to a service entrance that is located in the basement story of the building's northeast-facing side elevation. Vehicular traffic associated with the building's tenants arrives at the main entrance of the building via a semi-circular asphalt drive whose ends both exit onto N. Prospect Ave. This entrance is flanked by two small areas that are attractively landscaped with ground cover and with trimmed decorative shrubs and small trees. The landscaped area to the right of the entrance also extends around the west corner of the building as well and it is continued along much of the length of the building's southwest-facing side elevation. Somewhat larger areas of lawn border these smaller, more intensively landscaped areas, including two strips of lawn that run along both sides of a straight flagstone walkway that runs parallel to the entire length of the southwest elevation. This walkway is also bordered by a tall hedge that shields it from a large blacktopped parking lot next door that services the adjacent apartment buildings and it terminates at a flight of stone steps that leads down to a large, sunken, circular area of lawn that is located at the rear of the building. This lawn is rimmed with a low flagstone wall and trees and other plantings placed in the corners of the lot flanking it frame a magnificent view looking out over Lake Michigan.

A concrete path leads from the front drive to the main entrance and this path is sheltered by a large flat metal entrance canopy that was added to the building in the early 1960s, this being the only alteration to the exterior of the building. This canopy is supported by eight thin steel posts and its plan when seen from above is keyhole-shaped. Downlights are inserted into the ceiling of the canopy and a large circular opening in the canopy roof is placed directly above a circular stone fountain and planter that divides the path leading to the entrance.

Exterior

The principal design elements governing the exterior appearance of the Exton Apartments are all visible on its main facade, and these elements are repeated with minor variations on each of the building's other three elevations. The organization

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of the main facade (and thus the other elevations) can be better understood when one understands the basic organizing principal that governs the arrangement of the apartments inside. Stories 1 - 8 consist entirely of two-story five-room duplex apartment units, and there are eight units for every two stories, for a total of 32. The building's ninth story consists of two one-story six-room penthouse apartment units.

Northwest-facing Principal Facade

The towering 62.5-foot-wide nine-story-tall northwest-facing principal facade of the Exton Apartments is symmetrical in design and consists of a flat wall surface that would be completely rectangular in shape were it not for the fact that the upper corners have been cut away to accommodate two small terraces that serve the front-facing ninth story penthouse. This wall surface is clad in limestone panels and it is six-bays-wide.

The dominant features of the facade are two projecting identical seven-story-tall five-sided bays that occupy the second and fifth bays. Filling the space between the two bays on the first story is a projecting flat-roofed rectilinear plan one-story entrance vestibule. The outer corners of this vestibule are rounded and its centrally placed entrance door is flanked by rounded stone jambs as well, jambs that are decorated with deep vertical reeding. The entrance door is reached by ascending three curved limestone steps that are now flanked by wrought iron balustrades having polished brass handrails.⁺ These steps lead up to a small curvilinear stone terrace that spans the width of the vestibule. One then enters the vestibule through the main entrance door, which consists of a large plate glass single light door that is bound in brass, as are the two one-light full-height sidelights that flank it.⁺

The inner halves of the first stories of the two seven-story bays are covered by the entrance vestibule. The remaining outer halves are clad in limestone and are curved. Three small stepped rectilinear-shaped window openings are set into each of them, and each opening contains a small two-over-two light double hung steel sash. A wide horizontal limestone band is placed above each set of windows at a level that is equal with the height of the entrance canopy and these bands are each decorated with three raised stone circles, one circle being placed above each of the windows. The curved surfaces of the two bays continue upward until they meet the sill levels of the second story window groups. These windows light the solarium located in the second story of the duplex unit inside and they consist of five flat window units placed in a continuous band that follows the curve of the bay, giving the bay a faceted appearance that is continued upward for the remaining height of the bay.

⁺ These balusters are later additions. Originally there were none.

⁺ Originally, the entrance door was sheltered by a flat, shallow, curved concrete entrance hood that spanned the width of the vestibule just above the door. This hood was later replaced with the larger entrance canopy described previously.

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These five equal-sized steel sash rectilinear window units (whose brand name was Fenestra) each have five horizontally divided lights, two of which are of the awning type and open outward to admit air; integral window screens are attached to the insides of each window unit. The window groups in the stories above repeat this pattern, those of the third, fifth, and seventh stories lighting the dining area of each duplex, and those of the fourth and six stories lighting the solariums. In addition, the spandrels between each group of windows above the second story level consist of five equal-sized flat limestone panels that also follow the curve of the bay, thus contributing to the overall faceted appearance of the bays. Each bay finally terminates at the eighth story, where the solarium, instead of being enclosed by windows, consists of an open semi-circular terrace (the flat roof of the bay). These terraces have solid balustrades that are formed by the limestone spandrel panels and these are topped by a metal handrail. Two doors (one from each bedroom) open out onto these terraces and shelter for them is provided by two flat cantilevered semi-circular concrete canopies.

The two end bays (bays 1 & 6) of this facade are each eight-stories-tall, are identical to each other, and consist of triple window groups that wrap around the corners of the facade. On the odd numbered stories these windows help light each duplex's living room while on the even numbered stories they light one of the bedrooms. Each unit in these groups consists of a rectilinear shape four-light steel sash, and only one of the units in each group faces to the front. These window groups (and all the rest of the building's windows as well) are of completely modern design in that their openings are simply punched through the wall surface; they have neither visible sills, jams, or lintels.

The main facade's two middle bays ((bays 3 & 4) are each seven-stories-tall and are identical to each other. These bays begin at the second story level just above the entrance vestibule and they continue upward from there to the eighth story level. Each story of these two bays contains a single rectilinear window opening per story and the window units that fill them are four-light steel sash and are smaller than the units in the corner groups described above. On the odd numbered stories these windows light the duplex's kitchen while on the even numbered stories they light one of the bedrooms.

The ninth story of the main facade is the penthouse story and it is symmetrical in design, six-bays-wide, and is both an extension of and a variation on the rest of the facade. The actual ends of this story are not visible from below because the two identical terraces that occupy the opposite ends of this story hide them from view.³ These end walls each have a single rectilinear window opening placed in them that opens onto one of the two corner terraces and these windows light the front-

³ Flat cantilevered concrete canopies shelter both of these terraces and each terrace is rimmed by a solid limestone balustrade that is surmounted by a metal handrail.

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racing penthouse's kitchen (left) and a dressing room for the master bedroom (right). The six visible bays are placed on a wall surface that is a vertical extension of the main wall surface below. The ends of this wall surface both curve 90° inward and the two end bays (bays 1 & 6) consist of curved one-light plate glass corner windows that are set into the curves of these corners. The four remaining bays (bays 2 - 5) are placed in between these two windows and they are identical to each other and each contain a single rectangular window opening that is positioned directly above a window or door opening located in the eighth story below. Each of these single window openings is similar to the window openings in the two middle bays below, but they are slightly larger and contain a one-over-one-light double hung steel sash.

Southwest-facing Side Elevation

The 100-foot-wide nine-story-tall southwest-facing side elevation is very similar to the main facade but its greater length resulted in some differences in its overall design. The elevation is dominated by a centered nine-story-tall 62.5-foot-wide projecting section that is nearly identical to the main facade. The first eight stories of this section are also six-bays-wide and the dominant features are also two projecting seven-story-tall five-sided bays that occupy the second and fifth bays. Since there is no entrance on this elevation, however, both of these bays have been continued down to the ground level and the faceted treatment that began at these bay's second story level on the main facade is here maintained from the top of each bay down to the bottom. Similarly, the lack of an entrance meant that the two middle bays (bays 3 & 4) could be continued down to the first story level as well, so this elevation has window openings in its first story too. Still another variation can be seen in the two end bays. These bays (bays 1 & 6) are both nine-stories-tall (this section has no ninth-story cutouts for terraces) and they too consist of triple window groups that wrap around the corners of the section. Here, though, two of the units in each group face to the front, not one, while the other unit is located on the side wall of the projecting section. The final difference is in the penthouse story. Because there are no terraces, this story is the same width as the stories below and it is thus eight-bays-wide, not six. The corners are not rounded either. Instead, the two end bays of this story have corner windows that consist of the same three-unit groups as the ones below them and they also have two four-light steel sash units facing to the front. The six bays in between them, meanwhile, each contain a single rectangular window opening (they are positioned directly above openings in the stories below) and these too contain four-light steel sash units.

The remainder of the elevation consists of two twenty-foot-wide eight-story-tall wall surfaces that are placed on either side of the projecting center section just described. These surfaces lie in the same plane with each other and the ninth story of each consists of one of the two small terraces that serve the ninth-story penthouses. Each of these surfaces is just one-bay-wide and these bays are eight-

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stories-tall and each story contains a triple window group that wraps around the corner of the elevation. Each unit in these groups consists of a rectangular shape four-light steel sash and only two of the units in each group face the front (ie. southwest). The other unit faces either towards the northwest, where it is visible on the main facade, or towards the southeast, where it is visible on the rear elevation.

The elevation is surmounted by a limestone-clad one-story elevator penthouse, but this penthouse is almost invisible from the ground.

Southeast-facing Rear Elevation

The 62.5-foot-wide rear elevation of the Exton Apartments has almost exactly the same design as the building's main facade. This elevation too is nine-stories-tall and six-bays-wide and its upper corners are also cut away for twin terraces that serve the rear-facing ninth story penthouse. The principal difference between the two elevations occurs below the second story level and is due to the lack of an entrance vestibule on the rear of the building, which faces out towards Lake Michigan, and to the fact that the slope of the site made it possible to fully reveal the basement story. As a result, the two five-sided bays that dominate this elevation have been continued down to ground level like the bays on the southwest-facing side elevation just described. Consequently, the first stories of the two rear-facing bays, which both serve duplex units within, have five-unit window groups like the stories above them. Since there is no apartment in the basement story, however, the basement story of each bay, although maintaining the faceted five-sided appearance of the rest of the bay, is treated differently. The five sides (or facets) of both bays are clad in limestone like the rest of the elevation, but a single rectangular window opening containing a three-light steel sash window unit is centered on each side. In addition, the basement stories of bays 3 and 4, (the bays in between the two five-sided bays) also each contain a single rectangular window opening containing a three-light steel sash window unit.

Northeast-facing Side Elevation

The northeast-facing side elevation of the building is an almost exact mirror image of the southwest-facing side elevation described earlier. The only difference between the two is due to the fact that the slope of the site (and some excavation work) revealed that rear third portion of the basement story of this elevation. This was done to permit a service entrance door to be located in the basement story between the two five-sided bays in the projecting center section of the elevation. In addition, a three-light side exit door was placed in an opening located in the basement story just below the center section's left-hand corner bay in order to give tenants a means of reaching the landscaped yard at the rear of the building.

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The exterior of the building is in almost totally original condition and has received extremely good maintenance over the years. The only changes that have occurred to it since the building was constructed have been the inletting of small window-size air-conditioner units into the walls of each unit (one per unit) on the main and rear elevations, and the replacement of the small original entrance canopy with the one that is now in place. Ironically, the standard of maintenance has been so high that the serious deterioration that now affects the original steel window units throughout the building is not apparent from the outside of the building. It is only from the inside that the scope of this now major problem can be seen.

Interior

The interior of the Exton Apartments is notable for its restrained, elegant Art Moderne style design, for its very high level of integrity, and because its organizing principles were pioneered by the architect of the building, Herbert Tuilgren. Tuilgren was nationally known in the 1930s for his patented apartment house design in which all the apartments consisted of two-story duplexes. By arranging the apartments in this manner Tuilgren was able to create an elevator system that needed to serve only alternate stories (1-3-5-7-9 in this instance), thereby eliminating the necessity for service corridors on the other stories with a corresponding increase in rentable space. The Exton Apartments building is organized so that there are 32 five-room two-story duplexes (eight units for every two floors) and 2 six-room single story penthouses. A feature article on the Exton Apartments in Architectural Record Magazine commented on this plan as follows:

Use of the duplex as a basic unit frees Mr. Tuilgren's plan of the long public corridors, private halls, and passageways common to most apartment houses made up of large units grouped around a single bank of elevators. It also provides a more compact and efficient unit plan, giving all rooms direct access to one central stair hall. This also permits grouping baths and kitchens so that four main service stacks serve all 34 apartments.

The two elevator towers at the center are flanked by fire towers and backed by furnace and incinerator flues (access to the latter is not from the main corridors but from a small room off of it). The elevators themselves are Haughton automatic. All public corridors are carpeted and indirectly lighted with fluorescent tubes.*

* "Duplex Units Increase Rentable Area in Milwaukee Apartment." Architectural Record Magazine, New York: F. W. Dodge Corp., Vol. 86, Number 5, November, 1939, p. 31. Both of these elevator cabs originally had walls clad with the same birch veneer as the lobby, but these have now been replaced with high quality modern plastic imitations.

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The principal entrance to the building is positioned in the center of the main facade. One first enters into a small oval-shaped entrance foyer whose walls are lined with full-height panels of gray Tennessee marble that give the foyer a faceted appearance. The floor of the foyer consists of a grey terrazzo ground upon which has been centered a sundurst pattern whose alternating terrazzo rays are colored black and a light red. Inset into the southwest end wall of the foyer are two oblong niches, each of which contain a brushed metal panel that is divided into a grid created by mailboxes belonging to the building's tenants.

One passes from the foyer into a carpeted rectangular lobby through a single-light metal-framed inner door that is flanked by single-light sidelights. The lobby area still has its original birch veneer-covered walls, simple gray Tennessee marble baseboards, and its plaster ceiling and contiguous plaster fascia, which acts as a simple crown molding. At the far end of the lobby twin corridors divide to the left and right around the end of the service core, which is located at the center of this story and which is rectangular in shape on every story but this one.² On this story alone, however, the northwest-facing end wall of this core is curved and faces towards the lobby and towards the front doors. A tall niche lit by recessed lighting is inset into this curved wall surface and in it is placed a full-height decorative stamped metal screen that is original to the building and that depicts four geese rising in flight. The walls of the two curved branches of the corridor that flank this curved end wall are also covered in birch veneer and their ceilings are deeply recessed, the edges of the recess portion being ribbed in a manner that is frequently seen in Art Moderne interiors.

The corridors then continue along the straight sides and around the straight rear end of the service core. The walls of the service corridors and their ceilings are painted plaster and the only decorative touch is an exaggerated, continuous, half-round molding that is placed at chair rail height. This molding is continued around the length of the corridors. Otherwise, the rectangular door openings that are inset into the walls of the corridors have no decorative trim.

The service corridors on alternating stories encircle the elevator/service core of the building and the entrances to the apartment units open onto these corridors. "Sound insulation is provided for by double (tile) walls between all units and between each unit and all public spaces. In addition, the location of baths and stair halls isolates main living areas of each apartment from public corridors and elevators."³ Each unit has a first story that consists of an entrance foyer/stair hall (out of which is a small lavatory), a living room, a circular dining room, (which occupies the five-sided bay), and a kitchen. A curved stair leads up to the second story, which contains a bathroom and two bedrooms, and the five-sided bay on

² See floor plans (Attachment A).

³ Architectural Record Magazine, November, 1939, Op. Cit., p. 31.

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this story is occupied by a semi-circular solarium that can be accessed from either bedroom. /

Every unit has oak parquet floors, which were originally carpeted, and plaster walls and ceilings. Ornamentation is minimal (wood molding, for instance, consists entirely of simple baseboards, there are no door or window trim sets) all windows have gray Tennessee marble sills and there are a number of fine Art Moderne style touches as well. These include: curved walls in the entrance foyer/stair hall; first story lavatory doors that have polygonal heads and that are decorated with three raised octagonal panels; a solid half-height divider between the entrance foyer and the living room that has a rounded end into which a storage space is inserted that was meant to hold a card table; kitchen doors opening into the dining room that are decorated with three circular panels, the lower two of which are solid and raised and the upper one of which is clear glass; and a built-in dining room sideboard that has shelves above, enclosed cabinet space below, and a flattened diamond-shaped (rhombus) plan. Other original features include tiled bathrooms with built-in wooden cabinet units and bathtubs. In addition, most of the apartments still retain their original door hardware and many retain some or all of their original lighting fixtures.

The interior of the building is also remarkable for its superbly maintained state and for its high degree of integrity. In general the only systematic changes that have occurred have been the gradual replacement of the original kitchen appliances with more modern units and the replacement of some of the original kitchen cupboard doors (but not the cupboard units themselves) with newer ones. Otherwise, the work that has been done has consisted largely of the periodic renewal of the interior surfaces and necessary maintenance.

⁷ See the isometric rendering of a typical unit (Attachment B).

g. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: _____ nationally X Statewide _____ locally

Applicable National Register Criteria A B X C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance

(enter categories from instructions)

Period of Significance

Significant Dates

Architecture

1938-1939^o

N/A

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Tullgren, Herbert W.^o

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Significance

The Exton Apartments building is of statewide significance under National Register Criterion C because it is an outstanding Art Moderne style apartment house, one that has been noted in the text of the Art Moderne subsection of the Architectural Theme study unit of the State of Wisconsin's Cultural Resource Management Plan as being "an excellent example of a large scale apartment complex in the Art Moderne style."¹⁰ In addition, the building is arguably the masterwork of its architect, Herbert W. Tullgren, one of the city of Milwaukee's most important architects in the 1920s and 30s. Tullgren's numerous Milwaukee hotel and apartment projects and his similar projects in other Wisconsin cities are among the city and the state's best large scale examples of Period Revival style and Modern Movement style architectural design. His Exton Apartments building has been called "One of Milwaukee's most spectacular and important "moderne" structures of the 1930s"¹¹ and is also considered to be "Perhaps Milwaukee's most distinctive residential building. In the opinion of certain architects and historians, the 1260 Apartments is among the finest surviving examples of Art Moderne architecture in the country."¹² Construction on the building (which was originally known as the Exton Apartments) began in the spring of 1938 and was completed in 1939, and the owner was Harry J. Grant, then the chairman of the board and publisher of the Milwaukee Journal newspaper. The significance of the building is further enhanced by its outstanding state of preservation.

^o The period of significance is the same as the date of construction of the building.

⁹ Architectural Record Magazine, November, 1939, Op. Cit., p. 29.

¹⁰ Wyatt, Barbara (Ed.). Cultural Resource Management in Wisconsin. Madison: Historic Preservation Division, State Historical Society of Wisconsin, 1986. Vol. 2, 2-35 (Architecture).

¹¹ Zimmermann, H. Russell. The Heritage Guidebook: Landmarks and Historical Sites in Southwestern Wisconsin. Milwaukee: Heritage Banks, 1976, p. 70.

¹² Wisne, Brian. "The Progressive Ideals of Herbert W. Tullgren." Wisconsin Architect, July/August 1992, p. 25.

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Historic Context

Because of its proximity to the downtown of Milwaukee, Wisconsin's largest city, and its spectacular views overlooking Lake Michigan, North Prospect Avenue has long been known as Milwaukee's "Gold Coast." Beginning with the construction of the Clarke and Haney houses (non-extant) in the mid-1850s, North Prospect Avenue gradually evolved into the home of Milwaukee's elite and by the turn of the century, mansions designed in every style lined both sides of the Avenue. By World War I, though, these sites had become too valuable to be utilized solely for single family occupancy and most of these mansions were ultimately razed and their sites reused by Milwaukee's first and its most extravagant apartment buildings.

Apartment buildings as a property type first started appearing in Milwaukee as early as 1885 when the Belvedere Flats building was constructed at the corner of Wisconsin Avenue and Eighth Street. By 1895, there were nine apartment buildings listed in the Milwaukee City Directory of that year. Soon, however, the increase in area population, the increase in land prices, and the rise of greater public acceptance of this new style of living swelled the number of apartments in the city. By 1900, there were twenty-nine listings, and by 1903, there were sixty-seven listings under "Apartment Buildings" in the city directory of that year--the first time such a category was included in the classified business section of the directory. By 1910, the directory listed one hundred and sixty-eight and by 1921 there were three hundred and eleven listings.

Between 1900 and 1935, many masonry apartment buildings were built throughout the city. Some examples were planned around courtyards, and have well designed ventilation and lighting systems, evidencing the continual development of apartment planning in American cities in the early twentieth century. Stylistically, the apartment houses were representative of the period revival styles popular in the first decades of the twentieth century. Spanish or Mediterranean, English Tudor, Georgian Revival, and Gothic exteriors were found on apartment buildings which lined the city's boulevards and residential streets.

The city's finest large scale apartment buildings were built along Prospect Avenue during the same period. Some replaced the nineteenth century mansions built by earlier generations of Milwaukee businessmen and industrialists. This shift in near-downtown density and land use - from the multi-roomed private house to the multi-unit apartment building - reflected the area's changing pattern of life in the early twentieth century.¹³

The first large apartment building constructed in the Prospect Avenue area was the four-story eight-unit Nummenacher Flats (extant-later the Sorrento) located at 1816

¹³ Landscape Research. Built in Milwaukee: An Architectural View of the City. Milwaukee: Department of City Development, N.D. (ca.1981), p. 63.

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East Kane Place just off Prospect Avenue, and built in 1903. This and the few other buildings that followed in the next few years were luxurious examples designed to appeal to the type of person that lived in the mansions that then lined Prospect Avenue and the adjacent streets. Even so, such buildings were only grudgingly tolerated by the wealthy homeowners in the area, but within a few years a new type of building began to appear that heralded a fundamental shift in land usage and building construction in the Prospect Avenue area. "Another phase of apartment building construction occurred between 1911 and 1917 when seven more buildings were constructed north of Kane Place (which is approximately five blocks northeast of the Exton Apartments). The earlier genteel buildings that contained house size apartments were succeeded by smaller, simpler structures that were constructed by corporations or individuals solely as investments. This signaled a shift away from owner-occupied luxury housing built to accommodate a change in life-style among the wealthy to the exploitation of Prospect Avenue as fashionable real estate with a lake view that would rent up easily and command high rental rates."¹⁴

The era between World War I and the Great Depression saw the most dramatic changes occur on upper Prospect Avenue (the area around Kane Place). The old mansions all along the Avenue were continuously threatened by demolition to make way for higher density apartment construction. Market forces alone were not entirely responsible for Prospect Avenue's apartment building construction boom. The development explosion was helped along by the city's land commission which established a zoning ordinance that encouraged apartment construction. The land commission determined that Prospect Avenue was destined, like West Wisconsin Avenue, the city's other Gold Coast of old mansions, to be redeveloped with higher density construction. The residents of Prospect Avenue protested the Land Commission's policies, since proximity to apartment houses generally caused a decrease in property values for single family homes. They sought to change the zoning ordinance so that lower height limitations would make apartment construction unprofitable. It appears that wealthy residents along lower Prospect Avenue were at least partially successful in keeping out the dreaded apartment building by holding the line at Kane Place for only three such were constructed in the neighborhood before the 1950s: The Prospect Terrace Apartments at 1710-1724 North Prospect Avenue (1924); the Edgewater Apartments at 1742 North Prospect Avenue (1925); and the Devonshire Apartments at 1504 North Prospect Avenue (1925). The rest of the street remained lined with splendid older mansions.¹⁵

¹⁴ Volmert, Les and Carlen Hataia. Prospect Avenue Apartment Buildings Historic District NRHP Nomination Form, p. 8-16. Written in 1989 for the Milwaukee Dept. of City Development and on file at the State Historic Preservation Office.

¹⁵ Ibid, pp. 8-19 - 8-20. The completeness of this list depends on what one means by "lower Prospect Avenue." For instance, the list doesn't include either the Exton Apartments (1939) or its near neighbors; the seven-story Lakeshore Apartments (1922) located at 1224 N. Prospect Ave., and the White Manor Apartments (1930), located next door at 1228 E. Juneau Ave., all three of which were designed either by Herbert W. Tuligren or by Martin Tuligren & Sons (the Lakeshore).

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Despite their best efforts the residents of the single family houses along lower Prospect Avenue were only fighting a holding action; the future of the avenue lay with the apartment houses that were slowly encroaching on them. For the area around Kane Place, though, change came much more quickly and the 1920s was the period during which the transition from single-family to multi-unit buildings that had begun in the 1910s was completed. "Nearly all the houses that had been built between 1890 and 1910 (on and around Kane Place) were replaced by large apartment buildings during the 1920s."¹⁶ In the years before World War II the density of apartment building development in this area became so great as to eventually justify the City of Milwaukee's nominating a section containing twenty-two of the area's best examples to the NRHP (listed 4/19/90) as the Prospect Avenue Apartment Buildings Historic District. Two of the last apartment buildings to be built in the district during this period and the most modern in design were: the Hatnaway Tower (1930) at 1830 East Kane Place, Milwaukee's first true apartment "tower" as the term is now used, which replaced the John M. W. Pratt house; and the Viking Apartments (1931) a block away at 1705-1717 East Kane Place, which replaced an older frame house. Both were the work of Herbert W. Tullgren, who with his father, Martin Tullgren, and his brother, S. Minard Tullgren, had been responsible for both the design and the financing of many of the area's earlier apartment buildings.

The onset of the Great Depression, however, brought a temporary halt to apartment building construction along Prospect Avenue, just as it did everywhere else, and it was not until the late 1930s that new apartment buildings again began to be built in this area. One of the first to be constructed when economic conditions finally improved was the Exton Apartments on "lower" Prospect Avenue, which was begun in 1938. Sandborn-Perris maps show that this stretch of Prospect Avenue was then still largely made up of older mansion-size houses although by 1938 many of them had begun to be subdivided into multiple living units or had been converted to other uses such as the Milwaukee Women's Club, which was located at 1330 N. Prospect Ave. (non-extant) a few doors away.¹⁷ The owner of the new building was the Exton Realty Co., and its principal investor was Harry J. Grant, who a year earlier had been named chairman of the board of the Journal Co., publishers of the Milwaukee Journal, Wisconsin's most powerful and influential newspaper.

Harry Johnston Grant (1881-1963) was born in Chillicothe, Missouri in 1881. After graduating from high school in St. Louis, Grant attended Harvard University from 1903 to 1906, leaving that institution to work in New York City for a position with N. W. Ayers & Son, advertising agents. Grant remained with this company until 1909, when he left for London to be a sales manager with another firm. There he met his future wife, Dorothy Glide Cook, of Pittsburgh, and made contacts that resulted in his returning to America in 1910 to become manager of the American Viscose Co. in

¹⁶ Volmert, Les and Carlen Hatala. Op. Cit., p. 8-20.

¹⁷ Fire Insurance Map of Milwaukee, Wisconsin. New York: Sandborn-Perris Map Co., 1910 (updated in 1939 and 1951).

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Marcus Hook, Pennsylvania, manufacturers of rayon. He remained with that firm until 1912, when he became the vice-president of O'Mara and Ormsbee in New York, which sold national advertising to newspapers.¹⁹ "The firm long represented The Journal, and Grant became well acquainted with Lucius W. Nieman, the great editor who had built The Journal from a partisan political organ into an important newspaper. When The Journal's advertising manager retired in 1916, Nieman offered the job to Harry J. Grant. Within three years Mr. Grant became vice-president and treasurer of the company, a stockholder and one of the three directors, and publisher."²⁰ Upon the death of Nieman in 1935, Grant became the editor of the paper and in 1937 the chairman of the board of The Journal Co.

A year later Grant began the construction of the Exton Apartments, choosing as his designer Herbert W. Tullgren, a prominent Milwaukee architect with a state-wide and even a national reputation as a designer of apartment buildings. Tullgren had pioneering ideas regarding the efficiency of using duplex units as an organizing principal for apartment buildings and this made him a logical choice for the job since Grant, a highly successful businessman, had similar ideas of his own about how his building should be designed. Grant's starting point was a careful analysis of the Milwaukee real estate market.

Occupying only 22% of a large plot located on Milwaukee's residential lake shore, the Prospect Avenue building has 32 five-room duplexes and 2 six-room single-level penthouses. This unusual concentration of relatively large units springs from the owner's careful analysis of the local tenant market, where prejudices were felt to be in favor of single-family houses and against highly serviced apartments. Since it was expected that the tenants would be drawn largely from single-family houses (rather than other apartment buildings), the five-room duplex was taken as a minimum. For the same reasons, the service staff was held to an operating minimum--there are no doormen or elevator operators; the desk and central switchboards are eliminated.²¹

Grant's analysis of the market proved to be correct. A photo of his nearly completed new building was included in the real estate section of the May 2, 1939, issue of The Milwaukee Journal with a caption that stated that "Ogden & Co., rental agents for the new 1260 N. Prospect Ave. apartments reported that the building is 40% rented and that several families have moved in."²² Another article printed later that month carried a photo of a furnished model apartment in the buildings along with a lengthy description of the apartment and the building.²² The new

¹⁹ Holmes, Fred L. (Ed.). Wisconsin: Stability, Progress, Beauty. Chicago: The Lewis Publishing Co., 1946. Vol. IV, pp. 51-52.

²⁰ "Grant is Praised by Public Figures." The Milwaukee Journal, July 14, 1963, p. 2.

²¹ Architectural Record Magazine, November, 1939, Op. Cit., p. 29.

²² The Milwaukee Journal, May 2, 1939, real estate section, p. 2, (photo).

²² Ibid, May 26, 1939.

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Building was successful from the start and quickly attracted just the kind of childless couples Grant had targeted as his ideal tenants. By 1946, Grant himself had become a tenant, and he continued to occupy one of the ninth story penthouses until his death in 1963. By that time, Grant had built The Journal into one of the nation's most respected independent newspapers and he had gained a national reputation, both as one of the nation's outstanding newspapermen and also for his pioneering effort to make The Journal an employee-owned paper, an effort which by the time of his death had resulted in 1050 Journal employees owning some 75% of the company stock. The Exton Apartments, meanwhile, (which by 1963 had been renamed the 1260 Apartments), continues to be one of Milwaukee's most prestigious and successful apartment buildings to this day and it is still owned by Grant's heirs.

Architecture

The Exton Apartments is being nominated to the NRHP because of the excellence of its design, which is one of Wisconsin's finest examples of the Art Moderne style, and because it is one of the masterworks of its architect, Herbert W. Tullgren, who was one of the most important architects in Milwaukee during the 1920s and 30s. During the course of his career Tullgren acquired a national reputation as a designer of apartment buildings and his design for the Exton Apartments is both the culmination of his apartment designs and the culmination of several of Tullgren's design ideas that were closely associated with this body of work.

Herbert W. Tullgren was the son of another equally successful Milwaukee architect, Martin Tullgren. Martin Tullgren (1858-1922) was a native of Sweden who studied architecture in his home country and then came to Chicago in 1881 and set up a practice. In 1900, Tullgren affiliated with Archibald Hood in the architectural firm of Hood and Tullgren, which they moved to Milwaukee in 1902. This firm designed numerous buildings in Milwaukee, a number of which they also developed (along with Sherman Goetz) as the Milwaukee Building and Construction Co. In 1909, Tullgren dissolved the partnership and went into practice with his two sons, who had served as draftsmen in the previous firm. The new firm of Martin Tullgren & Sons quickly enlarged on the elder Tullgren's reputation as a specialist in the design of hotels and apartment buildings. Eventually, no fewer than eleven of the twenty-two buildings contained within the boundaries of the Prospect Avenue Apartment Buildings Historic District would be designed by the Tullgrens (between 1911 and 1931). Interestingly, given the current trend toward "design/build" architectural firms, several of these buildings were also developed and promoted by the Tullgrens.

Another trend illustrated by the pre-war (World War I) apartment blocks (in the Prospect Avenue Apartments Historic District) was that of the architectural

¹ The Milwaukee Journal, July 13, 1963. Much of the first section of this issue of the paper is devoted to a lengthy obituary of Grant and a compilation of his many achievements.

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firm as owner and developer of investment property. Three of the seven apartment buildings built between 1911 and World War I (in the district) were known to have been owned by corporations in which Martin Tullgren and his sons were the primary stockholders. These corporations owned the Lafayette Apartments (1911) at 1913 Lafayette Place, the Wallard Apartments (1911) at 1704 East Kane Place, and the Steilwin Apartments (1911) at 1982 North Prospect Avenue.²⁴

Still more apartment buildings designed by the Tullgrens were constructed in the area and elsewhere in Milwaukee after the war and this speciality survived the deaths of both Martin Tullgren in 1922 and S. Minard Tullgren in 1928.

The surviving son, Herbert W. Tullgren (1889 - 1944) was born in Chicago, and attended the public schools of that city and later Staunton Military Academy. Many of the best buildings designed in Milwaukee during the latter part of the 1920s and in the 1930s came from Tullgren's office, which continued to be called Martin Tullgren & Sons until 1935, when the name was changed to Herbert W. Tullgren, Architect. "Once practicing on his own, Herbert Tullgren abandoned the eclectic revival styles of the previous era and embraced the modernity being promoted in the urban centers of America after 1925 (the date of the seminal Exposition des Arts Decoratifs in Paris). Aided by Elmer Johnson, his newly recruited draftsman out of the Armour Institute of Design in Chicago, Tullgren's office quickly became Milwaukee's foremost purveyor of high quality Art Deco and Art Moderne architecture. Like his father and despite the disapproval of the professional association of architects, Tullgren combined his architectural practice with real estate development interests. This had two important consequences: it allowed him the freedom to test his architectural ideas; while at the same time it provided a framework of economic pragmatism that guided their development."²⁵

The first apartment building Tullgren designed after the death of his brother was the thoroughly conventional White Manor Apartments (1228 E. Juneau Ave.) in 1930 next to the lot where he built the Exton Apartments nine years later. The next three apartment buildings, though, represented a radical shift in design for both Tullgren and Milwaukee. These are an exceptional group of Art Moderne apartment buildings that are in many ways his most important achievement. "Though his practice included numerous public schools, commercial and hotel commissions throughout Wisconsin it is Tullgren's three distinctive moderne apartment buildings on Milwaukee's east side that warrant recognition as an important contribution to the history of architecture between the world wars. The nine-story Hathaway Tower,

²⁴ Volmert, Les and Carlen Hatala. Op. Cit., p. 8-19.

²⁵ Wisnne, Brian. "The Architecture of Herbert W. Tullgren." Milwaukee: Charles Allis Art Museum, 1992, u. p. (p. 2). This is the first of two articles in the catalog of a show held at the museum in 1992 entitled: "The Architecture of Herbert W. Tullgren.: Progressivism and Pragmatism in Depression-Era Milwaukee."

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on the bluff overlooking Lake Michigan at the very eastern end of Kane Place, opened in 1931 and was Milwaukee's first true apartment "tower." The Viking Apartments, constructed at the same time and just one block west at 1705-1717 East Kane, is the first design based upon the duplex apartment type that Tulligren was using to promote as a solution to the housing crisis throughout the decade of the 1930s. Finally, the apartment building at 1260 N. Prospect Avenue, opened in the improving conditions of 1939, represents a more luxurious refinement of the duplex type."⁶⁶ The first two of these buildings were developed almost simultaneously and in the opening days of the Great Depression.

In 1931 Herbert Tulligren, Elmer Johnson and C. E. Look formed the Flygia Corporation for "the investment of money in property and construction of all sorts. In September of the same year both the Hathaway Tower and its near neighbor the Viking Apartments were completed. As Milwaukee's first apartment "towers", clad in a taugt cream brick rhythmically punctuated by black vertical stripes through windows and stone spandrel panels, and suppressing any cornice or other horizontal line, they represented a coherent new modern style of architecture. More importantly, the Viking introduced the two-story (or duplex) apartment prototype that was to dominate Tulligren's search for affordable middle-and working-class urban housing for the rest of his abbreviated career.

Tulligren was so certain of the economic and functional advantages of the Viking Apartments that he applied for a patent on the design in 1931. As he explains in an article of 1933 titled "Unusual Apartments That Rent." "Simply explained, the idea consists of building two-story rather than single floor suites; each apartment having living room, dining room, kitchen and toilet room on the lower floor, and a private stairway communicating with bedrooms and bathrooms on the floor above.... By this arrangement, public corridors are not needed on sleeping room floors. So we converted corridor space into extra room space, giving tenants more room at no extra cost and effecting savings in maintenance and elevator equipment by this elimination of corridors on alternating floors."⁶⁷

Tulligren's work with duplex units attracted national attention and the Viking Apartments was featured in articles in both Architectural Record and Architectural Forum; the two leading architectural publications of the day.⁶⁸ The article in the

⁶⁶ Wisnne, Brian. "The Progressive Ideals of Herbert W. Tulligren." Wisconsin Architect, July/August 1992, p. 25.

⁶⁷ Wisnne, Brian. "The Architecture of Herbert W. Tulligren." Milwaukee: Charles Allis Art Museum, 1992, u. p. (p. 2). The Flygia Corporation built the Viking Apartments. The Hathaway Tower was developed by an investment corporation called the Hathaway Group; Tulligren is not known to have been a part of this group.

⁶⁸ Architectural Forum, January 1934, pp. 80-81; Architectural Record, March, 1934, pp. 228-229.

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latter publication in particular contained information that was probably a major selling point several years later when Tullgren and Grant were discussing the building that became the Exton Apartments. In the article the author noted that "the house has had an occupancy record of 92 per cent since its completion in 1931, is now 100 per cent rented. Other apartments in the city average only 60 per cent occupancy."²⁹ Tullgren had thus created a pragmatic design that was capable of appealing to the notoriously single family home-oriented Milwaukee renter of that day. Unfortunately, the worsening economic condition of the country in the years that followed the construction of the Viking Apartments and the lack of construction capital meant that Tullgren had to wait until conditions improved before he could take further advantage of his idea.

The opportunity came in 1938 when Harry J. Grant decided to construct the Exton Apartments on a superb lot overlooking Lake Michigan. Here Tullgren had the space and means to design a truly distinguished building and a client who was interested in making an experiment in urban design. The result is now considered to be one of Wisconsin's finest Art Moderne style buildings. According to the CRMP, "Art Moderne design is related to Art Deco in its celebration of industrialism and technology but is more volumetric, streamlined, and totally devoid of any historical references. While Art Deco stressed verticality, the streamlined effect of Art Moderne was achieved through horizontality emphasized by flat roofs and narrow bands of windows. The 1260 N. Prospect Avenue Building in Milwaukee designed by Milwaukee architect Herbert W. Tullgren, is an excellent example of a large scale apartment complex in the Art Moderne style."³⁰ Tullgren's design is all of those things, but it also reflects national trends and his own particular brand of modernism.

The 1260 Apartments, commissioned as an urban housing experiment by the owner or the Milwaukee Journal Company, opened in 1939. It is comprised of the most sophisticated version of the two-story apartment. The striking vertical circular bays that dominate the exterior expression consist of dining areas on the lower floors and solaria on the upper floors of each duplex. The building is a further testament to Tullgren's design ability. Rather than the applied ornamental features of Art Deco, with which it is often confused, the 1260 Apartments illustrates a profound understanding of the formal principles of art moderne design. Massing and plan are predicated on regular geometric shapes, in this case the intersection of square and circle. Vertical emphasis is achieved by the prominence of the stacked circular bays and terraces, while a counterbalancing horizontal continuity results from the window proportions, re-entrant corners and the corner window, railing and mullion detail. A sense of streamlining and machine aesthetic is supplied by the cantilevered circular canopies over the eight(h) floor terraces and the penthouse setbacks. The lack of applied ornament and the emphasis on volumetric expression rather than

²⁹ "Duplexes at \$6 Per Room." Architectural Forum, January 1934, p. 80.

³⁰ Wyatt, Barbara (Ed.). Op. Cit.

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surface is typical of the best of the art moderne. The architecture throughout reveals a highly skilled eye for proportion, geometric form, and precise detail.³²

It takes nothing away from Tullgren's skill as an architect to note that his use of vertical circular bays, which he affixed to what are otherwise relatively plain although completely modern wall surfaces such as those used on his earlier Hathaway Tower design, probably had as their inspiration the use of similar elements on the Rockefeller Apartments at 17 West 54th Street in New York City, built in 1936, and designed by Wallace K. Harrison and J. Andre Foullinoux. Because of the prominence of the client and the luxurious nature of the commission (two thirteen-story buildings on opposite sides of a city block with a private garden in between) the project received widespread publicity when it was constructed, including a lead article in Architectural Forum magazine and the details of this design were undoubtedly familiar to Tullgren, whose own earlier work had been featured in the same architectural publication.³³ Other buildings in the country were also influenced by the Rockefeller Apartments as well, including the Majestic Apartments, 3200 16th Street, in Washington, D.C., designed by Alvin L. Aubinoe, Sr. and Harry L. Edwards, and opened in 1938, with circular bays that are very similar to Tullgren's.³⁴

As others have noted, however, Tullgren's design was at least a match for those of his peers.

Tullgren seems to have been looking very carefully at a very influential American work of the mid-1930s, Wallace Harrison's Rockefeller Apartments in New York City. The Rockefeller apartments received wide publicity, but in many ways Tullgren's reworking of some of the themes seen in New York produced the more interesting building. The 1260 Apartments utilize a duplex plan, patented by Tullgren after its use in the Viking Apartments. The Rockefeller uses a slightly less successful two-story plan for some of the units in the building. The advantage in the design of the 1260 Prospect arises from the grouping of bedrooms on alternate floors. Public corridors, entries and living spaces in the apartments are situated on the floors below the bedrooms. The advantage of this type of apartment unit is due to the use of a skip-stop elevator. The elevator stops only on the lower level of each unit eliminating the need for corridor space on alternate floors of the building and ultimately providing more rentable space within the building. Another space saver in the Prospect

³² Wishne, Brian. "The Progressive Ideals of Herbert W. Tullgren." Wisconsin Architect, July/August 1992, p. 29.

³³ "Rockefeller Apartments." Architectural Forum, January, 1937, pp. 4 - 12.

³⁴ Goode, James M. Best Addresses: A Century of Washington's Distinguished Apartment Houses. Washington, D.C.: Smithsonian Institution Press, 1988, pp. 343 - 346.

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Apartments is the elimination of the extensive service areas, including maids rooms, which occupy almost 1/3 of the space on a floor of the Kockereiler Apartments.

The most striking similarity between the two buildings is the facade treatment dominated by curving bay windows. Taking into consideration the different possibilities offered by a more open site, the 1260 is able to take advantage of the interior stacking of functions to create exciting view-oriented spaces on both levels of each duplex apartment. In fact, earlier plans which show the long axis of the building parallel to the shoreline were rejected in favor of the more equal distribution of lake views in the design as built. Viewed as a totality in the round the volumetric emphasis of its moderne design is more apparent than the street-oriented siting of its more famous predecessor in Manhattan.³⁴

With his Exton Apartment building Tullgren achieved an ideal match between theory and practice and created a building worthy of national attention. The building was thoroughly treated in the lead article of the November 1939, issue of Architectural Record.³⁵ The 1260 Apartments is therefore being nominated to the National Register of Historic Places because of the excellence of its Art Moderne style design and because it represents the work of a master architect, Herbert W. Tullgren. This outstanding building is both a source of local pride and is one of Wisconsin's important 1930s buildings and it is believed that its placement on the NRHP will help to insure its continued existence.

Owners

The Matex Corp., Inc.
c/o Mr. Paul F. Meissner, Secretary
Meissner & Tierney S.C.
111 E. Kildourne Ave.
Milwaukee, WI 53202

³⁴ Bruegmann, Robert. "Herbert Tullgren and America in the 1930s." Milwaukee: Charles Allis Art Museum, 1992, u. p. (p. 2). This is the second of two articles in the catalog of a show held at the museum in 1992 entitled: "The Architecture of Herbert W. Tullgren.: Progressivism and Pragmatism in Depression-Era Milwaukee."

³⁵ Architectural Record Magazine, November, 1939, Op. Cit., pp. 28 - 33.

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Items a-d are the same for each photo

Photo 1

- a) Exton Apartments Building
- b) Milwaukee, Milwaukee County, Wisconsin
- c) Timothy F. Heggland, April 28, 1995
- d) State Historical Society of Wisconsin
- e) General View of Block, facing S
- f) Photo 1 of 11

Photo 11

- e) Interior, typical unit, bedroom,
facing NW
- f) Photo 11 of 11

Photo 2

- e) Main facade, facing SE
- f) Photo 2 of 11

Photo 3

- e) Main facade, facing SE
- f) Photo 3 of 11

Photo 4

- e) Main facade, entrance, facing E
- f) Photo 4 of 11

Photo 5

- e) Main facade, facing E
- f) Photo 5 of 11

Photo 6

- e) Side elevation, facing NE
- f) Photo 6 of 11

Photo 7

- e) Interior, lobby, facing SE
- f) Photo 7 of 11

Photo 8

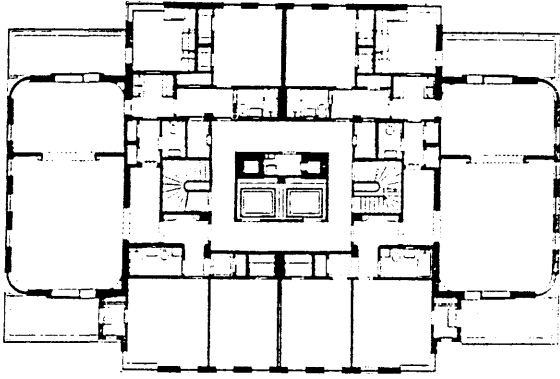
- e) Interior, typical unit, entrance hall, facing SW
- f) Photo 8 of 11

Photo 9

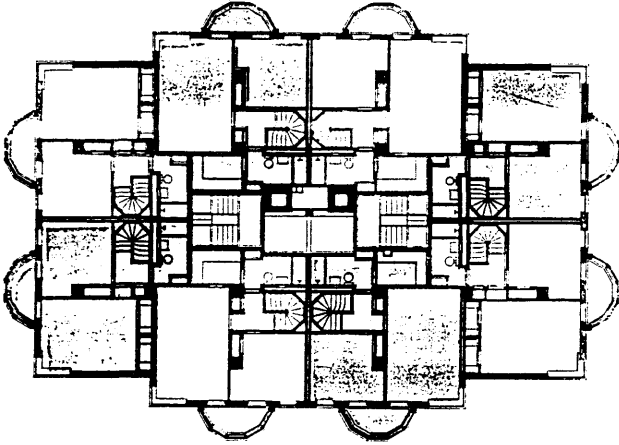
- e) Interior, typical unit, living room, facing NW
- f) Photo 9 of 11

Photo 10

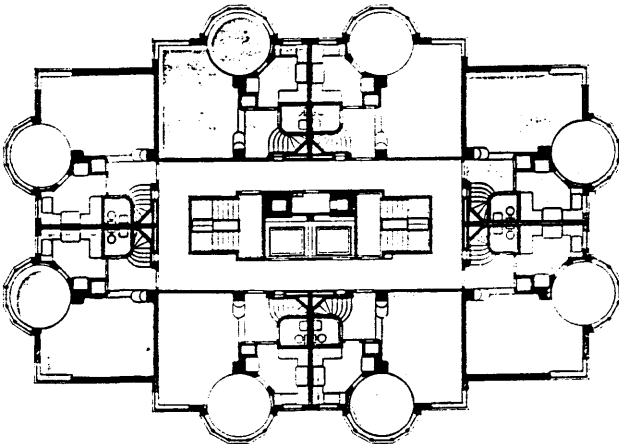
- e) Interior, typical unit, dining room, facing W
- f) Photo 10 of 11



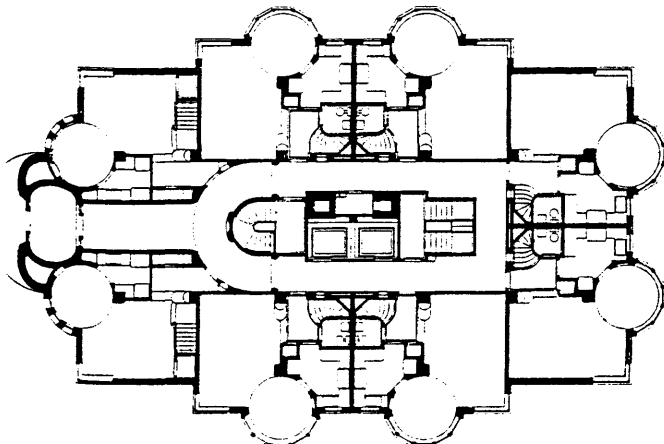
Ninth floor.



Eighth, sixth, fourth, and second floors.



Seventh, fifth, and third floors.

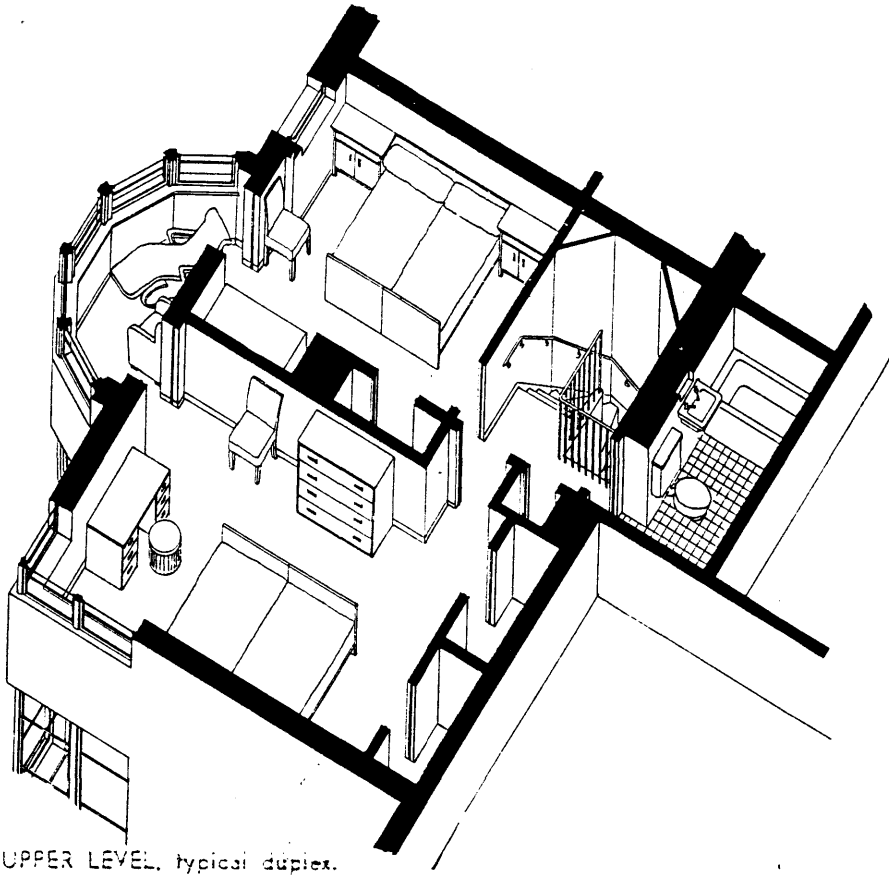


First floor.

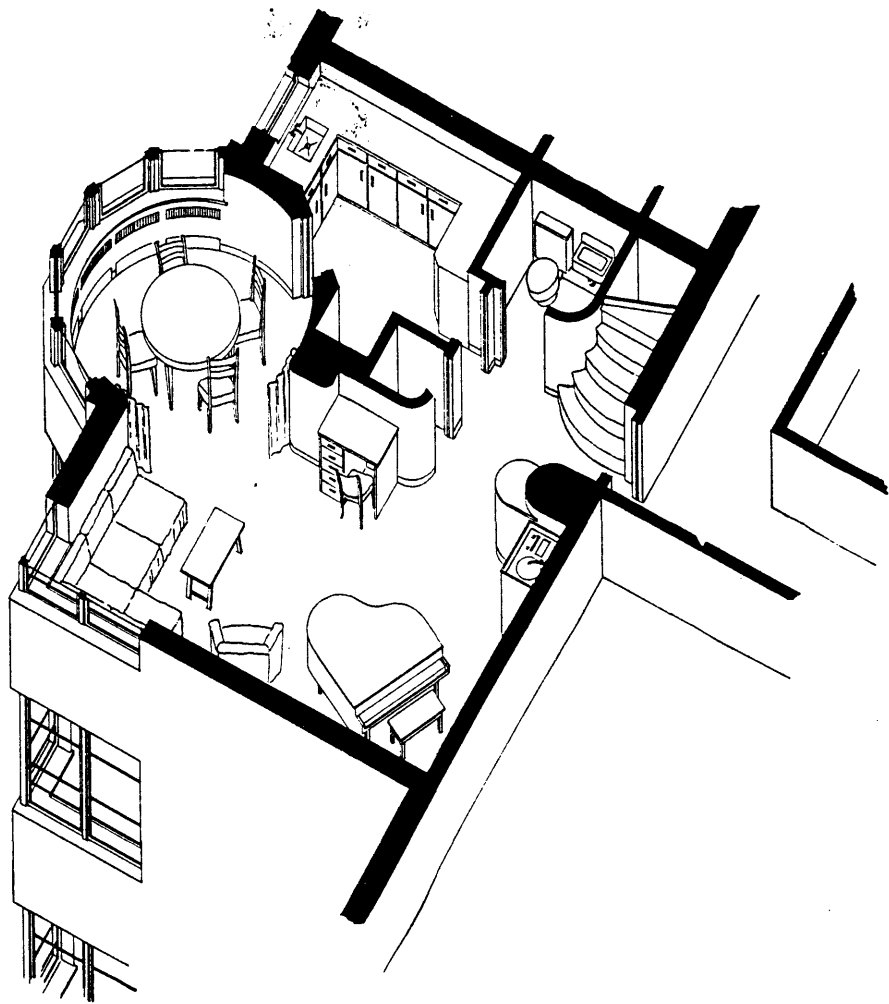
not to scale



ATTACHMENT A
Exton Apartments
Milwaukee, WI
Milwaukee County



UPPER LEVEL, typical duplex.



LOWER LEVEL, typical duplex.

Not to scale