

NPS Form 10-900
 (Rev. 8/86)
 Wisconsin Word Processing Format
 (Approved 2/87)

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DIVISION OF
NATIONAL REGISTER PROGRAMS
NATIONAL PARK SERVICE

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 Form (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 on a letter quality printer in 12 pitch, using an 85 space line and a 10 space left margin. Use only 25% or greater cotton content bond paper.

1. Name of Property

historic name Prospect Avenue Mansions Historic District
 other name/site number N/A

2. Location North Prospect Avenue between East Ogden Avenue
 and East Brady Street

street & number N/A not for publication
 city, town Milwaukee vicinity N/A
 state Wisconsin code WI county Milwaukee code 079 zip code 53202

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)		
<input type="checkbox"/> public-Local	<input checked="" type="checkbox"/> district	<u>12</u>	<u>2</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u> </u>	<u> </u> objects
		<u>12</u>	<u>2</u> Total

Name of related multiple property listing:
N/A

No. of contributing resources
 previously listed in the
 National Register 1

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 Xmeets ___ does not meet the National Register criteria. ___ See continuation sheet.

[Signature]
Signature of certifying official

2/7/00
Date

State Historic Preservation Officer-WI

State or Federal agency and bureau

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~~

X entered in the National Register. ___ See continuation sheet
___ determined eligible for the National Register. ___ See continuation sheet
___ determined not eligible for the National Register.

[Signature] 4/7/90

___ 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 - single dwelling
Religion - religious structure

Commerce/trade - professional
Recreation and culture - auditorium
Domestic - multiple dwelling

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Tudor Revival	foundation limestone
Classical Revival	walls brick
Queen Anne	limestone
Colonial Revival	roof asphalt
	other terra cotta
	wood

Describe present and historic physical appearance.

General Character

The Prospect Avenue Mansions District is a grouping of late nineteenth and early twentieth century residential structures on Milwaukee's Lower East Side that front on the west side of Prospect Avenue between East Ogden Avenue and a point north of Albion Street, encompassing the 1300, 1400, and part of the 1500 blocks. A single structure on the east side of the avenue is also included. Because it is on a bluff overlooking Lake Michigan, the east side of Prospect Avenue is uninterrupted by cross streets while the west side of the Avenue is intersected by two short, block-long streets: East Curtis Place and East Albion Street. Within the district is a concentration of late nineteenth and early twentieth century mansions and large scale town houses, primarily in the Tudor, Elizabethan, and English Renaissance styles, as well as representative examples of Queen Anne, Classical Revival, High Victorian Italianate, and Georgian Revival style structures.

The district consists of fifteen buildings constructed in brick and stone. Of these, ten were originally constructed as single family houses. There are two carriage barns and one church with an adjoining Sunday school addition. There are also two modern apartment buildings, which are non-contributing to the district. All but two of the houses have been converted into offices and one serves as a clubhouse. The church has been converted into a conference center. The dominant building type is the brick and stone residence, two-and-one-half to three stories in height with steeply-pitched, multiple gable roofs. Lot sizes range from 50 to 80 feet in width; three structures are situated on parcels with 100-foot frontages. Setbacks from the sidewalk are uniform throughout the district with small front yards, larger rear yards, and narrow side yards. The rear yards of the properties on the east side of Prospect Avenue overlook the lake. The properties on the west side of Prospect Avenue abut the rear property lines of the lots on Farwell Avenue. There are no alleys in the district.

The following inventory indicates the street address, historic name (if known), construction date (if known), and classification code of each building in the district (C-contributing; NC-non-contributing). Dates of construction were determined by building permits, newspaper articles, date stones, fire insurance records, and tax records. Historic names and uses were determined for newspaper articles, social histories, city directories, fire insurance records, and fire insurance maps.

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Description of Contributing Buildings

INVENTORY

<u>Address</u>	<u>Historic Name/Use</u>	<u>Date</u>	<u>Class</u>
1363 N. Prospect Ave.	Collins-Elwell-Cary House	1876	C
1409 N. Prospect Ave.	Fenwick Condominiums	1962	NC
1417 N. Prospect Ave.	Prospect Plaza Apartments	1962	NC
1425 N. Prospect Ave.	Willard Merrill House	1889	C
1425-rear N. Prospect Ave.	Willard Merrill Carriage House	c. 1889	C
1429 N. Prospect Ave.	Charles D. Mann House	1905	C
1437 N. Prospect Ave.	Thomas H. Spence House	1896	C
1443-1451 N. Prospect Ave. (Listed in NRHP 3/08/89)	First Church of Christ, Scientist and Sunday School Addtn.	1907-1909 1950	C NC
1509 N. Prospect Ave.	William H. Osborne House and Office Addition	1888 1988	C NC
1521 N. Prospect Ave.	Fred Kraus House	1902	C
1537 N. Prospect Ave.	Elizabeth Black House	1901	C
1422 E. Albion St.	Elizabeth Black Carriage House	1901	C
1543 N. Prospect Ave.	Andrew Story Goodrich House	1903	C
1550 N. Prospect Ave.	Fred T. Goll House	1898	C
1551 N. Prospect Ave.	David Vance/Stanley C. Hauxhurst House	1901	C

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Description of Individual Contributing Buildings

1363 North Prospect Avenue, Collins-Elwell-Cary Residence, 1876. Architect: James Douglas.¹ This two-and-one-half story, brick house on stone foundation is an excellent example of the High Victorian Italianate style. Its principal features consist of a two-story polygonal bay with "conical" roof supported by decorative brackets at the south end of the main facade and a two-and-one-half story, front gabled wing on the north end of the facade out of which projects a flat-roofed, polygonal bay. A three-sided corner tower with dormered roof is located at the southwest corner of the building. Large ornamental chimney stacks highlight the building's north and south facades and are pierced by lancet windows that illuminate the attic. This complex series of turrets, bays, gables, dormers and hipped roofs is a hallmark of Douglas' high style work of this period. Like most of the houses on Prospect Avenue, the north elevation here is flat and simple in design, featuring window openings of various sizes and a two-sided, angular wooden bay window near the northwest corner of the house. A two-story rear addition was constructed around 1893-1894.² A 1938 remodeling resulted in the removal of the central tower with its multi-tiered pagoda roof, numerous dormers, elaborate bargeboard trim, and the front veranda. Interior alterations were made at the same time.³

1425 North Prospect Avenue, Willard Merrill Residence, 1889. Architect: James Douglas. This unusual example of a brick, Queen Anne style residence exhibits the complex silhouette and elevation treatments characteristic of Douglas' work. The center portion of the facade is recessed beneath a projecting third story and contains an entrance porch with a pedimented roof supported by slender posts that rest on rusticated stone piers. The projecting left side of the facade has a chamfered corner and reads like a large tower since it terminates at the third story with a polygonal turret that has a bell-shaped roof. This turret merges with a smaller pedimented gable that is pierced by a concentrically-enframed, round-headed sash window. To the right or north of the entrance is a polygonal bay that terminates above the second story in a hipped roof. Interrupting these roof elements (the bell-shaped roof, small gable and hipped roofs) is a large, shingled gable that crowns and unifies the composition. In place of traditional brackets, this large gable is supported on the north or right side by two clusters of short, squat columns. The gable incorporates a recessed balcony. An ornamental chimney stack extends above the large front gable. Additional gables are located over a projecting bay at the southwest corner of the building. The north elevation is a simple, flat elevation punctuated by window openings of various sizes. A shingled dormer also appears on the north elevation at the attic story. No alterations to the original design are apparent on the facade.

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1425 North Prospect Avenue (Rear) Willard Merrill Carriage House, c. 1889. Architect: Unknown. This two-story, flat-roofed, brick-veneered carriage barn is located behind the Willard Merrill House. The east elevation, which faces the house, features a large, modern garage door on the first story and an original double-door hayloft opening on the second story above which projects an I-beam. The south elevation has a pedestrian entry door on the first story. The windows consist of small, square casement windows and one-over-one sash. The structure is devoid of architectural detail except for a narrow corbelled cornice on the east elevation.

1429 North Prospect Avenue, Charles D. Mann Residence, 1905. Architect: Alexander C. Eschweiler. This two-and-one-half story, red brick, rectangular structure with side-gabled roof is a modest example of the Colonial Revival style. Its straightforward, rectangular facade is symmetrically arranged with two eight-over-one sash windows on each story. The original, central, pedimented entrance has been replaced by a window on the first story. The small, second-story window above it has been replaced with a paneled plaque. This fenestration pattern of two larger windows flanking a smaller central window is carried through to the shed-roofed dormer windows. The building's entrance has been relocated to the south elevation. The interior was altered to accommodate classrooms for a business school and more recently has been remodeled for office space.⁶

1437 North Prospect Avenue, Thomas H. Spence Residence, 1896. Architect: Howland Russel. The rectangular, symmetrically arranged facade is designed in the style of an Italian Renaissance palazzo. The smooth ashlar first story of reddish sandstone rests upon a rusticated stone basement. The two upper stories are of reddish-tan brick and terminate in a projecting, modillioned cornice topped by a flat roof. Simple, rectangular sash windows are arranged to flank the central entrance and the Palladian-like decorative feature above it. Ornamentation is restricted to decorative panels above the second-story windows, to the pilasters and entablature flanking the entrance, and to the terra cotta panels that surround the central second-story window. Stone belt courses divide the facade into three stories with the low third or attic story reading like a frieze. The virtually flat facade once had a small portico at the entrance. The interior was remodeled to accommodate a business school, and today serves as the administrative center for the Boys' and Girls' Club of Greater Milwaukee.⁸

1451 North Prospect Avenue, The First Church of Christ Scientist, 1907-1909. Architect: Solon S. Beman. The First Church of Christ Scientist is a two-story, flat-roofed structure of smooth-faced, coursed Bedford limestone that is modeled after classical Roman prototypes. The center portion of the

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facade projects from the main body of the church and is divided into two sections by a cornice that bisects the facade horizontally. A large gable with a bold cornice crowns the upper story and frames a design variation on a thermal or Diocletian window, with a segmentally arched opening used in place of a semicircular one. On the first story, four, free-standing, stop-fluted Doric columns screen a recessed porch and are approached by a broad flight of steps that extend across the facade. Flanking the colonnade are rectangular doorways with simple battered frames. The main portion of the church is rectangular in shape and features a rectangular window to the north and south of the main facade. The north and south elevations feature three large arched window openings flanked by two small rectangular windows, and there is also an exit door on the north elevation. The church has recently been converted into a conference center called Renaissance Place, although most of the interior has been preserved intact. The church and its school addition were listed on the NRHP on 3/08/89.

1509 North Prospect Avenue, William H. Osborne Residence, 1888. Architect: Alfred C. Clas.¹⁰ An asymmetrical composition and contrasting textures, colors and materials characterize this Queen Anne style structure. The two lower stories are constructed of red brick and rest on a rusticated limestone foundation. Lintels of rusticated red sandstone are continued horizontally to form string courses at the first and second story levels. A large, two-story, three-sided bay window dominates the south portion of the facade and is balanced on the north side of the facade by a rounded bay window that is capped with a conical roof and therefore appears to be a tower. The large attic gable features a band of four small windows and is clad in fish-scale shingling that extends to the north to wrap around the third story of the tower. A large gabled wing with a covered porch was added to the south elevation of the structure about 1910.¹¹ The covered porch at the main entrance has been removed, and the tall chimney on the south elevation has been shortened.¹² The Osborne house has been used for commercial purposes since the 1960s. The interior has been remodeled by successive occupants. The most extensive changes took place in 1983 with the addition of new suspended ceilings and the enclosure of the stairs and corridors.¹³ In 1988 an addition was constructed to the rear of the house, according to the plans of Renner Design (see Non-Contributing Buildings and Additions).

1521 North Prospect Avenue, Frederick Kraus Residence, 1902. Architect: Eugene Liebert.¹⁴ The steeply-pitched hipped roof, wall dormers, tall chimneys, decorative tracery, croisette windows, and two-story bay windows identify this building as a variation of the Chateausque style. The rectangular brick building features a two-story projecting bay on the right or north side of its main facade and a large rectangular porch on the south two-thirds of its front. A polygonal second story oriel window extends to the

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left or south of the porch. The north elevation features a large two-story bay with curved sides as well as a single story, rectangular bay. A series of three, large, multi-paned rectangular windows are arranged over round-headed arches on the south elevation. Prominent wall dormers are centered on the main and north facades and are crowned with decorative strapwork surrounding a cartouche. Two simpler dormers are paired together on the south slope of the roof. Two tall, rectangular chimney stacks rise dramatically above the roof on the north and south elevations. The porch's heavy corner piers are pierced by rounded openings which are ornamented with simplified strapwork detail. A traceried balustrade is situated atop the porch and the tracery motif is continued in spandrels between the first and second story windows on the front and north elevations. At present a coat of white paint covers the original buff colored St. Louis brick and terra cotta of the same shade. The original slate roof has been replaced with asphalt shingles. Since 1950 the building has been occupied by the Alano Foundation as a clubhouse for recovering alcoholics.¹⁵

1537 North Prospect Avenue, Elizabeth Black Residence, 1901. Architect: Alexander C. Eschweiler.¹⁶ This red brick, rectangular, three-story house is an excellent example of the English Renaissance style as interpreted by Milwaukee architect Alexander C. Eschweiler. The symmetrical facade is oriented toward Albion Street and features a central portal flanked by two-story bays. Wall dormers rise above each of these three bays and terminate in shaped Flemish gables. In the same manner, shaped Flemish gables terminate the east and west ends of the pitched roof. The east or Prospect Avenue front consists of a three-story facade terminated by a Flemish gable, to the north of which is a two-story wing whose major feature is a large arched window. The west elevation features a polygonal stair tower with a bell shaped roof. A two-story wooden bay was later added to this elevation.¹⁷ Limestone is liberally used for quoins, window frames, mullions, and gable detail and to emphasize the portal. The central entrance is the chief feature of the main facade and consists of smooth ashlar around the entrance, a frieze of strapwork design above it, and engaged columns that frame three small windows on the second story. These columns in turn support an entablature upon which rests additional strapwork ornamentation. A low brick wall with a stone coping and ball-shaped finials encloses a small terrace along the south and east facades of the building. A later owner, the architect Thomas Van Alyea, converted the house into four apartments between 1942 and 1954.¹⁸

1422 East Albion Street, Elizabeth Black Carriage House, 1901. Architect: Alexander C. Eschweiler.¹⁹ The carriage house is situated to the west of the main house. It is constructed of the same red brick, and its pitched roof features Flemish gables on its north and south elevations. A

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shaped gable also frames a dormer on the east elevation of the building. Stone is used to highlight the gables and for sills, lintels, and window muntins. The leaded glass window panes resemble those of the main house. A tall chimney on the east elevation rises through the eaves and above the pitched roof. Some alterations are apparent on the south or Albion Street elevation at the entrance and first story window and around the east front garage doors. A tall, stone-topped brick wall extends east from the coach house toward the residence to form a courtyard between the two buildings. The coach house was used as the garage and architectural office of Thomas Van Alyea from 1927 into the 1960s. It most recently housed Har-Van Inc., a real estate office.²⁰

1543 North Prospect Avenue,²¹ Andrew Story Goodrich Residence, 1903. Architect: Alexander C. Eschweiler.²¹ This two-and-one-half story, grey brick house is of simplified Elizabethan style. The asymmetrical facade is highlighted by a large gable with twin peaks and a two-story, polygonal bay window with bands of windows framed in stone on each story. The first story windows also have stone mullions and transom bars. The bay is balanced on the south by an arched and buttressed recessed entrance porch, now enclosed, above which is a large window with chamfered upper corners. This second story area was once an open porch. Two sets of three small windows are located in the twin peaks. The south elevation features two gables, segmentally arched windows, and two round-headed windows. Limestone is used for banding, lintels, at the tips of the twin gables, and for keystones. The north elevation is of simple design and windowless on the first story. It features a chimney stack, two cross gables at the roof, an attic dormer, and a rectangular wooden bay at the second story. The building's interior was rebuilt after an extensive fire in 1975.²² Since the 1950's, the Goodrich house has been used for professional offices.²²

1551 North Prospect Avenue,²³ David Vance-Stanley C. Hauxhurst Residence, 1901. Architect: Howland Russel.²³ This two-and-one-half story, rust colored brick residence almost defies specific stylistic attribution due to its extreme simplification and lack of detail but can probably best be categorized as a variant of the Tudor Revival style. In its scale, steeply-pitched cross gabled roof, and two-story bay on the south elevation, the building vaguely suggests English medieval derivation. The small buttress with stone weathering to the left of the entrance and the gable on the south elevation with its lancet window are Gothic features. The main or east facade consists of a projecting front gabled wing featuring a round-headed entrance and a small, sheet metal oriel window on the second story. The recessed body of the house has an oriel window at the second story that terminates abruptly at the eaves. A brick balustrade encloses an open porch or terrace that extends from

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the entrance to the south end of the facade. Stone is used in banding across the facade at the second story, in the gables, and as lintels on some of the windows. Members of the Hauxhurst family occupied this house from 1914 through the 1960s. Since the early 1970's the building has been used for professional offices.²⁴

1550 North Prospect Avenue, Fred T. Goll Residence, 1898. Architects: Ferry and Clas.²⁵ This two-and-one-half story, grey brick structure with limestone trim and slate roof is designed in an eclectic Elizabethan style. Its steeply-pitched, slate gable roof is oriented north to south, and the gable ends are ornamented with half-timbering and bargeboard. The corbels are fashioned into grotesque heads. The main facade faces west and has an arched portal of stone flanked by a slightly projecting gabled bay to the south and a gabled wing to the north. Windows are arranged in bands across the facade, framed in stone. Those of the lower story have stone mullions and transom bars. The windows of the first story of the north wing project from a bay window surmounted by a stone-traceried balustrade. Single, small rectangular windows appear in each gable and above the portal. A small, hip-roofed dormer projects from the roof at the center of the facade. Tall chimneys rise from the north and south ends of the roof. A stone balustrade surrounds a broad, open terrace that extends from the portal to the south end of the building. Since 1950 the Goll residence has been used for professional offices.²⁶

Description of Non-Contributing Buildings and Additions

1443 North Prospect Avenue, First Church of Christ Scientist Sunday School, 1950. Architect: Ralph E. Schaefer.²⁷ The First Church of Christ Scientist Sunday School is a two-story, smooth-faced, coursed ashlar limestone structure of simplified Neo-Classical style and is sited to the south of the First Church of Christ Scientist. It was built in 1950 to harmonize with the church and is joined to the church by a rear passage. Like the church, this building has a projecting pavilion in which the entrance and windows are placed. Two simple, unornamented windows flank the central entrance, which is slightly recessed within a shallow curved open vestibule with engaged columns. On the lintel of the vestibule is inscribed "Sunday School. First Church of Christ Scientist." A short flight of open steps leads to the entrance. The entire facade is crowned by a simple entablature and large, unornamented false pediment behind which is a flat roof. The limestone sheathing of the facade continues partway along the north and south elevations of the building while the remainder of the building is of yellow brick. The congregation has sold its church building and presently uses the Sunday School building for worship services.²⁸ The church and its Sunday School Addition was listed on the NRHP on 3/08/89.

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1409 North Prospect Avenue, Fenwick Condominiums, 1962. Architects: Miller and Waltz.²⁹ The Fenwick Condominiums building is a seven-story, flat-roofed, modern style structure. It is set back from the sidewalk behind a small, landscaped lawn. The upper six stories are cantilevered out over the recessed entry area on the east facade. The entry consists of a large glass window wall in which is incorporated the entry door and behind which the lobby area is visible. Access to the entry is achieved by a shallow terrace which is elevated several feet above the sidewalk. The Fenwick's chief design element consists of a grid of vertical concrete piers and horizontal concrete members between which are positioned brick spandrels and windows. The rectangular, metal-framed, sliding windows are grouped in bands and form projecting bays at the front of the building and also on the north and south elevations. They also form corner windows on the east elevation. The flat roof projects slightly beyond the piers and bay windows to formally terminate the uppermost portion of the building. The Fenwick was constructed as a forty-unit apartment building, each consisting of two rooms and a bath. It was named after the Catholic Fenwick Club for boys which had previously occupied the historic Hale-Becker house that stood on the site. In recent years the building has been converted into condominiums

1417 North Prospect Avenue, Prospect Plaza Apartments, 1962. Architect: Richard Blake.³⁰ This flat-roofed, three-story, rectangular apartment building is of modern design. It is approximately 115 feet by 35 feet in dimension and features brick-veneered north and south elevations. The facade faces east and is set back from the sidewalk behind a small lawn with shrubs. The facade consists of three vertical bays separated by slender brick piers. The two left bays feature large rectangular panels of plate glass with metal mullions and narrow colored panels that delineate the different stories. Colored panels are positioned above the third story to terminate the facade. Behind the windows of these two bays the lobby is visible from the street within which an open staircase ascends to the third floor. The north bay features large, decorative field stones set in concrete and has three exterior canister lights for night illumination. The entrance to the Prospect Plaza Apartments is situated in the center bay and is sheltered by a projecting concrete canopy. The windows for the apartments are situated on the north and south elevations and consist of the rectangular, metal-framed, sliding window and a small square window for each of the thirty, one-room-and-bath, studio apartments.

1509 North Prospect Avenue. William H. Osborne Residence Addition, 1988. Architect: Renner Design.³¹ This addition to the Osborne residence is a multi-gabled, rectangular structure built onto the rear of the earlier house. It is constructed of concrete block veneered with red brick that closely

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resembles the brick on the original house in color. Its chief elevation faces south and features a gabled, projecting stair/elevator tower at its eastern end, next to the house. This tower has three tiers of windows. The lower tier consists of three one-over-one windows flanked by paired pilasters, while a large, segmentally arched three-part window is located on the second story and three simple one-over-one windows are located on the third story. The remainder of the addition is generally simple in design with single or paired one-over-one sash windows. Two unornamented entrances are located on the south elevation, one in the tower and one at the western end of the facade. The addition's gabled roof runs perpendicular to the main body of the original house and features two gabled dormers on its south slope. The dormers and gables are sheathed in fishscale shingles reflecting the shingled dormers of the original house.

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FOOTNOTES

¹H. Russell Zimmermann, "Historic East Side Home Once Dominated Milwaukee Skyline," Milwaukee Journal, July 13, 1969, Sec. 7, p. 1.

²Rascher's Fire Insurance Atlas of the City of Milwaukee, Wisconsin (Chicago: Charles Rascher, 1888), Vol. III, p. 166; Insurance Maps of Milwaukee, Wisconsin. (New York: Sanborn-Perris Map Co., 1894), Vol. I, p. 30.

³Milwaukee City Building Permits, 1363 North Prospect Avenue, Sept. 29, 1938.

⁴Permits, 1425 North Prospect Avenue, July 3, 1889.

⁵Alexander C. Eschweiler. Plans for C. D. Mann Residence. Wisconsin Architectural Archive Document No. 01-894.

⁶Permits, 1429 North Prospect Avenue, 1944 through 1975.

⁷Permits, 1437 North Prospect Avenue, July 3, 1896.

⁸Ibid., 1933 through 1974.

⁹Permits, 1443-1451 North Prospect Avenue, April 23, 1907. Notes on file, Feb. 5, 1908 and May 22, 1908; Milwaukee Sentinel, Dec. 21, 1908, p. 4.

¹⁰Permits, 1509 North Prospect Avenue, Nov. 3, 1888.

¹¹Insurance Maps of Milwaukee, Wisconsin. New York; Sanborn Map Company, 1910, Vol. 1, p. 46.

¹²Along Prospect Avenue, n.p., n.d., catalogued as Album #37, Milwaukee County Historical Society Library.

¹³Permits, 1509 North Prospect Avenue, 1959 through 1984.

¹⁴Permits, 1521 North Prospect Avenue, Dec., 6, 1902.

¹⁵Ibid., 1950 through 1985; "Residence of Fred Kraus, Prospect Avenue," Evening Wisconsin (Milwaukee), Sept. 26, 1903, p. 12; Milwaukee City Directory.

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- ¹⁶Permits, 1537 North Prospect Avenue, August 23, 1901.
- ¹⁷Richard S. Davis. 50 Years of Architecture. (Milwaukee: Hammersmith-Kortmeyer Co., 1943), unnumbered pages.
- ¹⁸Permits, 1357 North Prospect Avenue, 1942 through 1954.
- ¹⁹Ibid., August 23, 1901.
- ²⁰Ibid., Notes on file Nov. 10, 1961; Milwaukee City Directory, 1986.
- ²¹Permits, 1543 North Prospect Avenue, November 30, 1903.
- ²²Ibid., 1955 through 1986.
- ²³Permits, 1551 North Prospect Avenue, May 1, 1901.
- ²⁴Milwaukee City Directory, 1914; Permits, 1551 North Prospect Avenue, 1963 through 1978.
- ²⁵Permits, 1550 North Prospect Avenue, Aug. 1, 1898.
- ²⁶Ibid., 1949 through 1987.
- ²⁷Permits, 1443 North Prospect Avenue, Aug. 10, 1950.
- ²⁸Ibid., 1985-1988.
- ²⁹Permits, 1409 North Prospect Avenue, Dec. 19, 1962.
- ³⁰Permits, 1417 North Prospect Avenue, July 6, 1962.
- ³¹Signboard at construction site, 1988.

8. Statement of Significance

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

Applicable National Register Criteria A B X C D
 Criteria Considerations (Exceptions) X A B C D E F G
 Areas of Significance

(enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1876 - 1907	See Text
	Cultural Affiliation	
	N/A	
Significant Person	Architect/Builder	
N/A	Multiple	

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

Significance

The Prospect Avenue Mansions Historic District is nominated to the National Register for its local significance under criterion C. The district is architecturally significant as the last remaining contiguous assemblage of high style, late Victorian residences on Prospect Avenue, one of Milwaukee's premier residential streets in the late nineteenth and early twentieth centuries. While at one time rivaled by West Wisconsin Avenue in wealth and prestige as the city's finest mansion district, the nominated portion of Prospect Avenue has largely escaped the twentieth century commercial and institutional development that has all but eradicated Wisconsin Avenue's nineteenth century residential fabric. In contrast to other streets in the city, the substantial construction of these buildings, all of which are built of brick and stone, illustrates the high degree of design and craftsmanship that made Prospect Avenue the premier residential thoroughfare of its day. The Prospect Avenue Mansions Historic District illustrates the broad range of architectural styles popular between 1876 and 1907 for upper class urban residences. Represented is some of the best work of the city's leading architects, including James Douglas, Alexander C. Eschweiler, Howland Russel, and Ferry and Clas. The Wisconsin Cultural Resource Management Plan identifies five of the district's eight architects as significant: James Douglas, James B. Ferry, Alfred C. Clas, Alexander C. Eschweiler and Eugene Liebert. All were locally respected architects who also had significant commissions throughout Wisconsin as well as in other states.

The period between 1876 and 1907 represents the high point of Prospect Avenue's development. In the mid-1870s large, ornate, high style houses began to be built by the city's most prominent families. The construction of these

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costly residences continued for three more decades as Prospect Avenue became one of the city's most prestigious addresses. Residential construction ended about 1907, by which time virtually all of the available building sites had been occupied.

Historical Background

Today's Prospect Avenue had its pioneer origins in the Sauk Trail, an unimproved road that followed the course of an Indian foot path that paralleled the Lake Michigan shoreline from Milwaukee to Port Washington. Its destination soon led early settlers to call the trail the Port Washington Road, and it retained this name until 1853 when the name Prospect Street was adopted. Prospect Street was elevated to the status of an avenue in 1875. The northern extension of the Sauk Trail became today's Lake Drive.¹ As an urban thoroughfare, Prospect Avenue began at the intersection of Juneau Avenue and proceeded diagonally northeast following the Lake Michigan shoreline, eventually veering due north away from Lake Michigan in the vicinity of East Bradford Avenue. It was not until 1927 that Prospect Avenue was extended south to Wisconsin Avenue. At various times in the nineteenth century, East Side streets such as Knapp and Brady Streets were extended to intersect with Prospect Avenue. The last major street opening to occur was the eastward extension of Ogden Avenue to Prospect Avenue in 1956-1957.²

Historically, Prospect Avenue developed in two phases. Lower Prospect Avenue, south of Brady Street, was the earliest portion to become residential, while Prospect Avenue north of Brady Street developed about twenty years later. The historic district is located in the earlier developed part south of Brady Street.

Although lower Prospect Avenue had been platted as part of Roger's Addition in 1847, early maps and city directories confirm that only a handful of residences had been built on it by the mid-1850s.³ The neighborhood's distance from commercial activity and relative inaccessibility from the heart of the city explains Prospect Avenue's slow development, although the area's residential potential was recognized as early as 1852 when a letter to the Sentinel's editor proclaimed that "North Point is destined to become a favorite building spot."⁴ Most of the residences extant in the mid-1850s were located on the west side of Prospect Avenue near Keene Avenue (today's Curtis Place) and Albion Street, where the land had been subdivided into numerous small parcels that could accommodate small cottages. North of Albion Street the lots remained large and were vacant with the exception of the J. H. Paine homestead. The east, bluff side, of the street had generally large and

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uniform lots with the exception of two parcels opposite Curtis Place which were subdivided into five small lots. Two large homesteads occupied the bluff side, one belonging to attorney and land agent W. H. Wright and the second to Gundar Pfeil. While the majority of the early structures were small, simple residences, the germ of the future "Gold Coast" was already sown by the mid-1850s with the construction of two buildings by prominent architects E. T. Mix (then still in partnership with Boyington) and Albert C. Nash. Mix designed a "Norman style" frame dwelling for A. F. Clarke at a cost of \$4,600 and Nash designed a five-unit, \$25,000, brick and stone rowhouse for J. S. Benham and Company. The latter stood on the parcel opposite Curtis Place on the bluff side of Prospect Avenue, while the former was located several lots south of the rowhouse. A cupola-crowned, frame, Italianate house, later purchased by hardware merchant Robert M. Haney⁵ was also constructed at 1333 North Prospect Avenue in the late 1850s (razed).

Upper Prospect Avenue north of Brady Street remained vacant. It was held in large parcels by J. Parker and J. Tweedy except for a few vacant subdivisions such as the property platted as Glidden and Lockwood's Addition in 1854 and the subdivision platted by A. L. Kane in 1857.⁶

In the early 1860s, Prospect Avenue still had a rustic appearance. A Sentinel article described the street as a muddy thoroughfare with roaming pigs, geese and ducks. It also implied that, despite the views of Lake Michigan, the residents "probably live in utter unappreciation of its beauties."⁷ The area was to undergo a permanent transformation, however, with the introduction of the street railway and the presence of a Civil War encampment. Horse drawn street cars began operating downtown on May 27, 1860, and by 1862 the Lake Shore Branch of the River and Lake Shore City Railway had extended a line up Prospect Avenue to North Avenue. When this line was absorbed by the Milwaukee City Railway Company, the Hill Branch along Prospect Avenue was shortened to terminate at Albion Street because the route to the city limits at North Avenue was not profitable. A later street railway company, the Cream City Railway, took over in 1874 and ran its line in 1874 up Farwell Avenue north of Brady Street to its termination at the company stables.⁸ The advent of the street railway enabled residents of the East Side and Prospect Avenue to easily commute to their work places in the Central Business District and encouraged settlement along Prospect Avenue.

The Civil War encampment, Camp Reno, also drew people to upper Prospect Avenue. Originally called Camp Sigel, but later renamed after General Jesse Reno, who was killed in action on September 15, 1862, the encampment occupied a tract of land leased from A. L. Kane and bounded by East Royall Place, East Lafayette Place, North Bartlett Avenue, and Prospect Avenue. During the

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government's occupation of this camp from 1861 through December of 1865, about 800 men and officers were quartered there.⁹ It is also likely that some area residents found employment there. City directories indicate that a number of individuals were living near the camp. At least 48 persons were listed as living on Prospect Avenue in 1865. Twenty-six lived on the west side of the street, and sixteen lived on the bluff side. The remainder are merely identified by street. The majority of these residents were blue collar workers who listed their occupations as laborers, carpenters, tanners, gasfitters, masons, and ornamental plasterers. Professionals and merchants constituted the remainder of the residents on Prospect Avenue including proprietors of hardware concerns, insurance agents, the secretary of the Chamber of Commerce, the superintendent of the City Railway Company, and an attorney. The coexistence of these different economic groups illustrates the democratic character of early Milwaukee neighborhoods. Another clue to the burgeoning population of the area was the establishment of a public school in the vicinity of Prospect Avenue in 1863. After the Civil War, the school was relocated to the former Camp Reno grounds.¹⁰

The scale and design of some of these early houses can be ascertained by the examination of two extant structures that were moved from Prospect Avenue to make way for new construction. The double house now at 2943-2945 North Bartlett Avenue is a simple Italianate structure with a front gable that was moved from 1437 North Prospect Avenue in 1896 to make way for the construction of a costly single family residence for Thomas H. Spence. Another example of the first buildings erected on Prospect Avenue is the house currently located at 2108 North Oakland Avenue, which was moved from the vicinity of Prospect Avenue and Franklin Place in 1904. It is typical of many vernacular style structures built in the 1860s and 1870s.¹¹

In 1868 a Sentinel article documents the beginning of intensive residential development along Prospect Avenue in the post-Civil War boom years. At that time about seven residences were under construction just north of Albion Street by a variety of individuals including educator R. C. Spencer, Smith Robertson, Albert Weller, and J. A. Helfenstein. Their houses were either frame or brick veneered and ranged in price from \$5,000 to \$8,000. The optimistic article indicated that these men had planted elms along the street and that these improvements "will make this one of the pleasantest streets in the city in a few years."¹²

The construction of larger and costlier houses accelerated in the 1870s. Most of the opulent dwellings were designed by the city's top architects. The High Victorian Italianate and Gothic styles dominated this period and included such striking examples as the Lawrence Van Dyke House (1880, 1306-1308 North

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Prospect Avenue, razed), the Collins-Elwell-Cary Residence designed by James Douglas (1876, 1363 North Prospect Avenue, standing), the O. J. Hale-Washington Becker House (1870s, 1409 North Prospect Avenue, razed in 1962), the George C. Houghton House designed by E. T. Mix (1875, 1820 North Prospect Avenue, razed in 1965), and the Charles Ray House designed by E. T. Mix (1878, 1400 North Prospect Avenue, razed). These luxurious dwellings coexisted with the earlier, more modest houses.

By 1881 Prospect Avenue had gained a reputation for its elegant mansions. Describing it as a "broad and splendid avenue," a writer went on to say that "as far as the eye can see, Prospect Avenue is lined with houses, many of which fall little short of palaces."¹³ Local historian James S. Buck concurs with this evaluation and states that the "First Ward is a beautiful place for residences, particularly the upper portion of it, and is now fast filling up with costly dwellings, but it was a long time getting into line. It will, however, be all occupied in time with the homes of the wealthy up as far as Ferny Brae." Buck favorably compared Prospect Avenue with West Wisconsin Avenue's mansion row, but inaccurately predicted that the East Side's "moist and chilly winter atmosphere" put it at such a disadvantage that the West Wisconsin Avenue district, with its views of the lake (residents could see it then) and the Menomonee Valley and its milder climate, would always remain preeminent.¹⁴

Prospect Avenue reached its zenith in the period from about 1880 to 1905 and gained a reputation as Milwaukee's "Gold Coast" neighborhood. Fire insurance atlases show that by 1910 many of the early modest frame houses had been replaced by large, costly, architect-designed residences. Many of the more substantial early houses were brought up to date with the addition of bay windows, wings, new facades, towers, and porches.¹⁵ The bluff side of Prospect Avenue became a preferred residential location during the late nineteenth century because of the unparalleled views of Lake Michigan and the Milwaukee Bay. The larger mansions frequently sprawled across several lots on the lake side of the street with up to 100-foot frontages, in contrast to their neighbors across the avenue, which generally occupied much narrower lots.

Many families prominent in the financial, commercial, entrepreneurial and industrial spheres of Milwaukee moved to Prospect Avenue between the 1870s and the turn of the century and either constructed or remodeled existing structures. Among those on the roll call of famous names were: lumbermen O. P. Pillsbury, David M. Benjamin, A. K. Hamilton, George C. Swallow, J. L. Gates, and George Stanley Mitchell; real estate magnates Arthur N. McGeoch, Alonzo Kane, Sanford Kane, and John Mariner; clothing wholesalers and

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manufacturers Jonas Cohen, David Adler, and Emmanuel Adler; drygoods and grocery wholesalers H. M. Mendel, Frederick Goll, and Oscar Loeffler; manufacturers Christian Wahl, A. F. Gallun, Isaac Van Shaik, W. H. Keepers, Val Blatz, Jr., William H. Osborn, George Morrison, Andrew Story Goodrich, Charles McIntosh, Charles Allis, and L. J. Petit; financiers Grant Fitch, William Bigelow, George C. Houghton, Samuel Marshall, and Washington Becker; attorneys and political figures Thomas L. Kennan, Frank Hoyt, Alfred L. Cary, Charles D. Mann, George Noyes, George W. Peck, Thomas H. Spence, and William C. Quarles; insurance executive Willard Merrill; industrialist Charles Ray; educator Robert C. Spencer, founder of the Spencerian Business College; and architects Thomas Van Alyea and Armand D. Koch. As these names indicate, Prospect Avenue residents were of diverse ethnic backgrounds ranging from Yankee to Irish to German. Historian James Buck ultimately misjudged Prospect Avenue's eventual status because quite a number of westsiders eventually forsook their Wisconsin Avenue mansions and moved to the East Side, Patrick Cudahy, the well-known meatpacker, and streetcar magnate Washington Becker being prominent among these.

Many of the abovementioned individuals moved from house to house on Prospect Avenue. From the mid-1890s to about the time of World War I there was a continual movement of the city's elite as builders of 1870s and 1880's houses constructed newer residences, moved north to the neighborhood at North Point, and still later moved to even larger estate properties on Lake Drive at and beyond the city limits.

Prospect Avenue retained its fashionable character well into the 1920s, as is evident by looking at the listings in the city directory and the continued operation of nearby recreational activities patronized by Milwaukee's elite, such as the Town Club and Berg's Riding Academy. Some private schools also remained in the vicinity. But the seeds of change had already been sown, and the opulent and overdecorated Victorian mansions were increasingly falling out of favor with the rich. As the demand for housing in the area remained strong, apartment buildings began to replace single-family houses.

Prospect Avenue's first apartment building was the Benjamin Apartments at the southeast corner of Prospect Avenue and Kane Place. It was completed in 1905 and featured elegant, family-sized units. The Benjamin Apartments was the only apartment building on the avenue until 1909 when it was joined by the Cudahy Apartments at 1857 North Prospect. By 1917 four additional apartment buildings had been constructed. Nine more followed in the 1920s. Two additional structures were built in the 1930s during the Great Depression.

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Also noticeable by the late 1920s was the conversion of existing mansions to other uses. Some became hostelries or boarding houses like The Cliff Manor Hotel, which was formerly the H. M. Benjamin mansion. Organizations and schools also began to occupy the larger mansions. The College Women's Club moved into the old Colby-Cudahy house. The Wisconsin Nurses' Association moved into the Charles Ray mansion. The Lake School for Girls occupied the former Pillsbury house. Prospect Hall Secretarial School rented the Val Blatz, Jr., residence and later the Thomas Spence mansion. Commercial ventures such as Martin Tullgren's architectural office, The Bayside Tearoom, The Surf House, The Marwood Music Studio, and Conrad Schmitt Interior Decorators (predecessor of today's Conrad Schmitt Studios Inc.) moved into the large mansions vacated by the elite. The Great Depression accelerated this transformation. By the end of World War II, many of the other fine old homes had been divided into rooming houses to ease the housing shortage.

The post-war boom years brought new construction to Prospect Avenue. In 1950 alone, six permits were issued to construct apartment buildings that ranged in size from two to nine stories in height. The trend to larger and taller apartment buildings peaked in the 1960s when thirteen such structures were built, the tallest of which was twenty-one stories high.

During the 1960s, the last of the socially elite, chiefly elderly widows or spinsters, finally sold their homes or died. Among the last individual homeowners on North Prospect Avenue were Mrs. Grant Fitch (1321), Mrs. Arthur C. Swallow (1820), Mrs. Butler Ayer (1543), Miss Josephine Goll (1550), Mrs. William C. Quarles (1660), and Mrs. Stanley Hauxhurst (nee Louise Van Dyke, 1551).¹⁶

The construction boom of the 1960s ended in the 1970s and 1980s, when only two projects were built, sparing the few homes that still stood. Because the lake side was the preferred location for new apartment buildings, by mid-1988 only four individual residences remained standing on the east side of Prospect Avenue, two of which are currently slated for demolition to make way for yet another apartment tower. The west side of the avenue has fared better. Twelve residences remain standing today between East Ogden Avenue and East Lafayette Place.

Architectural Character

At one time, Prospect Avenue, with its stately rows of arching elm trees, had representative examples of most of the nineteenth and early twentieth century architectural styles popular among the city's upper middle class and

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upper class families. The styles ranged from early Italianate to the High Victorian Italianate, Victorian Gothic, Queen Anne, German Baroque Revival, Classical Revival, Jacobean Revival, and Arts and Crafts. Costly residences in these styles once lined Prospect Avenue without interruption from Juneau Avenue all the way to East Lafayette Place, north of which the architectural character dramatically changed to small, simple, clapboard cottages. The absence of mansion-scale buildings north of Lafayette Place was most likely due to the proximity of the nearby Chicago and North Western Railroad tracks that crossed Prospect Avenue at grade north of East Windsor Place. The tracks were not entrenched below grade, as they are now, until early in the twentieth century.

The architectural character of the Prospect Avenue Mansions District today is determined by the surviving eclectic mix of domestic architectural styles popular among the upperclass from the mid-1870s to 1907. The district is architecturally significant for its rare examples of the early work of some of Milwaukee's notable architects such as Alfred C. Clas as well as the mature work of such prominent designers as James Douglas Howland Russel, Ferry and Clas, and Eugene Liebert. The district contains some of the city's most significant examples of Victorian Italianate, Queen Anne, Tudor Revival, Classical Revival, and Chateausque residential design. This assemblage of finely crafted, distinctive and sometimes opulent houses in a variety of architectural styles is what set Prospect Avenue apart historically from other residential streets in the city.

The construction of mansion-sized houses on Prospect Avenue began in the 1870s when the High Victorian Italianate and Victorian Gothic styles were in vogue. A representative structure from this decade is the eclectic High Victorian Italianate and Victorian Gothic influenced Collins/Elwell/ Cary house at 1363 North Prospect Avenue (MI 259-4) built in 1876. Although the exterior was somewhat unsympathetically altered in the late 1930s, it survives as the last known Milwaukee example of the flamboyant High Victorian style residential work that local architect James Douglas was famous for in his day. Local nineteenth century historian James Buck commented that Douglas's elaborate treatment of gables, towers and roofs was nicknamed "Termes Mordax," presumably due to its resemblance to the cone shaped nests built by African termites.

The Queen Anne style became popular on Prospect Avenue during the 1880 s and early 1890s. Houses of this design rapidly occupied the remaining vacant parcels along the street, and in some instances replaced earlier residences. Most were constructed of brick or stone with shingled or tile-hung upper floors and attics. Representative examples include the William H. Osborne

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house (1888) at 1509 North Prospect Avenue, designed by local architect Alfred Clas (MI 259-13), and the Willard Merrill House (1889) at 1425 North Prospect Avenue, designed by James Douglas (MI 259-7). The Osborne house is a rare extant example of Clas' independent work before he began his partnership with George B. Ferry. The Merrill house illustrates Douglas' continued exploration of complicated surfaces and profiles but here in a Queen Anne mode rather than Victorian Italianate.

In the mid-1890s, the Queen Anne style was supplanted by styles derived from Classical and Renaissance prototypes. In a marked contrast to the elaborate surface modulation, textures and bold sculptural ornament of Queen Anne style residences, the classically-inspired dwellings were severely rectangular in shape and built of brick or stone with flat, symmetrical facades. Details were restricted to columns or pilasters, flat ornamental plaques, projecting classical cornices, and simplified pediments applied to the essentially flat facades of the box-like buildings. Verandas were either eliminated or restricted to a modest portico at the entrance. The Thomas H. Spence house, an Italian Renaissance palazzo style dwelling at 1437 North Prospect Avenue (1896), is an excellent surviving example of this style. Designed by local architect Howland Russel, this structure has a stone-clad lower story with brick upper stories and once had a small classical portico at the entrance (MI 259-10). It is the only known extant classical style residence designed by Russel in Milwaukee.

The district's two non-residential structures, the First Church of Christ Scientist and its adjacent Sunday School Building, are fine Neo-classical style structures. First Church, at 1451 North Prospect Avenue, unlike the residences which rely on Renaissance prototypes, is strongly based on ancient Roman prototypes. Freestanding Doric columns screen a recessed portico above which is a large thermal window. The building is completely clad in limestone. It was designed by noted Chicago architect Solon S. Beman who had designed six other Christian Science churches in Chicago. Beman served as architectural consultant to the mother church in Boston in 1906 when construction began on Milwaukee's First Church of Christ Scientist. It was destroyed by fire when nearly completed in February of 1907, but was rebuilt to the same plans and completed in the spring of 1909 (MI 259-12). The Sunday School Building to the south of the church at 1443 North Prospect Avenue (MI 259-11) was built considerably later, in 1950, and designed by local architect Ralph Schaefer. Also clad in stone to resemble the church, the Sunday School building is simpler in detail with a large, pedimented front. Because of its recent construction date it is a non-contributing addition.

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The Colonial Revival style was less popular along Prospect Avenue than in other developing upperclass neighborhoods, but is represented by the Charles D. Mann house. The Mann house at 1429 North Prospect Avenue (MI 259-9) was designed by Alexander C. Eschweiler and was built in 1905 on the site of an earlier residence. The last residence to be built in the district, the Mann house's simple lines and smaller scale typifies the shift in taste toward more conservative and less flamboyant residential design in the early twentieth century.

Elizabethan and Jacobean Revival style houses were also built on Prospect Avenue and eclipsed in popularity the Classical and Georgian Revival styles. In the district these styles are represented by the Frederick T. Goll house (1898) at 1550 North Prospect Avenue designed by local architects Ferry and Clas (MI 263-12), the Elizabeth Black house (1901) at 1537 North Prospect Avenue designed by local architect A. C. Eschweiler (MI 259-15); the David Vance house (1901) at 1551 North Prospect Avenue designed by Howland Russel (MI 259-18), and the Andrew S. Goodrich house (1903) at 1543 North Prospect Avenue designed by local architect A. C. Eschweiler (MI 259-17). The variety in the treatment of these houses reflects the eclecticism of the period. Architects made use of shaped or steeply pitched front gables, two-story bay windows, bands of windows across the facade, half-timbering, and cut limestone for lintels, sills, belt courses, and portals.

The Prospect Avenue district also contains one interpretation of a relatively rare style in Milwaukee, the Chateausque or French Renaissance Revival style. The few other known extant examples of this style include the Bloodgood-Hawley house (1896), the Gustave Pabst house (1898), the Ilsley house (1897), the Goldberg house (1896), and the Robertson house (1911-12). The Prospect Avenue house was built as a home for Fred Kraus in 1902. The steeply-pitched hipped roof, wall dormers, tall chimneys, stone and terra cotta tracery, croisette windows, oriels, and two-story bay windows of the house are typical of the Chateausque style. The Kraus residence, designed by local architect Eugene Liebert, is located at 1521 North Prospect Avenue (MI 259-14). The original polychromatic design has been obscured by an overall coating of white paint.

The period of historical eclecticism that lasted from the mid-1890s to about 1910, when the aforementioned Classical Revival, English revivals, and the Chateausque styles were all popular, was the last major residential building phase on Prospect Avenue. By the time of World War I, Prospect Avenue had been completely built up. After that, rather than replacing or remodeling older houses, the well-to-do preferred to build anew in the attractive neighborhoods then being developed around North Point and along

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Lake Drive up into Whitefish Bay. The few remaining vacant lots on Prospect Avenue near East Kane Place and East Lafayette Place became the sites for apartment buildings, heralding a tide of development that would eventually all but eradicate Milwaukee's "Gold Coast" on Prospect Avenue.

The Architects

Prospect Avenue's architectural significance is directly attributable to the fine residential designs executed by the city's top architects. Among the architects represented in the district are James Douglas, George B. Ferry, Alfred C. Clas, Alexander C. Eschweiler, Howland Russel, and Eugene Liebert, all of whom began their professions in the nineteenth century. In one of his rare Milwaukee commissions, Chicago architect Solon Spencer Beman designed a Christian Science church for Prospect Avenue, the avenue's only non-residential structure. Twentieth century architect Ralph Schaefer designed the adjoining Sunday school building for the church in 1950.

James Douglas (July 23, 1823 - August 31, 1894) was born in Wick, Scotland, and as a boy moved with his parents James Alexander and Annabella McKenzie Douglas to Gananoque, Canada. In 1843 Douglas came to Milwaukee to seek his fortune and set himself up in business as a carpenter. He took part in the construction of the first bridge across the Milwaukee River at Wisconsin Avenue and later built a bridge across the river at Kinnickinnic Avenue. As a master builder, he directed work on the old City Hall, the first St. Gall's Church, Holy Trinity Church, St. John's Cathedral, and other early buildings. With his younger brother Alexander, James Douglas established a building company in 1847 and later established the firm of J. & A. Douglas in the late 1850s. The brothers sometimes listed themselves as carpenters, sometimes as builders, and sometimes as architects-builders. For sixteen years the two brothers had a lucrative business. Douglas then left the trade and between 1863 and 1872 worked for the Northwestern Mutual Life Insurance Company where his expertise in property values enabled the company to place loans and invest in real estate. Douglas' love of architecture led him to return to that profession in 1872, and he continued as an architect until the time of his death.¹⁷

Specializing in residential design, Douglas was probably the most prolific architect working on Milwaukee's Lower East Side. Part of it was said to have been nicknamed "Douglasville" because so many houses were of his design.¹⁸ In 1874 Douglas published two articles, "A Modern Home" and "Modern House" that appeared in The Milwaukee Monthly Magazine.¹⁹ Local historians James Buck and Howard Louis Conard credit Douglas as the founder of a distinct

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architectural style called "Termes Mordax" or the ant hill style, because the complicated roofs supposedly resembled the complicated cone-shaped colonies of African termites. Douglas' plans were said to be popular throughout the state and from Florida to California, although no out-of-state Douglas commissions have been identified.²⁰

In his later years Douglas became increasingly involved in real estate speculation and was known to have had a real flair in timing his purchases and sales. He founded and was treasurer of the Savings and Investment Association, was the first vice-president of the First Avenue Land Company and the Lincoln Heights Land Company. Douglas owned large land holdings south of Oklahoma Avenue called Douglasdale. He also served as the first president of the Northwest Chapter of the American Institute of Architects.²¹

Douglas' architectural practice served as a training ground for a later generation of architects including Alfred C. Clas, who started with the firm in 1880 and who was Douglas' partner in 1885 and 1886, as well as Cornelius Leenhouts, Fred Graf, and Otto C. Uehling.²² In 1893 illness forced Douglas to take his young son Earl J. into partnership under the name James Douglas & Co. and another son, R. Bruce, was put in charge of handling the real estate activities of the company. James Douglas died of spinal trouble at the age of 71 on August 31, 1894 at his residence at 1325 North Jackson Street where he had lived since 1867. Earl J. Douglas continued his father's architectural practice through 1900 while R. Bruce Douglas went on to successfully conduct a real estate, mortgage, insurance, and appraisal business and built over one hundred homes during his career.²³

Although Douglas was known to be a prolific architect, much of his work consisted of middle-class clapboard cottages and remains undocumented. His major institutional buildings such as South Baptist church and the Protestant Orphan Asylum have been razed. The two Prospect Avenue commissions represent his best high style work as a mature architect. The Collins-Elwell-Cary house, a striking combination of Victorian Italianate and Victorian Gothic, is the last known Milwaukee example of the towered and turreted style for which Douglas was famous in his day and was prominently featured in illustrations of Prospect Avenue that appeared in many of the city's promotional publications of the time. The Merrill House is a more restrained and compact Queen Anne composition. Douglas's other known works in the Queen Anne style were generally clapboard structures such as the Quarles house (1891) (NRHP 2/27/1974).

George B. Ferry (February 7, 1851 - January 29, 1918) was born and educated in Springfield, Massachusetts, and studied architecture at the

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Massachusetts Institute of Technology in 1871 and 1872 after which he began his architectural career in his hometown. A year following his 1880 marriage to Springfield resident Cora Frances Phillips, Ferry moved to Milwaukee and established his practice. One of his prominent works during the 1880's was the clubhouse for the Woman's Club of Wisconsin on East Kilbourn Avenue. In 1890 Ferry went into partnership with Alfred C. Clas, and the two had offices on Broadway between Wisconsin Avenue and East Mason Street. During their partnership, which lasted until 1912, the two were responsible for many major architectural projects including the Milwaukee Public Library and Museum, the Northwestern National Insurance Company Headquarters in Milwaukee, the State Historical Society Library at Madison, St. John's Cathedral Tower, the Unitarian Church on Ogden Avenue, the Masonic Building on Jefferson Street, the Frederick Pabst²⁴ residence, the Buena Vista Flats, and the Milwaukee Auditorium building.

After the dissolution of the partnership with Clas, Ferry retained the offices on Broadway and continued in practice until about 1916. Ferry was instrumental in organizing Wisconsin's first architectural association, and was also a member of the organizational committee that framed the by-laws and constitution of the American Institute of Architects. He was chairman of Milwaukee's building code commission for four years, president of the Milwaukee Art Commission, and a member of the National Academy of Sciences.²⁵

Throughout his life, Ferry lived at a variety of residences including North Seventeenth Street, East Kilbourn Avenue, Farwell Avenue, Woodland Court, and Prospect Avenue. He last lived on Cambridge Avenue.²⁶ While his wife and daughter were away in New York, Ferry died at the residence of his son Robert P. Ferry who was then living at 1502 East Royall Place. His passing on Tuesday, January 29, 1918 was the result of grippe complicated by an infection of the heart. Upon his death, George B. Ferry was cited as an ideal architect, conscientious, extremely well-educated, well-read, and artistic, and a professional who was inspirational and helpful to younger members of the profession.²⁷ His former partner, Alfred C. Clas, stated that Ferry "was one of the best designers ever in Milwaukee, an architect of exceptional good judgment and of very artistic temperament."²⁸

The Fred T. Goll house (1898) represents a significant residential commission designed by Ferry and Clas when the firm was at the height of its fame. It is an outstanding example of the high quality period revival designs produced by the firm throughout its existence.

Alfred Charles Clas (December 26, 1859 - July 8, 1942) was born in Sauk City, Wisconsin, the son of German immigrants Adam and Magdalene (Ernst) Clas.

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He was educated in his hometown and after graduating from high school served a short term appointment as a messenger boy in the State Senate. Clas subsequently apprenticed with an architect and also received two years of practical instruction in building construction. In 1879 he went to Stockton, California and worked in an architect's office there for almost two years. Clas then returned to Wisconsin and settled in Milwaukee. From about 1880 to 1884 he worked his way up from draftsman to architect in the offices of James Douglas. From 1885 to 1886 the two were in partnership, but Clas left in 1887 to set up his own architectural practice in offices on Milwaukee Street.²⁹ Several years later Clas went into partnership with George B. Ferry who had been practicing in Milwaukee since 1881. The two carried on a very successful business from 1890 through 1912 and were responsible for a number of civic and institutional structures as well as residences: Milwaukee Public Library and Museum, Northwestern National Insurance Headquarters, the State Historical Society Library at Madison, St. John's Cathedral Tower, the Matthews Brothers Building, the Y.W.C.A. Building, Buena Vista Flats, the Milwaukee Auditorium building, the Wisconsin State Building at the Pan-American Exposition in Buffalo, and the Wisconsin State Building for the St. Louis Exposition.

In the early decades of this century, Alfred Clas was very much involved with civic projects and took an active part in planning Milwaukee's Civic Center, the beautification of the Milwaukee River, and the development of Lincoln Memorial Drive and Parkway. He also laid out many of the city's boulevards, planned and supervised the construction of many of the city's park buildings, and served on the City Board of Park Commissioners and the County Parks Commission,³⁰ and served as president of the Metropolitan Park Commission.

After dissolving his partnership with Ferry in 1912, Clas continued in partnership with his son Angelo Robert Clas from 1912 to 1921 and later with another son Rubens Frederick Clas and John S. Shepard under the name Clas, Shepard and Clas from 1921 and 1931. After Shepard left, the firm became Clas and Clas once again. Their offices had remained in the Colby-Abbot Building since 1914. Alfred Clas remained active in the practice into 1933 after which time a corporation was established, Clas and Clas Inc. Clas apparently retired from active participation at that time although he served as president of the corporation through at least 1936. The corporation was continued under Rubens Clas into the 1940s. Following his retirement, Clas and his second wife, Lucille, spent most of their time in Fort Lauderdale, Florida. After Lucille's death in 1939, Clas made his home with his son Rubens. His last year was spent at the Masonic Home in Dousman where he was under care for complications following a fall on the ice. Clas died of those complications on July 8, 1942 at the age of 82. Following Masonic funeral services at the

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Weiss Funeral Home of Milwaukee's Lower East Side, Clas' cremated remains were buried in Sauk City.³¹

Clas' Osborne house (1888) is a rare extant example of his architectural work prior to his partnership with George B. Ferry. The Osborne house was one of Clas' three major residential commissions in 1888 along with the Queen Anne style Adler house also on Prospect Avenue, but outside the district, and the Victorian Romanesque Revival style Eiring house on West Kilbourn Avenue (Concordia H.D., NRHP, 7/30/85). All are substantial brick residences with picturesque massing. His other known designs from the 1880s are all wooden Queen Anne style buildings with prominent, shingled, front gables. Clas' apparently abandoned the Queen Anne style in favor of period revival designs after he entered into partnership with the more historically minded George B. Ferry.

Solon Spencer Beman (1853 - April 24, 1914) was born in Brooklyn, New York and educated in both public and private schools. His architectural training was with Richard Upjohn in New York where he worked his way up from trainee to draftsman. His commission to design the community of Pullman, Illinois for railroad car manufacturer George Pullman led him to Chicago in 1879. Beman subsequently designed a similar, although smaller, town called Ivorydale for Proctor and Gamble. Headquartered in Chicago, Beman achieved a reputation for his business and commercial structures there and in other states. Among his projects were the Pullman office building in downtown Chicago and the Grand Central Terminal of the Wisconsin Central Railroad in Chicago. Beman designed the Mines and Mining Building at the World's Columbian Exposition in 1894 and also the smaller Merchant Tailors Building. The latter became the prototype of many Christian Science churches throughout the country. Beman served as architectural consultant and advisor on the planning and construction of the denomination's Mother Church in Boston built in 1906. He also designed six Christian Science churches in Chicago.³² There were four known Beman commissions in Milwaukee: the Northwestern Mutual Life Insurance Company headquarters, now known as the Loyalty Block (1884), the First Baptist Church (1888) (razed),³³ the Pabst Building (1891) (razed), and the First Church of Christ Scientist (1907-1909). The latter project was probably the result of his earlier work for the Mother Church.

Alexander Chadbourne Eschweiler (August 10, 1865 - June 12, 1940) was born in Boston, Massachusetts, the son of German mining engineer Carl Ferdinand Eschweiler and Hannah Lincoln Chadbourne who was from an old New England family. Alexander's boyhood was spent in Michigan's Upper Peninsula copper country. In 1882, at the age of 17, he relocated to Milwaukee with his family. After attending Marquette University for a year, Eschweiler worked as

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a clerk and later as a draftsman in an architect's office in 1886. The following year he left town to study architecture at Cornell University in New York and graduated in 1890.³⁴ Upon his return to Milwaukee, Eschweiler worked for H. C. Koch & Co. and is said to have done some of the drafting on the City Hall tower.³⁵ When he won the design competition for the Milwaukee Downer College buildings in 1893, Eschweiler established his own practice in the Metropolitan Block at Third and State Streets.³⁶ During these early years Eschweiler designed the Milwaukee Gas Light Company Plant in the Menomonee Valley, the Wisconsin Telephone Company Building (now Time Insurance) on Fifth Street, Plymouth Church, and numerous residences on the city's East Side including those for Elizabeth Black, Charles Allis, Charles D. Mann, and Andrew Story Goodrich. Many of Eschweiler's early works were published in the Architectural Record of March, 1905.³⁷ Herman H. Bruns and Fitzhugh Scott worked for Eschweiler in the early years before establishing their own architectural offices.

Eschweiler's three sons, Alexander Jr., Carl F. and Theodore L., followed in their father's footsteps and studied at Marquette University and Cornell University before being taken into the business in 1923. With the inclusion of the younger Eschweilers, the firm was renamed Eschweiler and Eschweiler. Offices were set up at 720 East Mason Street. The practice continued to design a variety of buildings including schools, churches, office buildings, residences, and industrial complexes. Among their better known projects are the Bankers Building, the Wisconsin Telephone Company Building, the Wisconsin Gas Company Building, WTMJ's Radio City, the Mariner Building, Rex Chainbelt, Cutler-Hammer Corporate Headquarters, the Milwaukee Arena, and the Milwaukee Public Museum. In honor of the firm's fiftieth anniversary, a commemorative publication written by Richard S. Davis was published in 1943 with an updated edition produced in 1951.³⁸

Alexander Eschweiler died on June 12, 1940 at his summer home at North Lake in Waukesha County where the family had established summer and permanent homes at a farm on the south end of the lake. The three sons continued the architectural practice after their father's death. Alexander C., Jr. died in 1951 at the age of 58 in a plane crash. Carl F. Eschweiler retired from the firm in 1960 and died at the age of 76 on January 11, 1977. Theodore L. Eschweiler died on November 16, 1966 at the age of 71. Alexander C., Jr.'s son, Thomas L. Eschweiler, worked for the firm between 1954 and 1960 and left to work with Herbst, Jacoby & Herbst and in 1966 became director of construction with the Milwaukee Public Schools. By 1962 the firm was known as Eschweiler, Eschweiler & Sielaff. Between 1966 and 1974 it was known as Eschweiler, Schneider & Associates, Inc. It was last known as Eschweiler & Schneider in 1975 when it finally closed. The Eschweiler legacy continues

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through the Wisconsin Architectural Archives, begun in 1975 by Thomas Eschweiler with 1,250 drawings of the firm's work and an endowment to the University of Wisconsin-Milwaukee School of Architecture which has brought internationally prominent architects to the school as visiting professors.³⁹

The three residences designed by Eschweiler in the district represent the high quality work characteristic of Eschweiler's first two decades of residential design when the Tudor Revival style, with its Elizabethan and Jacobean inspiration, dominated his output. The Black house (1901) is among the more striking of his earlier commissions and was featured in the Architectural Record of March, 1905 where it was described as perhaps Eschweiler's "most picturesque achievement" up to that time. The A. S. Goodrich house (1903) was also illustrated in the same article along with a number of other commissions, but was not discussed in the text. The relatively modest C. D. Mann house (1905), desite its Prospect Avenue location, was most likely a minor commission. Eschweiler designed few Georgian and Colonial Revival structures, and the only example featured in the Architectural Record, the Clement C. Smith house, was said to have been the stylistic preference of the owner and not the architect's choice, since Eschweiler's sympathies lay with early English styles.

Eugene Liebert (1866 - April 27, 1945) was born and educated in Germany and came to Milwaukee in 1883. He first obtained employment with the tannery firm of Trostel and Gallun, Trostel being a relative. Subsequently he worked as a draftsman for architect H. C. Koch beginning in 1884. Liebert followed H. P. Schnetzky when the latter left his partnership with Koch, and Liebert worked as a foreman (1887, 1888) and then as a draftsman (1889, 1890) for Schnetzky. The two went into partnership as Schnetzky and Liebert from 1891 through 1896. During their collaboration they designed the McGeoch Building (1890, 1894), the J. P. Kissinger Block (1893), the Ernst Pommer House (1895), and the Germania Building (1896), among other structures. Liebert went into practice on his own in 1897 and had offices in a number of downtown buildings including the Colby-Abbot Building.⁴⁰ His later commissions included the additions to the Red Star Yeast Plant (1899 - the 1930s), the Concordia College Administration Building (1900), the Fred Kraus residence (1902), the A. O. Trostel residence (1907-1908), and the Henry Harnischfeger residences (1905 and 1927). Many of Liebert's clients were prominent German-Americans and his work reflected German stylistic influences. Two of Liebert's four sons, Walter F. and Carl, worked with him at different times during his career; Carl worked with his father during the latter's final years. Eugene Liebert was active until his death on April 27, 1945. For most of his adult life Liebert occupied the house at 1948 North Holton Street, which he had built in 1887 when he was 21 years of age.⁴¹

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Liebert's design for the Kraus house (1902) is his only known work in the Chateausque style and was one of the major residential commissions of his career as an independent architect along with the 1905 Harnischfeger house (determined eligible for the NRHP 1/16/86) and the 1909 Trostel mansion (razed). Like the one-of-a-kind Trostel and Harnischfeger projects, the Kraus residence is stylistically unique in Milwaukee, and combines the general decorative characteristics of the Chateausque mode in an original composition that defies strict stylistic attribution. Liebert's later residential commissions like the Streisguth houses of 1906 and 1909 and the Adolph Logemann house of 1912 were less costly commissions that reflected more straightforward period revival design principles than his more inventive earlier work, as exemplified by the Fred Kraus house.

Howland Russel. Not a great deal is known about local architect Howland Russel. He began practicing in Milwaukee in 1880, and it is known that he was a graduate of Cornell University. He opened his business at today's 714 North Milwaukee Street, and in 1884 moved up the street to 724 North Milwaukee Street. In 1889 Russel relocated to the Hathaway Building at the northeast corner of Mason and Broadway, which he had designed the previous year. His offices remained in the Hathaway Building until it was razed for the construction of the Milwaukee Athletic Club in 1915. Russel then moved into the Colby-Abbot Building.⁴²

Russel's career had a slow start and by late 1883 he had received relatively few commissions. He gradually became popular among Milwaukee's socialites, and designed a number of residences as well as some commercial buildings.⁴³ In 1901 he established a brief partnership with William H. Schuchardt who left a year later to go into business on his own. Among Howland Russel's designs are the Norman Flats (1888), Ogden Row (1889), the Roundy, Peckham & Co. Warehouse (1895), the additions to the Diedrichs' House (1895), the Bloodgood-Hawley Houses (1896), the Thomas Spence House (1896), the Cawker Building (1897), the David Vance House (1901), the Milwaukee Infants' Home (1902), and the G. Goff House (1903). Russel is last listed in the city directory in 1916 and apparently left Milwaukee around that time.

The Thomas Spence house on Prospect Avenue is the only extant Classical Revival style residence designed by Russel who is thought to have designed only about three such structures during his entire career. Known in his day as a society architect, Russel's extant residential projects, while not numerous, are mostly restrained, high style structures of moderate size. His Vance-Hauxhurst residence is not as decorative or as architecturally sophisticated as his other residential projects, but does illustrate his

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exploration and adaptation of early English design features to what is essentially a large, late Victorian house.

Ralph Earl Schaefer (1909 - 1985) was born and educated in Milwaukee. He worked as a draftsman for architect Richard Philipp beginning around 1927 and while employed there, took engineering courses at the Milwaukee School of Engineering and also studied at UW-Milwaukee's predecessor institution. Schaefer worked for Philipp through the 1930s and was licensed as an architect in 1941 or 1942. He left Philipp's employ to work for the Harnischfeger corporation during World War II. He subsequently worked for two years for architect Alexander Bauer until the latter's death. Schaefer then established a partnership with George G. Schneider in the late 1940s, and the two set up offices in the Colby-Abbott Building in downtown Milwaukee. Both were members of the A.I.A. Schaefer established his own practice in Mequon beginning in 1964, and in 1977 he was joined by his son, James Schaefer. Ralph Schaefer died in 1985, and the practice is carried on by his son. Ralph Schaefer designed all sorts of buildings from churches to residences and also worked on historic preservation projects. Schaefer attended the First Church of Christ Scientist on Prospect Avenue and was active in Christian Science. His ties with First Church led to his commission for the Sunday school building in 1950.⁴⁴

Archaeological Potential

Research on the Prospect Avenue Mansions Historic District did not include an investigation of the archaeological potential of the area.

No archeological sites have been recorded in or near the district. The potential for prehistoric or historic archeological resources has not been systematically studied and the potential for such resources remains unknown.

Preservation Activity

The Prospect Avenue Mansions Historic District has been the location of concerted preservation activity including the adaptive reuse of the First Church of Christ Scientist building as a conference center through use of the rehabilitation tax credits and the recent cleaning of the exterior masonry of 1363 North Prospect Avenue.

Criteria Consideration A

The First Church of Christ, Scientist was previously listed in the National Register on 3/08/89 for its architectural significance and is therefore an exception to Criteria Consideration A.

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FOOTNOTES

¹Milwaukee Public Library. Street File. Humanities Room; James S. Buck, Pioneer History of Milwaukee from the First American Settlement in 1833 to 1841 (Milwaukee: Milwaukee News Company, 1876), p. 46; [Frank A. Flower], History of Milwaukee, Wisconsin (Chicago: The Western Historical Company, 1881), p. 2.

²Interview with Bob Steege, City of Milwaukee Bureau of Engineers, December 16, 1987.

³Milwaukee County Plats, Vol. 1, p. 40; Increase Lapham, Map of the City of Milwaukee, State of Wisconsin (New York: George Harrison, 1855); H. F. Walling, Map of the County of Milwaukee, Wisconsin (New York: M. H. Tyler, 1858).

⁴James S. Buck, Milwaukee Under the Charter from 1847 to 1853 Inclusive (Milwaukee: Symes, Swain & Co., 1884), p. 399.

⁵Andrew J. Aikens, Annual Report of the Commerce, Manufactures, Banking Business, and Railroad System of Milwaukee for the Year 1855 (Milwaukee: Daily American Steam Press, 1856), p. 8; Increase Lapham, Map; Rascher's Fire Insurance Atlas of the City of Milwaukee, Wisconsin (Chicago: Charles Rascher, 1888), vol. III, p. 166; H. Russell Zimmermann, "Prospect's Oldest House Shows Traces of Opulence," Milwaukee Journal, Jan. 25, 1970, part 7, p. 1.

⁶Landscape Research, Built in Milwaukee (Milwaukee: Department of City Development, 1981), p. 187; Milwaukee County Plats, Vol. 2, p. 50.

⁷Landscape Research, p. 182.

⁸Milwaukee City Directory, 1862-1878; Flower, p. 1418.

⁹"Civil War Installations," Lower East Side Neighborhood Historic Resources Survey. Prepared for the City of Milwaukee, Department of City Development. Feb., 1988, pp. 86-89.

¹⁰"Murray School/Maryland Avenue School," Lower East Side Neighborhood Historic Resources Survey. Prepared for the City of Milwaukee, Department of City Development. Feb., 1988, pp. 127-129.

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¹¹ Milwaukee City Building Permits, 2943-2945 North Bartlett and 1437 North Prospect Avenue.

¹² Milwaukee Sentinel, March 17, 1868, p. 1, col. 5.

¹³ Flower, p. 423.

¹⁴ Buck, Under the Charter 1847-1853, p. 399-400.

¹⁵ Rascher's, 1888, Vol. 3, pp. 165-168; Insurance Maps of Milwaukee, Wisconsin (New York: Sanborn-Perris Map Co., 1894), Vol. I, pp. 45-46.

¹⁶ Francis Butler Ayer, "The Old Order Changeth," Exclusively Yours, Sept., 1951, pp. 15, 17; Chet Kellogg, "Prospect and Retrospect," Exclusively Yours, Sept. 18, 1961, pp. 6-10 ff; Chet Kellogg, "Prospect in Retrospect," Exclusively Yours, Nov. 7, 1961, pp. 38-39 ff.

¹⁷ Flower, p. 1500; Howard Louis Conard, ed., History of Milwaukee County from Its First Settlement to the Year 1895 (Chicago: American Biographical Publishing Company, [1895]), Vol. I, pp. 463-464.

¹⁸ Annabel Douglas McArthur, "Memories of Yankee Hill," Milwaukee Sentinel, June 5, 1963, part 3, p. 1; Conard, p. 464.

¹⁹ James Douglas, "A Modern Home," The Milwaukee Monthly Magazine, April, 1874, pp. 166-168; James Douglas, "Modern House," The Milwaukee Monthly Magazine, May, 1874, pp. 208-210.

²⁰ James S. Buck, Pioneer History of Milwaukee from 1840 to 1846 Inclusive (Milwaukee: Symes, Swain and Co., 1881), pp. 160-161; Conard, p. 464.

²¹ Conard, p. 464; McArthur, 1963; Newspaper Clipping Collection, Douglas Family, Milwaukee County Historical Society Library, Reel No. 85.

²² Milwaukee City Directory 1882-1887; Milwaukee's Leading Industries (New York: Historical Publishing Co., 1886), p. 142.

²³ Douglas Family Biographical Clippings, Milwaukee County Historical Society; Conard, p. 464; John G. Gregory, History of Milwaukee, Wisconsin, (Chicago and Milwaukee: S. J. Clarke Publishing Co., 1931), Vol. III, pp. 277-280.

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²⁴Obituaries, Evening Wisconsin, Jan. 29, 1918, p. 1; Milwaukee Sentinel, Home Edition, Jan. 29, 1918, p. 5; Milwaukee Journal, Market Edition, Jan. 29, 1918, p. 1.

²⁵Ibid.

²⁶Milwaukee City Directory 1881-1918.

²⁷Obituary, Milwaukee Journal.

²⁸Obituary, Evening Wisconsin.

²⁹Gregory, Vol. III, p. 188. Milwaukee City Directory, 1880-1887; Milwaukee's Leading Industries, p. 142.

³⁰Gregory, Vol. III, p. 191; Obituaries Milwaukee Journal, Local News, July 8, 1942, p. 1; Milwaukee Sentinel, July 9, 1942, Sec. 1, p. 4.

³¹Milwaukee City Directory, 1912-1942; Obituaries, Milwaukee Journal and Milwaukee Sentinel.

³²Henry F. Withey and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Los Angeles: New Age Publishing Co., [1956]), pp. 49-50.

³³Milwaukee Sentinel, June 29, 1888, p. 3, col. 2.

³⁴Eschweiler Biographical Clippings, Milwaukee County Historical Society, Reel No. 86; "An Era of Eschweilers," Milwaukee, Sept., 1968, pp. 20-24, 31.

³⁵Milwaukee City Directory, 1891-1892; "An Era," p. 23.

³⁶"An Era," p. 21; R. T. Both, "Architect Eschweiler Left Stately Legacy on City's East Side," The Milwaukee Business Journal Magazine, week of April 7, 1986, pp. 10-11.

³⁷Samuel Ilsley, "The Work of Alexander C. Eschweiler," Architectural Record, Vol. XVII (March, 1905), pp. 209-230.

³⁸Both, p. 11; "An Era," p. 24; Richard S. Davis, 50 Years of Architecture [Eschweiler and Eschweiler], (Milwaukee: Hammersmith-Kortmeyer Co., 1943).

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³⁹Eschweiler Biographical Clippings, Milwaukee County Historical Society; Both, p. 11; "An Era," pp. 24, 31.

⁴⁰Gregory, Vol. IV, pp. 709-710; Milwaukee City Directory, 1884-1897; Telephone interview with Carl Liebert, Sr., July 12, 1988.

⁴¹Carl Liebert, Sr.; Milwaukee County Index of Deaths, 1944 to 1947.

⁴²Milwaukee City Directory, 1880-1918; H. Russell Zimmermann, Magnificent Milwaukee. Architectural Treasures 1850-1920, ([Milwaukee]: Milwaukee Public Museum, 1987), p. 123.

⁴³Zimmermann, Magnificent Milwaukee, p. 123.

⁴⁴Telephone interview with James Schaefer, July 19, 1988.

9. Major Bibliographical References

SEE CONTINUATION SHEET

Previous documentation on file (NPS): X See continuation sheet

 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

 X Local government

 University

 Other

Specify repository:

 Historic Preservation Commission

 809 North Broadway

 Milwaukee, WI 53202

10. Geographical Data

Acreage of property 6 Acres

UTM References

A	<u>1/6</u>	<u>4/2/7/2/2/0</u>	<u>4/7/6/6/5/8/0</u>	B	<u>1/6</u>	<u>4/2/7/3/0/0</u>	<u>4/7/6/6/5/2/0</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>1/6</u>	<u>4/2/7/1/0/0</u>	<u>4/7/6/6/2/6/0</u>	D	<u>1/6</u>	<u>4/2/7/0/2/0</u>	<u>4/7/6/6/3/2/0</u>

 See continuation sheet

Verbal Boundary Description

 X See continuation sheet

Boundary Justification

 X See continuation sheet

11. Form Prepared By

name/title Les Vollmert/Carlen Hatala

organization Dept. of City Development

date January 27, 1989

street & number 809 North Broadway

telephone (414) 223-5705

city or town Milwaukee

state Wisconsin zip code 53202

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

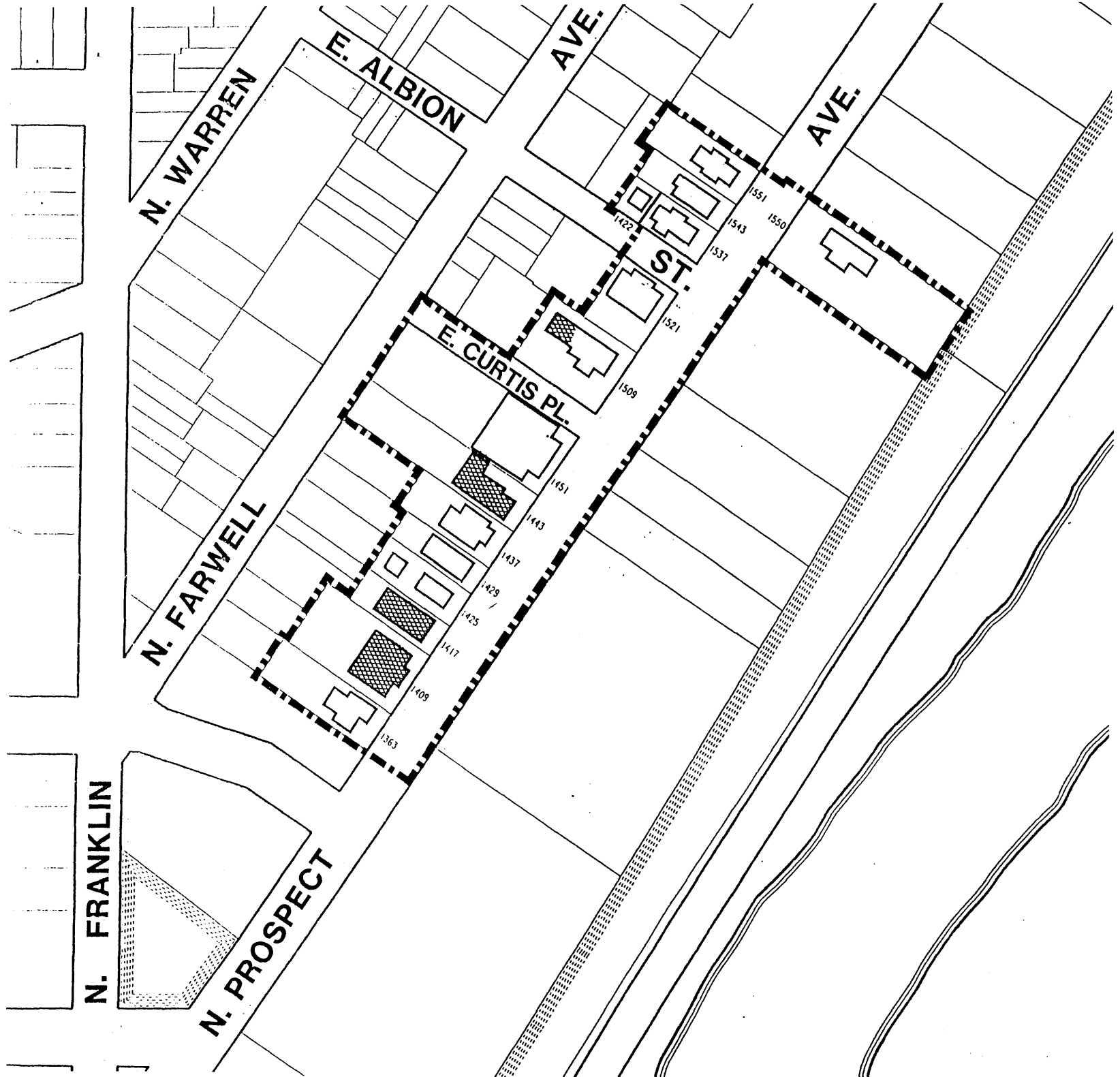
Section Number 10 Page 1 Prospect Avenue Mansions
Historic District
Milwaukee, WI

Verbal Boundary Description

The boundaries of the Prospect Avenue Mansions Historic District are described as follows: Beginning at the intersection of the west curblineline of North Prospect Avenue and the south property line of 1363 North Prospect Avenue; then west along the south property line of 1363 North Prospect Avenue; then north along the west property lines of properties with frontage on Prospect Avenue to the north curblineline of East Albion Street; then west to the west property line of 1422 East Albion Street; then north along that line, continuing along the west property lines of 1543 and 1551 North Prospect Avenue to the north property line of 1551 North Prospect Avenue; then east along the north property lines of 1551 and 1550 North Prospect Avenue to the east property line of 1550 North Prospect Avenue; then south on the south property line of 1550 North Prospect Avenue; then west on the south property line of 1550 North Prospect Avenue to the west curblineline of North Prospect Avenue; then south along that line to the point of beginning.

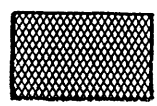
Boundary Justification

This district includes the only remaining contiguous grouping of mansions and large residences on lower Prospect Avenue. It is distinguished from adjacent areas by its larger lot sizes, uniform setbacks, and the scale and materials of the buildings. To the south, the district is bordered by the vacated Park East freeway corridor. To the north, Prospect Avenue is lined with high-rise apartment buildings and social service institutions. To the west, the architectural character changes to smaller, more modest, frame Victorian houses, twentieth century commercial buildings, and numerous apartment buildings. To the east is Lake Michigan and a row of modern high rise apartment buildings and institutional structures.

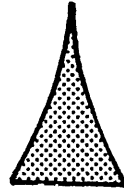


PROSPECT AVENUE MANSIONS HISTORIC DISTRICT

MILWAUKEE, MILWAUKEE COUNTY, WI



NON-CONTRIBUTING BUILDINGS



NORTH

NOT TO SCALE

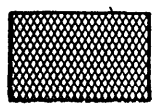
FIGURE 1
SEPTEMBER, 1988

MILWAUKEE, WISCONSIN



PROSPECT AVENUE MANSIONS HISTORIC DISTRICT

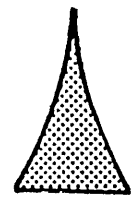
MILWAUKEE, MILWAUKEE COUNTY, WI



NON-CONTRIBUTING BUILDINGS



PHOTO CODES



NORTH

NOT TO SCALE

FIGURE 2
SEPTEMBER, 1988