

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

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United States Department of the Interior
National Park Service

NATIONAL REGISTER

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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

1. Name of Property

historic name Derleth, August W., House
other names/site number Place of Hawks

2. Location

street & number S10431a Lueders Road n/a Not for Publication
city, town Sauk City x vicinity
state Wisconsin code WI county Sauk code 111 zip code 53583

3. Classification

Ownership of Property	Category of Property	No of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)		
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>1</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>1</u>	<u>1</u> Total

Name of related multiple property listing: n/a
No of contributing resources previously listed in the National Register 0

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 CRT Part 60. In my opinion, the property x meets does not meet the National Register criteria. See continuation sheet.

[Signature]

2/7/91
Date

Signature of certifying official
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.
 See continuation sheet
- determined eligible for the National Register. See continuation sheet
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Coral D. Shea 4-30-91

6. Functions or Use

Historic Functions
(enter categories from instructions)
DOMESTIC/single dwelling
COMMERCE/TRADE/Business

Current Functions
(enter categories from instructions)
DOMESTIC/single dwelling
COMMERCE/TRADE/Business

7. Description

Architectural Classification
(enter categories from instructions)
instructions)

Materials
(enter categories from

Modern Movement

foundation: stone

walls: stone

weather board

roof: asphalt

other: metal

Describe present and historic physical appearance

Place of Hawks is a stone dwelling situated on a densely wooded tract of 10 acres on the southwestern edge of Sauk City, Wisconsin. It was built in 1939 by the regional author **August W Derleth** (1909-1971) as a combined home and studio. The property was named Place of Hawks by Derleth, who had previously published a novella of the same name. The site is unlike the one described in the novella, however. It is level prairie land, densely wooded with pre-settlement oaks, and plantings made by the German botanist and landscape gardener FGJ Lueders, who settled there in 1851. The house faces east from the center of the site on Lueders road. Derleth described it in Return to Walden West :

At 30 I became a man of property. I bought for a thousand dollars--the sole capital I had managed to save from the scant earnings of my pen--the ten acres of the old Lueders homestead just over the western line of the village and across the road from the tree-naved cemetery....

The property afforded me a retreat, a place of my own for contemplation and meditation. Though the highway was not far north of it, the trees shut it away, so that the sound of traffic always seemed more remote than it actually was. 1

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The architect-designed house is deliberately evocative of vernacular farm houses in the area. It is T-shaped, 1 1/2 stories high, with a wing extending to the rear (west). The roof of the house was originally thatched but this soon proved impractical and asphalt shingles were installed. The present roof is asphalt shingle. It has a pitch of 50 degrees, slightly steeper than most local farmhouses. The walls are made of locally quarried dolomite, a sedimentary rock similar to limestone but golden in color, laid up in load-bearing walls over 10" thick. Unlike many local dwellings of the same period, the stone is laid edge-faced, i.e. in the same plane as it existed in the ground. The stones are roughly shaped, laid in random-height courses with occasional protruding stones that lend textural interest. The size of the stones and their finish recalls the nineteenth century stonework seen in the area. The early masonry of the area also is recalled by the large corner quoins seen on the Derleth house. The stone walls end at the plate, and the gables are frame, with narrow drop siding.

The wooden trim, originally stained red, is now a cream color and some of the metal sash, which tends to rust, has been replaced with brown aluminium designed to resemble the original. Picture windows, metal sash and large stones set in an informal but symmetrical pattern over the windows date the house to the mid-twentieth century, as does the enormous exterior chimney, decorated with a large wrought iron "D".

The house is 64' wide on its east (front) facade. This section of the house has a central entry porch with a small gabled roof, exposed truss, and stone piers. There are shed-roofed dormers in the right and left bays. On the first story the entry is flanked by large tripartite windows. On the rear (west) wall of this section is a massive chimney. On its south gable end is a small balcony. Another shed dormer faces west. A wing, 23' wide, extends 31' from the rear (west) wall of the front section of the house. Its roof is

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broken by two shed dormers to the north and one to the south. On both axial walls of the wing, the roof is extended to shelter entrances to the house, the extensions being supported by wooden posts with curved wooden braces. On the north the extended roof creates an L-shaped porch which shelters the kitchen door and an outside entry to the cellar. On the south it forms a sunny gallery and pergola leading from a parking area to the entrance ordinarily used by the family.

The interior of the house has some functional similarities to the farm dwellings of the locality but is far larger and more sophisticated in plan. The living room occupies the south end of the front section, and is 20' deep. At the north end, the kitchen is 17' deep. Between the two rooms a central hallway leads through the front section of the house from a formal front entrance to a second entrance in the south wall of the west wing. The wing contains in addition to the entryway, stairways to the second floor and the basement, a bathroom and two bedrooms. On the second floor in the front section of the house are a large combination bedroom and studio which was Derleth's workplace, and a "file room" and unfinished attic that housed the author's publishing venture. In the wing are the staircase, an additional bedroom and bath, and a large cedar-lined closet.

A detailed description of the new house can be found in the Milwaukee Journal, November 24, 1940. In 1990, the living room is furnished as it was in Derleth's day, with a large circular couch before the massive fireplace. In the second floor studio/bedroom, the enormous bed and the curved desk that were the main features of the room are intact. A small couch where Derleth used to nap has been removed but his grandmother's rocker remains beside

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the fireplace in the same room. The basement, once used for the overflow of Derleth's library, is now a packing facility for Arkham house publishers. Also on the property is a one-story rectangular building, erected in 1969, that houses the Arkham House publishing company. The Lueders' garden has become ever more dense, and hides the house from all sides. A lilac hedge, shown close to the south side of the house in an early photo, has been removed, and the thatched roof is replaced with asphalt tiles that curve around the eaves to preserve some of the character of the original. Except for these changes the house appears as it did in 1940 and during the thirty-two years Derleth occupied it, and retains a superior degree of integrity in its materials, setting and association. Derleth's daughter, April Derleth Jacobs, lives in it with her family, maintaining its rich sense of association.

While Derleth is best known for his immersion in the life of ordinary people in Sac Prairie, and his love of nature, he was also an inveterate romantic. The "Place of Hawks" of his novella is not a farmhouse on the prairie, but a mythical hill beside the Wisconsin River, in which a doomed family reach their destiny in a towered mansion. In the later works, scenes from village life are interspersed with poetic passages evocative of the natural setting. The house itself reflects both the real Sac Prairie history and Derleth's desire to enlarge and romanticize. The bracketed porch posts and square front stoop, the cedar closet, the cellar entrance, and the large kitchen, stand as evidence of a direct architectural legacy. The self-conscious use of wooden panelling, thatched roof and load-bearing stone walls, long after these were usual in local house construction, show a romanticist's love of the past. Finally, the balcony outside the bedroom/studio, the window seat in the stairwell, the two massive fireplaces and the heavy iron hardware on the doors seem to assert connection to a grander tradition that has had little or no place in the real history of Sac Prairie since the departure of

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Count Haraszthy in the 1850s. 2

The relationship of the house to the heritage shared by Derleth, his architect and the builders of the house is evidenced by the symmetry and proportion of the front (east) wall of the house, with its square stoop before a seldom-used main entrance, and the articulation of spaces in a main section and a wing. Derleth's long-time friend, Hugo Schwenker, observes that Derleth insisted on the use of natural materials, including the unsuccessful thatched roof. The porch sheltering the everyday entrance is reminiscent of porches seen on local German/Swiss houses, the heritage shared by Derleth, his architect and the masons who built the house. Commonly these have a narrow porch with a low-pitched roof, running the length of a wing and supported by bracketed posts. On the second floor, a large cedar-lined closet in the hall is a feature sometimes found in local farmhouses. Although the plans show separate kitchen and dining areas the partition was never installed. The result is a large "eat-in" kitchen. In eschewing a separate dining room, Derleth was choosing an earlier style in preference to that of the 1880s and after, when a dining room became a feature of all but the smallest houses. As if to confirm the historical relation of the house to its builders' ancestry, near the kitchen entrance on the north side of the house is an outside cellar entrance not shown on the plan. (In this culture, both in the United States and in Europe, an outside cellar entrance was a necessary feature of every farmhouse because garden produce and even dairy products and meats were stored in the basement and would otherwise have to be carried through the house.)

Thus the house was and remains a mixture of stylistic elements that reflect Derleth's life and his ambition to create out of the practical, work-a-day world of Sac Prairie an artistic idiom expressive of universal themes.

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Footnotes

1 Derleth, August W., Return to Walden West, New York, Candlelight Press,
1970. p. 222-3

2 _____, Sauk County: A Centennial History Baraboo, WI, Sauk
County Centennial Commission, 1948. p. 11-14

8. Statement of Significance

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

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

Areas of Significance

(enter categories from instructions)	Period of Significance	Significant Dates
Literature	1939-1971	1939
	Cultural Affiliation	
	n/a	

Significant Person Derleth, August W. Architect/Builder Weissenborn, Leo Julius (architect)
Derleth, William; Scharra, Paul (builders)

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

Introduction

Place of Hawks is being nominated under Criterion B for its statewide significance as the home of regionalist author August W. Derleth. Criteria consideration G is claimed due to the importance of Derleth's career in the development of the state's literary and historical culture. Derleth had established a promising career as a rising literary figure of national importance at the time the house was built (1939.) After that date the house played a role unique among buildings similarly associated with literary figures in that it became both the symbol and the instrument of the author's commitment to the locality where it was built.

The architect, Leo Julius Weissenborn, is best known as the architect of Chicago's Tribune Tower. 1 He was born in Sauk City in 1877, the grandchild of Julius Weissenborn, who came from Saxony in 1848, and married Emma Cunradi of Sauk City in 1852. Leo Julius' mother was Otilie Heller, like her

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mother a child of the humanist Freethinkers in Sauk City. Thus he would have been well-known to Derleth, many of whose friends were descendents of the "48ers," the local name for the Freethinkers who arrived following the German revolution of 1848. 2

In 1990, 51 years after construction, the significance of the house rests upon Derleth's brief but brilliant foray into the national limelight as a new exemplar of regional writing, and upon his exceptional contributions in the years that followed to the literary and historical culture of Wisconsin.

Historical background

Located on the Wisconsin River, thirty miles northwest of the capital city of Madison, the twin villages of Sauk City and Prairie du Sac were settled in the 1840s and 50s, a period when large numbers of immigrants were coming from the Upper Rhine areas of Germany, Switzerland and Austria. During the same period Yankees, (English and Irish descendants from New England) were arriving in Wisconsin. Derleth's *Sac Prairie Saga*, encompassing his major volumes of essays and novels, recounts this history and the daily lives of the second and third generation after settlement. The majority of his characters and the daily round described in the *Saga* are derived from Derleth's own perambulations in Sauk City. The name, Derleth, is a Germanization of the French, D'Erlette. Descended on both sides from settlers of the 1850s, Derleth's family were German-speaking Catholics, while many of his friends were members of the anti-clerical *Freie Gemeinde von Sauk County* (Freethinkers). He was born in Sauk City in 1909, attended the parochial and public schools of the city and was graduated from the University of Wisconsin in Madison in 1930. Soon thereafter he worked for a few months for Fawcett Publications, in Minneapolis, and then returned to Sauk City for good. After forty years of literary practice in Sauk City he suffered a heart attack and

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died on July 4, 1971.

As a young man at the university, Derleth attracted the attention of Helen C. White, a member of a distinguished English Department. The well-known literary critic and author, Mark Schorer, professor of English at the University of California-Berkeley, wrote of taking an English course with him while the two were undergraduates in Madison. Schorer was also from Sauk City and the two had been boyhood friends.³

In the 1930s and 40s Derleth seemed to be well launched on a writing career of importance. Sinclair Lewis, in an address to the Wisconsin Education Association in 1937, called Derleth "...an important national, maybe international figure...."⁴ Later, his recognition came from within the state or was accorded for service as much for literary merit.

During the 32 years he lived at Place of Hawks he wrote all but eleven of his over 150 books, and uncounted articles and correspondence, prepared and taught courses in the English Department of the University in Madison, edited the products of his publishing house, Arkham House, and wrote columns for the Capital Times newspaper, sometimes as a guest writer, and sometimes as a regular columnist. By his own account, his "house of childhood" had ceased to exist. Place of Hawks was built specifically to house his writing career.⁵ Thus the house and its 10 acre setting are the property most significantly associated with Derleth, the literary figure.

Derleth's career may be considered from three rather distinct points of view: his contributions to the cultural life of Wisconsin; the quality of his work as literature; and his contributions in writing and publishing science fiction and fantasy.

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Contributions to Wisconsin's literary and historical culture

Cultural Resource Management in Wisconsin does not discuss resources associated with the state's literary heritage, although there are several figures, Derleth included, who are mentioned by the historian Richard Nelson Current in his Wisconsin: A Bicentennial History.⁶ A chapter on the cultural contributions of Wisconsin to the nation mentions Derleth, Hamlin Garland and Glenway Wescott under the rubric of "Wisconsin fictionists" writing on historical themes. William F. Thompson, in Volume IV of his History of Wisconsin, draws on Derleth's account of the impact of the massive Badger Ordnance Works near Sauk City.⁷ Derleth's role in shaping the historical consciousness of the state was made explicit in his obituary in the Milwaukee Sentinel, July 5, 1971, which stated:

"Regardless of its literary value, Derleth's work served as a mother lode for amateur historians...The State Historical Society's Stonefield Museum in Cassville and its Villa Louis at Prairie du Chien are virtually direct by-products of Derleth's popularization of Governor Nelson Dewey of Cassville and Hercules Dousman, the nineteenth century merchant-pioneer of Prairie du Chien."⁸

He was an editor of Outdoor Magazine, and, briefly, of Mystic Magazine and The Midland. Later his recognition came from within the state or was accorded for service as much as for literary merit. In 1959 he received an Apostolic Blessing for his accounts of the Catholic faith of the earliest explorers of the state. In 1961 he was elected to the International Institute of Arts and Letters. In 1962 he was the judge of Scholastic Magazine's Writing Awards Contest. In 1965 he received an award from the Chicago

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Society for Midland Authors and in 1966 from the Council for Wisconsin writers. In the same year he shared the Governor's Award for the Arts with Georgia O'Keefe. In 1956 Derleth was honored at Old Wade House, a state historical site, for his contributions to Wisconsin history. In the year prior to his death Return to Walden West, the latest volume of Derleth's projected fifty-volume Wisconsin Saga, received the top non-fiction award of the Council for Wisconsin Writers, the last of many awards he received in his fifty-year writing career.

Derleth was Director of the Sauk City Board of Education from 1937 to 1943. In 1970 the Sauk Prairie Chamber of Commerce honored him, before a huge crowd, for making the villages, at least in their own view, "the best publicized community in the United States."⁹ Derleth's personal impact on those around him accounts for the veneration in which he is still held in Sac Prairie. Since his death a tract of land along the riverbank near the juncture of the twin villages, Sauk City and Prairie du Sac, has been named August Derleth Park. Many of the figures in the Saga still live there. The August Derleth Society meets annually in the Freethinkers' Hall in Sauk City and publishes a newsletter.

Derleth's Contributions to Literature: Regionalism

Harold P. Simonson writes in his Beyond the Frontier: Writer, Western Regionalism and a Sense of Place ¹⁰ of three stages of regionalist writing, the first being the letters and diaries of settlers, and the second an effort to propose theses and impose interpretation on the events of settlement. "Stage three," he sees as "an artistic achievement joining artist and place, each bringing life to the other..." He offers as examples Mark Twain's Mississippi River, and Faulkner's Yoknapatawpha County. In this third sense, Derleth offers himself as a regional writer:

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"I set about to write so that I might afford the leisure in which to improve my acquaintance with the setting and its inhabitants...of the region I chose to inhabit, not as a retreat, but as a base of operations into a life more full in the knowledge of what went on in the woods as well as in the houses along the streets of Sac Prairie and in the human heart." 11

The magazine The Midland was an important vehicle, during the early stages of Derleth's career, for regional writing of the midwest. Milton M. Reigelman, in his history of the magazine, writes: "Surely the most significant plank in Midland's policy was its challenge to the dominance of New York..."¹² In Chapter 3, Reigelman contrasts the regional writing of The Midland with the major writers of the period by pointing to the regionalists' lack of interest in the consequences of professional or commercial success and striving, but rather their attention to family life and values. This characterization captures well Derleth's literary focus as well as his decision to settle permanently in Sac Prairie. Although The Midland published only until 1933, three years after he graduated from college, Derleth is listed among its contributors and was, according to the biography by Evelyn M. Schroth, briefly on its editorial staff.¹³

For a time it appeared that Derleth was to have it both ways, maintaining his indifference toward the New York literary establishment, but receiving their approval nonetheless. In 1938, Derleth was sponsored by Sinclair Lewis and Helen C. White for the Guggenheim Fellowship. Upon receipt of the award of \$1000, Derleth bought Place of Hawks and built his house. In that year he brought out four new books and in the following year, five. His principal publisher in those years was Charles Scribner's; his works were given enthusiastic reviews in The New Yorker, The New York Times Book Review,

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and The Saturday Review of Literature. In 1944, Edgar Lee Masters said in an introduction to Derleth's Selected Poems, "I take delight in the poems, ..because he celebrates his own country with such loving detail...he has made a form of verse of his own, very well suited to his themes." As late as 1961, the Chicago Tribune said of Walden West that it "contains some of the most memorable re-creations of small town folk since Sherwood Anderson's Winesburg Ohio." 14

In 1945, Sinclair Lewis published an article about Derleth in Esquire magazine, in which he observed:

"With a glad wilfulness rarely excelled, with a primitive and Babbit-like superstition about the virtue of Keeping Busy and Doing Things, Mr. Derleth has tried to destroy himself. He has never taken the time to plan or mold completely a single book in all his Saga.. Even in the best of his historical novels he shows the over-use of the regionalist's notebooks. If he is writing a love story, just as he has managed to coax you into some interest as to whether she will or she won't he has to interrupt the tale to give you a bulletin on the growth, at the moment, of the anemones, buttercups, hay crop and crab apple trees, to record the twenty-seven of the thirty-nine varieties of local birds that have now arrived from the South, and to list the stars visible that evening....

Yet if August Derleth could ever, by some unusually strong magic, be persuaded that he isn't half as good as he thinks he is, if he would learn the art of sitting still and using a blue pencil, he might become twice as good as he thinks he is--which would rank him with Homer." 15

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Lewis' opinion mirrors that of Nelson Algren, who in 1943 remarked on Derleth's unique ability to write in the style of many other poets, but added that "one cannot help feeling that if he wrote a little less, he'd write more like himself." 16

Alison M. Wilson observes in the introduction to a bibliography of Derleth's work:

"The auspicious beginning of Derleth's career made his later neglect all the more poignant...Indeed even as Derleth grew older and ever more prolific, the honors and recognition declined...In the late 30s and early 40s a new Derleth work would be reviewed in at least a dozen important publications; but Walden West, perhaps his finest book, published in 1961, was scarcely noticed outside Wisconsin." 17

Wilson goes on to say that even the most acclaimed of Derleth's works never sold over 5000 copies, and he was forced to work at "any type of writing" to pay the bills, including the cost of his "magnificent home," and that Derleth's only rejoinder to Lewis' article was to observe that only a small portion of his output was to be considered as literature.

In 1967 the English author Colin Wilson, on his way to a visiting professorship in Seattle, made a detour to visit August Derleth in Sauk City. Of that visit Wilson wrote:

"...I felt a touch of tragedy about the existence he has chosen for himself. As a young man his books had been highly praised by Sinclair Lewis (but)...if you want to make an impact, you live in the big city and observe the rat race, and constitute yourself a 'social observer'...Derleth, I felt, belonged to an earlier period. He would have been happy among the Transcendentalists on Brook Farm..." 18

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If Derleth experienced the neglect of the national literary establishment as a personal tragedy he did not allow it to slow the pace of his living or his writing. He continued to produce fiction, for children and adults, to teach, and contribute regular columns to the Capitol Times. And he continued his exploration of the village and the riverbanks, taking much of each May to gather the morel mushrooms that were dried in the attic at Place of Hawks. 19

As a statement of his adherence to the precepts of regionalism, building the house committed Derleth to the locale of his ancestry. His decision to use the proceeds of the Guggenheim Fellowship to acquire the site and build the house also committed him to a lifetime of prodigious effort to pay for it. The effect on his writing style brought down Lewis' criticism and resulted in his effective isolation from the national literary scene. Thus the house has exceptional significance for its association with Derleth at the height of his brief period of national prominence and as the symbol and enforcer of his decision to remain a truly regionalist writer.

Fantasy and Science Fiction

In the attic of Place of Hawks, Derleth founded Arkham House publishing company. He had always had an interest in writing about the occult, as can be seen in his early novels. He corresponded with HP Lovecraft and others interested in this genre. The only job he ever held outside Sac Prairie was in 1930-31, when fresh out of college, he became editor of Mystic Magazine, published in Minneapolis. When the magazine folded, finding himself in the depths of the Depression and without a job, Derleth made the decision to return to Sac Prairie. Shortly after his death, a small "fanzine," IS, published a memorial issue. In it Robert Block tells the story of Arkham house:

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"He allocated some of (the mortgage loan to build his house) toward the publication of the first Arkham House volume, The Outsider and Others. He put out 1200 copies. ...It took him four or five years to sell out the entire edition. Meanwhile, to meet the bills, he put together a collection of his own work, published that, and put the royalties back into Arkham House. Since then Arkham House has published over 100 volumes...and every bit of money that's come out of Arkham House has always been ploughed back in so that other writers could be published....it published the first collection of Ray Bradbury... If it hadn't been for Arkham House there is a great possibility that neither science fiction nor fantasy would ever have cracked the hardcover barrier." 20

In the same issue, Ray Bradbury himself observed that "...he came along in my life at just the right time...and encouraged me and gave me my first book publication, with Dark Carnival." 21

Context: Wisconsin writers and a sense of place

Identification with place is central to a "New Regionalism" described by Benjamin T. Spencer. Derleth is mentioned, along with Walter Havighurst, Paul Engle and Ruth Suckow as examples of the genre, which arose in the Midwest after World War I. It was a revolt against metropolitan dominance, aiming to "reflect a temperate faith in the literary substance to be found in a realistic representation of both manners and codes in the past and present." Spencer adds, "Its definition must be elastic enough to include the meticulous local chronicling of Sac Prairie by August Derleth..." 22

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Like his interest in science fiction and fantasy Derleth's adherence to regionalism as an artistic philosophy can be seen as a revolt against the literary establishment, and a determination to make his contribution without the sponsorship or control of others. When Place of Hawks was new, Frank Lloyd Wright, whose Taliesin is less than 30 miles away, opined that it "looked like a barn." To which Derleth responded, "Yes, and there's a bull in it."²³ After his death, The Capital Times published on its front page not one but three obituaries by staff members who remembered Derleth as a colleague and friend as well as for the many honors he received. The editor, Miles McMillan, acknowledged his characteristic blunt self-assertion and concluded, "It is popular to sneer at those among us who have the courage to be individuals. So it was with Frank Lloyd Wright. So it was with August Derleth."²⁴ Certainly individualism and artistic independence, as well as a strong attachment to particular places in the state have characterized other Wisconsin writers. Two places that come immediately to mind are located within a few miles of Place of Hawks: Taliesin (constructed between 1911 and 1959, listed in the Register in 1973) and Aldo Leopold's shack (1935, listed in 1978.) For both the architect and the ecologist, their personal attachment to their Wisconsin locales was decisive in their artistic development.

In January, 1963, Wisconsin Then and Now, a newsletter of the State Historical Society, offered a short list of Wisconsin authors who used Wisconsin settings for historical novels. Opening with Derleth, the list includes William Steuber, George Vukelich, and UW professors Helen C. White, Sam Rogers and Robert Gard.²⁵ Gard was founder of the organization Wisconsin Regional Writers, which published a newsletter during the 1950s and 60s. In 1967 the Madison newspaper, The Capital Times celebrated its fiftieth anniversary. Derleth contributed to the

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commemorative issue a review article on Wisconsin writers, calling the time span "The Creative Years in Wisconsin Literature." Beginning with Hamlin Garland's Son of the Middle Border (1917) the list includes these titles that portray the Wisconsin roots of the author: Edna Ferber, Fanny Herself, and A Peculiar Treasure, Zona Gale, Birth, Glenway Wescott, The Apple of the Eye and The Grandmothers, Margery Latimer, Nellie Bloom and Other Stories, Sterling North, Night Outlasts the Whipporwill and Rascal, George Vukelich, Fishermans' Beach and Jerome Bahr, Wisconsin Tales.²⁶

In Derleth's last major work, Return to Walden West, published in 1970, is a list of his works as he arranged them into a Wisconsin Saga (five books, including Bright Journey and The Wind Leans West.) The Sac Prairie Saga, (19 books, including Wind Over Wisconsin, Place of Hawks, Walden West, Return to Walden West, and Collected Poems.) and Others, (nine books, including The Milwaukee Road and Wisconsin Murders.) Of his over 150 volumes, these thirty-three appear to be his own choice by which to be remembered. By his own selection he claims his place in a Wisconsin literary tradition that has emphasized the importance of place. It is typical of him that he left an explicit statement, in the Capital Times article, of the literary context in which he is best remembered. His long allegiance to the Wisconsin landscape provides a perspective from which to understand and evaluate his sprawling and multi-faceted oeuvre. It encompasses his role as a young exemplar of regional writing when it was fashionable. It also underlies the long years of service as a literary columnist, university instructor and writer of histories for children and adults. His location at Place of Hawks gave him the means to found Arkham house and thus to influence a new genre. Toward the end of his career, he showed by his selection that Sac Prairie had indeed served him as a "base of operations for understanding the wider world."

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CRITERIA CONSIDERATION G

The August W. Derleth House, Place of Hawks, is considered to be an exception to criteria consideration G. Although most of the property's significant association with Derleth occurred within the past 50 years, Derleth is a literary figure of exceptional significance. Because of the length and breadth of his career, there is considerable historic context to evaluate his contributions as a regionalist author and publisher. It is also clear from a considerable body of contemporaneous literary criticism, accolades and the assessments of his peers that Derleth has received both scholarly and popular recognition in the local, state and national contexts. His significance lies in the accumulated body of his literary work extending over the course of his entire career up to his death in 1971. The Place of Hawks is directly associated with his career as home, workplace and publishing house through the majority of his working life.

Footnotes

1 Wilson, Alison M., August Derleth: A Bibliography, Metuchen NJ and London, Scarecrow Press, 1983, p. xvi-xvii.

2 Weissenborn, Leo J. "Stammbaum der familie Weissenbaum" State Historical Society of Wisconsin, MSS collection.

3 Collins, Tom, ed., IS, No. 4, October 1971. Spectator Amateur Press Society, Austin TX, pp. 47, 82.

4 Demco Library Supplies, Demcourier, Vol XIII No. 4, Madison, WI, October, 1942, p. 12.

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5 Derleth, August W., Return to Walden West, New York, Candlelight Press, 1970, p. 4.

6 Current, Richard Nelson, Wisconsin: A Bicentennial History, New York, WW Norton, 1977, p. 161-2.

7 Thompson, William F., History of Wisconsin. Volume VI: Continuity and Change 1940-1965, Madison, WI, State Historical Society, 1988, p. 97 (footnote).

8 Milwaukee Sentinel, July 5, 1971

9 List of honors compiled from the Milwaukee Sentinel obituary and the introduction to the bibliography by Alison M. Wilson.

10 Simonson, Harold P., Beyond the Frontier: Writer, Western Regionalism and a Sense of Place, Fort Worth, TX, Texas Christian Press, 1989.

11 Derleth, August W., Walden West, New York, Duell, Sloan and Pearce, 1961, *Prologue*.

12 Reigelman, Milton M. The Midland: A Venture in Literary Regionalism, Iowa City, IA, University of Iowa Press, 1975, P. 70.

13 Schroth, Evelyn, The Derleth Saga, Appleton, WI, Quintain Press, 1979, p. 24.

14 Wandrei, Donald, 100 Books by August Derleth, Sauk City, WI, Arkham House, 1962 (reprinted 1974 by EVA Publishers.) Reviews are quoted on p. 112-119.

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15 Schroth, op. cit. p. 25.

16 Wilson, A. op. cit. p. xii.

17 Wilson, A. op. cit. p. xi-xii

18 Wilson, Colin, IS. op. cit. p. 67.

19 The mushroom hunt and drying were mentioned by Peter Ruber in IS, p. 11, and in interviews with April Derleth Jacobs and Hugo Schwenker, January 1990.

20 Block, Robert, IS op. cit. p 5-8.

21 Bradbury, Ray, IS. op.cit. p. 51.

22 Spencer, Benjamin T., in Merrill Jensen, ed. Regionalism in America, Madison, WI, University of Wisconsin Press, 1965, p. 256-7.

23 Interview with April Derleth Jacobs, Sauk City, WI January, 1990.

24 Capital Times (Madison, WI) July 5, 1971.

25 State Historical Society of Wisconsin, Wisconsin Then and Now, January, 1963, p.1.

26 Capital Times, December 13, 1967.

9. Major Bibliographical References

See continuation sheet

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

 preliminary determination of individual listing (36 CFR 67)

 previously listed in the National Register

 previously determined eligible by the National Register

 designated a National Historic

 recorded by Historic American Buildings Survey # _____

 recorded by Historic American Engineering Record # _____

Primary location of additional data:
 x State Historic preservation office

 Other State agency

 Federal agency

 Local government

 Other

Specify repository:

10. Geographical Data

Acreage of property 10 acres

UTM References

A 1/6 2/7/76/8/0 4/7/9/3/9/60 B 1/6 2/7/7/9/0/0 4/7/9/3/9/60
Zone Easting Northing Zone Easting Northing

C 1/6 2/7/7/6/8/0 4/7/9/3/7/3/0 D 1/6 2/7/7/9/0/0 4/7/9/3/7/3/0

 See continuation sheet

Verbal Boundary Description

 x See continuation sheet

Boundary Justification

 x See continuation sheet

11. Form Prepared By

name/title Jane Eiseley, historic preservation consultant

organization n/a date 3/5/90

street & number 2201 West Lawn Ave telephone (608) 257 1940

city or town Madison state WI zip code 53711

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Norton, 1977.

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----- Return to Walden West New York Candlelight Press
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Verbal boundary description

The parcel bought by August Derleth and named Place of Hawks is described as the Northeast Quarter of the Southeast Quarter of the Southeast Quarter of Section Eleven, Town Nine North, Range Six East, Sauk County, also as Lots One and Two of the Sauk County Certified Survey Map 322, Volume 2 of Certified Surveys page 322. The parcel is on the west side of Lueders Road, south of US Highway 12, near the southwest corner of the village of Sauk City. It is a square, 685' on each side. (The original survey did not conform to the modern section lines. Therefore the boundary description is best based on the Certified Survey Map)

Boundary Justification

The boundary encloses the 10 acres purchased by August Derleth to build his home. It encompasses a garden created by the botanist and landscape gardener FGT Lueders. The site was chosen by Derleth for its dense and attractive plantings, which continue to provide privacy and a wooded environment in an area that is otherwise mostly open prairie.

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Derleth, August W., House
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Section number _____ Owner _____ Page _____

The sole owner of Place of Hawks is April Derleth Jacobs, S10431a Lueders
Road, Sauk City, WI 53583

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Section number Photos Page 1

1 Place of Hawks S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Interior, fireplace in living room, first floor

2 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Interior, desk in studio/bedroom, second floor

3 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Interior, bookcases and bed in studio/bedroom

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4 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Interior, view of living room looking south

5 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Interior, view of front (east) entrance

6 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Negative at State Historical
Society of Wisconsin
Exterior, view looking northeast

7 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Negative at State Historical Society of Wisconsin
Exterior, view looking southeast

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Section number _____ Photos _____ Page 3

8 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Exterior, view looking west

9 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Exterior, detail of chimney

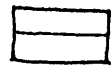
10 Place of Hawks
S10431a Lueders Road
Sauk City, Sauk County, WI
Date of photo: January 20, 1990
Photographer: Jane Eiseley
Negative at State Historical Society of Wisconsin
Exterior of Arkham House building, view looking northwest

< 685' sq >

CEDAR, OAK,
HICKORY

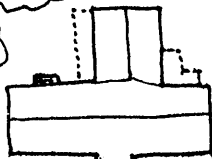
OAK

ARKHAM
HOUSE →



COUNTRY HOME
AUGUST DERLETH
SAUK CITY WI

PLACE OF
HAWKS →



ARBORETAE OF CEDAR

BIRCH

LUEDERS ROAD

ADAPTED
FROM
ARCHITECT'S
PLAN

APPOX. TO
SCALE

