

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

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 02001432

Date Listed: 11/29/2002

Shorewood Historic District
Property Name

Dane
County

WI
State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

[Handwritten Signature]

Signature of the Keeper

11/29/02

Date of Action

=====

Amended Items in Nomination:

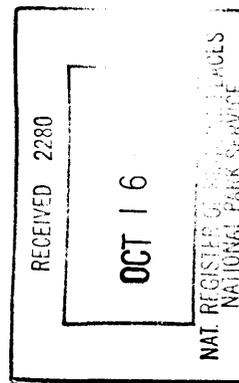
Location:

The location is amended to read: *Roughly bounded by Lake Mendota Drive, Tallyho Lane, Shorewood Boulevard, and the Blackhawk Country Club (see Inventory).*
[In order to facilitate publication in the **Federal Register**, all nominations must provide a descriptive location of some form, in addition to referencing any inventory list.]

These revisions were confirmed with the WI SHPO office.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)



United States Department of Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Shorewood Historic District
other names/site number N/A

2. Location

| | | | |
|-----------------|----------------------------|-------------|------------------------|
| street & number | Various, see inventory | N/A | not for publication |
| city or town | Village of Shorewood Hills | N/A | vicinity |
| state Wisconsin | code WI | county Dane | code 25 zip code 53705 |

3. State/Federal Agency Certification

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

Alicia L. Goe
Signature of certifying official/Title

October 11, 2002
Date

State or Federal agency and bureau

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

Signature of commenting official/Title

Date

State or Federal agency and bureau

Name of Property

County and State

4. National Park Service Certification

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

[Handwritten Signature]

11/29/02

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property (check as many boxes as apply)

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

Category of Property (Check only one box)

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

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

| contributing | noncontributing |
|--------------|-----------------|
| 247 | 23 buildings |
| | sites |
| | structures |
| | objects |
| 247 | 23 total |

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

N/A

Number of contributing resources is previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic/Single Dwelling

Current Functions

(Enter categories from instructions)

Domestic/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Colonial Revival

Tudor Revival

Modern Movement

Materials

(Enter categories from instructions)

Foundation Concrete

walls Brick

Weatherboard

roof Asphalt

other Stone

Narrative Description

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

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

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Description:

The Shorewood Historic District forms most of the west half of the village of Shorewood Hills, a suburb of the encircling city of Madison, and it is the newer portion of the village in terms of its development. The district is bounded on the south by later additions to the village that consist of areas of more modern and less intact homes and modern office and commercial developments, to the west by the grounds of the Blackhawk Country Club, to the north by village lots along the Lake Mendota shoreline, and to the east by the elongated block that comprises the Shorewood Hills Elementary School grounds and by the University of Wisconsin's west campus grounds. This large district is residential and the district boundaries enclose 270 single family residences, most of which were built between 1924 and the late 1950s. Most of the houses built prior to 1950 are examples of the several Period Revival styles, Tudor Revival and Colonial Revival examples are by far the most plentiful, and these are also some of the finest examples in the Madison area.

The district comprises most of the first four additions to the original plat of Shorewood, which was first put on the market in 1922 and extends along the north side of Lake Mendota Drive. All four of these additions were platted between 1922 and 1926.¹ The ten whole blocks and three partial blocks within the district are placed on the slopes of a very tall hill that was historically known as Mendota Heights, and the district's lots front on curvilinear streets whose routes respect the natural contours of the landscape. As a result, the blocks in the district and the lots they contain vary greatly in size and shape depending on their location. The land in the district slopes down from higher points along the north side of the district and in the center, and then descend further toward University Avenue to the south, Lake Mendota to the north, and Blackhawk Golf Course to the west. The only developed public park within the district is the small Four Corners Park, although there are also several small undeveloped natural areas as well. The small amount of public park land is more than compensated for, however, by the beautifully landscaped grounds of the Blackhawk Country Club and the Eagle Heights Natural Area just to the east of the village, which is owned by the University of Wisconsin.

Houses in the district vary in size. Many of the houses built at the close of the Depression in the late 1930s and in the 1940s are typically of medium size, but those built in the 1920s are often considerably larger. Full basement stories enclosed with poured concrete walls are the rule regardless of the date of construction, but the choice of exterior cladding is partly a function of age and style. In general, houses in the district built before the Depression are clad either in brick or partly in stone. Examples clad in other materials and combinations of materials are also found, the most typical and plentiful are the Colonial Revival examples that are clad in weatherboard. In addition, all the houses in the district feature attached garages, a characteristic that was mandated by the developers of the plats and one that reflects both the size of the lots in the district and the by then nearly universal ownership of automobiles.

Integrity levels in the district are extremely high and few buildings constructed within the period of significance are considered to be non-contributing on the basis of loss of integrity. Most of the non-contributing resources in the district are very recent construction or have recently been substantially remodeled from their original appearance. Such buildings are scattered throughout the district and can be identified by looking at the inventory and the district map. There are, however, two concentrations of such buildings just to the south and north of the district that were large enough to affect the drafting of the district boundaries. One concentration extends along Tally Ho Lane and the other extends along the Lake Mendota shore, being the north side of Lake Mendota Drive. These concentrations consist largely of post World War II single family residences and they were excluded from the district for those reasons. It should be noted, however, that many of these buildings are excellent examples of later architectural styles and may be determined to be eligible within the passing

¹ University Avenue- originally known as the Sauk Road - runs in an east-west direction south of the district.

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of just a few years.

One of the most attractive features of Shorewood today is the architectural unity of the whole. Street after street of this hilly suburb is lined with mature shade trees and Period Revival style homes mix harmoniously with later Modern Movement Style neighbors. Many of the houses in the district are also the work of the most prominent Madison architects, but even those built by contractors using private plans of unknown origin are of generally high quality.

The following inventory lists every building in the district and includes, reading from left to right, the contributing (C) or non-contributing (NC) status, the date of construction, the address, the name of the original owners, and the style. Please note that the following abbreviations are used for the various styles:

AC = Arts & Crafts
CO = Colonial Revival
CON = Contemporary (Modern Movement)
DU = Dutch Colonial Revival
FP = French Provincial
GN = Georgian Revival
IN = International Style
MED= Mediterranean Revival
NE = Neo-Classical Revival
TSC = Two-Story Cube
TU = Tudor Revival
WR = Wrightian

The inventory is followed by descriptions of some of the district's best and most characteristic resources, which are listed according to style.

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INVENTORY

| Film Code | Date built | House # | Street name | Original Owner | Style |
|-----------|------------|---------|-----------------|-----------------------------------|-------|
| C | 1950 | 3304 | Blackhawk Drive | Lee A. & Alma Baron | CON |
| C | 1936 | 3306 | Blackhawk Drive | Arthur H. & Anetta Findeisen | TU |
| NC | 1939 | 3309 | Blackhawk Drive | Prof. Ralph A. & Jessie McCanse | CO |
| C | 1932 | 3310 | Blackhawk Drive | Burton T. & Margaret Neesvig | TU |
| C | 1936 | 3315 | Blackhawk Drive | Prof. Russell W. & Fern Fowler | TU |
| C | 1936 | 3316 | Blackhawk Drive | Samuel & Vera Schmid | TU |
| C | 1936 | 3322 | Blackhawk Drive | Prof. Rudolph K. & Mildred Froker | CO |
| C | 1942 | 3326 | Blackhawk Drive | Prof. May S. Reynolds | CON |
| C | 1937 | 3405 | Blackhawk Drive | Merwin W. & Greta Rowell | CO |
| C | 1939 | 3409 | Blackhawk Drive | Ralph & Bernell Britton | CO |
| C | 1945 | 3412 | Blackhawk Drive | E. Weston & Jane Wood | CO |
| C | 1948 | 3415 | Blackhawk Drive | Edward R. & Marguerite Fulton | CON |
| C | 1938 | 3416 | Blackhawk Drive | Sydney S. & Myrtle Miller | CO |
| NC | 1942 | 3417 | Blackhawk Drive | Susan B. Seastone | CON |
| NC | 1951 | 3420 | Blackhawk Drive | Prof. Harold G. & Mary Fraine | CO |
| C | 1941 | 3421 | Blackhawk Drive | Theo. A. & Charlene Larson | CO |
| C | 1937 | 3426 | Blackhawk Drive | Thomas W. & Beulah Doig | CO |
| C | 1927 | 3501 | Blackhawk Drive | Dr. J. Newton & Elizabeth Sisk | TU |
| C | 1936 | 3502 | Blackhawk Drive | John S. & Margaret Moore | TU |
| C | 1939 | 3504 | Blackhawk Drive | Henry S. & Selma Meyer | GN |
| C | 1937 | 3505 | Blackhawk Drive | Frederick Kaeser II | IN |
| C | 1950 | 3509 | Blackhawk Drive | Alfred J. & Erdine Stamm | CON |
| C | 1936 | 3510 | Blackhawk Drive | Harry F. & Loretta Hansen | CO |
| C | 1939 | 3512 | Blackhawk Drive | Dr. Leslie Antonius | NE |
| C | 1926 | 3515 | Blackhawk Drive | Frank & Evelyn Horner | MED |
| C | 1940 | 3518 | Blackhawk Drive | Prof. H. Scudder & Velma Mekeel | CO |
| C | 1945 | 3523 | Blackhawk Drive | Fred M. & Vera Evans | CO |
| C | 1935 | 3524 | Blackhawk Drive | Walter C. & Dorothy Dunn | GN |
| C | 1961 | 3526 | Blackhawk Drive | William & Janice Buffo | CO |
| C | 1937 | 3530 | Blackhawk Drive | John P. & Marion Boesel | GN |
| C | 1959 | 3532 | Blackhawk Drive | Leonard S. & Pauline Snyder | CON |
| C | 1947 | 3533 | Blackhawk Drive | Frank J. & Mamie Hallauer | CO |

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| | | | | | |
|----|-----------|------|-----------------|---|-----|
| C | 1929 | 3534 | Blackhawk Drive | Prof. Clarence W. & Cornelia Spears | FP |
| C | 1936 | 3601 | Blackhawk Drive | Dr. Herbert W. & Pauline Virgin | CO |
| C | 1929 | 3602 | Blackhawk Drive | Carl B. & Elise Fritz | FP |
| C | 1946 | 1204 | Bowdoin Road | David M. & Helen Cook | CO |
| C | 1946 | 1208 | Bowdoin Road | Edmund J. & Martha Hart | CON |
| C | 1948 | 1210 | Bowdoin Road | Prof. David J. & Ellsworth Mack | CON |
| C | 1926 | 3403 | Circle Close | Claire L. & Bernadine Schneider | TU |
| C | 1930 | 3404 | Circle Close | Prof. Arthur G. Laird | CO |
| C | 1951 | 3407 | Circle Close | William V. Kaeser | CON |
| C | 1951 | 3408 | Circle Close | Marshall & Joyce Erdman | CON |
| C | 1926 | 3409 | Circle Close | Frank C. & Vermillion Thiessen | AC |
| C | 1925 | 3410 | Circle Close | William J. & Alma Haake | AC |
| C | 1926 | 3414 | Circle Close | Peter Haake | AC |
| C | 1925 | 3415 | Circle Close | Harold P. & Blanche Noer | AC |
| C | 1927 | 3417 | Circle Close | Bertrand H. & Marion Doyon | TU |
| NC | 1968 | 3418 | Circle Close | Margaret Larson | CO |
| C | 1930 | 3421 | Circle Close | Dr. Hans M. & Tessa Reese | CO |
| C | 1941 | 3422 | Circle Close | John E. & Mary Martin | CO |
| C | 1948 | 3401 | Crestwood Drive | Victor P. & Stella Johnson | CON |
| C | 1929 | 3405 | Crestwood Drive | Alfred J. & Erdine Stamm | TU |
| C | 1925 | 3409 | Crestwood Drive | James L. & Leone Brader | TU |
| C | 1956 | 3412 | Crestwood Drive | Robert & Bella Levine | CON |
| C | 1930 | 3415 | Crestwood Drive | Darrell & Lynette MacIntyre | CO |
| C | 1958 | 3417 | Crestwood Drive | Prof. Charles S. & Marjorie Bridgman | CON |
| C | 1941 | 3424 | Crestwood Drive | Thomas R. & Imogene Moyle | CON |
| C | 1939 | 3425 | Crestwood Drive | Prof. Herman W. & Mildred Wirka | CO |
| C | 1926/1995 | 3429 | Crestwood Drive | Dr. Edward P. & Minnie Bridgman | GN |
| C | 1926 | 3433 | Crestwood Drive | Robert C. & Ursula O'Malley | CO |
| C | 1926 | 3441 | Crestwood Drive | Willis E. & Hazel Gifford, Jr. | FP |
| C | 1926 | 3445 | Crestwood Drive | Vern S. & Elizabeth Bell | CO |
| C | 1932 | 3448 | Crestwood Drive | Andrew B. Helstrom | CO |
| C | 1938 | 3452 | Crestwood Drive | Wilbur & Josephine Grant | FP |
| C | 1937 | 3456 | Crestwood Drive | Carlton E. & Esther Curran | CO |

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| | | | | | |
|----|-----------|------|------------------|--|-----|
| C | 1857 | 1001 | Edgehill Drive | James Livesey | TSC |
| C | 1955 | 1005 | Edgehill Drive | Fred S. & Esther Buran | CON |
| C | 1935 | 1006 | Edgehill Drive | John & Lulu Malin | CO |
| C | 1950 | 1007 | Edgehill Drive | Lawrence A. & Gertrude Burley | CON |
| C | 1946 | 1009 | Edgehill Drive | Frank J. & Florence Blodgett | CON |
| C | 1963 | 1010 | Edgehill Drive | Prof. Byron C. & Dorothy Bloomfield | CON |
| C | 1948 | 1015 | Edgehill Drive | Ralph A. & Mary I. Peterson | TU |
| C | 1939 | 1101 | Edgehill Drive | Karl S. & Elizabeth Kurtenacker | CO |
| C | 1941 | 1105 | Edgehill Drive | Lloyd M. McGraw | CO |
| C | 1954 | 1106 | Edgehill Drive | Wilbur J. & Helen Heuer | CON |
| C | 1941 | 1111 | Edgehill Drive | John J. & Ruth Yoke | CO |
| C | 1936 | 1112 | Edgehill Drive | Prof. Llewellyn & Margaret Cole | CO |
| C | 1941 | 1115 | Edgehill Drive | Fred E. Dickinson | CO |
| C | 1937 | 1117 | Edgehill Drive | Hubert E. & Mary Halliday | CO |
| C | 1939 | 1120 | Edgehill Drive | William D. & Virginia Engler | CO |
| NC | 1950 | 1123 | Edgehill Drive | Prof. Raymond & Dorothy Tegtmeyer | TU |
| C | 1930 | 1124 | Edgehill Drive | Harry G. & Mary Hurst | DU |
| C | 1948 | 1125 | Edgehill Drive | Prof. Marcus L. & Velma Thompson | TU |
| C | 1948 | 1127 | Edgehill Drive | Charles W. & Mary Heyer | TU |
| C | 1948 | 1130 | Edgehill Drive | Ezra & Bess Frank | CON |
| C | 1955 | 1133 | Edgehill Drive | Edwin H. & Vivian Tallard | CON |
| C | 1929 | 1201 | Edgehill Drive | Wilbur S. & Josephine Grant | TU |
| C | 1942 | 1202 | Edgehill Drive | Walter Rhodes (non-resident-owner) | CO |
| C | 1947 | 1206 | Edgehill Drive | Lowell E. & Grace Gerretson | CO |
| C | 1930 | 1214 | Edgehill Drive | Arthur J. & Ella Mae Pegelow | CO |
| C | 1939/1987 | 1220 | Edgehill Drive | Samuel & Helen Stein | CO |
| C | 1941 | 1225 | Edgehill Drive | John P. & Helen Whiffen | CO |
| C | 1931 | 1303 | Edgehill Drive | Dr. Lawrence V. & Elsie Littig | TU |
| NC | 1935/1991 | 1309 | Edgehill Drive | Prof. Julian & Elizabeth Harris | CO |
| C | 1936 | 1310 | Edgehill Drive | Stanley W. & Evelyn Febock | TU |
| C | 1936 | 1501 | Edgehill Drive | Roger O. & Amy Bratt | CO |
| C | 1927 | 1504 | Edgehill Drive | Dr. Lewis B. & Emily Harned | TU |
| C | 1953 | 1517 | Edgehill Drive | Dr. John P. & Louise Malec | WR |
| C | 1955 | 1521 | Edgehill Drive | Joseph J. & Frances Weiler | CON |
| C | 1925 | 3415 | Edgehill Parkway | Arthur J. Pegelow | TU |
| C | 1932/1995 | 3429 | Edgehill Parkway | Raymond H.P. & Helen Miller | TU |

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| | | | | | |
|----|-----------|------|--------------------|--|-----|
| C | 1926 | 3433 | Edgehill Parkway | Guy T. & Julia Ellis | TU |
| C | 1950 | 3434 | Edgehill Parkway | Dora Osterhold | CO |
| C | 1948 | 3435 | Edgehill Parkway | John Dixon & Janis Davis | CON |
| C | 1926 | 3437 | Edgehill Parkway | Urban J. & Helen Niedner | AC |
| C | 1939 | 3443 | Edgehill Parkway | Orson C. & Leslie Gillette | CO |
| C | 1928 | 3447 | Edgehill Parkway | David V. W. & Ruth Beckwith | TU |
| C | 1942 | 3201 | Lake Mendota Drive | Prof. Otto A. & Lila Mortensen | CO |
| NC | 1948/1999 | 3205 | Lake Mendota Drive | E. W. Holmquist/Eliz. & Tim Kritter | CO |
| C | 1928 | 3209 | Lake Mendota Drive | George E. & Florence Heck | TU |
| C | 1931 | 3215 | Lake Mendota Drive | Arthur F. & Margaret Copland | GN |
| C | 1930 | 3223 | Lake Mendota Drive | Archie W. & Lucille Kimball | TU |
| C | 1950 | 3225 | Lake Mendota Drive | Prof. Leland A. & Jeanne Coon | CO |
| C | 1938 | 3311 | Lake Mendota Drive | Prof. Harry F. & Clara Harlow | CON |
| C | 1926 | 3317 | Lake Mendota Drive | Mr. & Mrs. J. T. Dithmar | FP |
| C | 1951/1987 | 3323 | Lake Mendota Drive | Douglas C. & Pearl Osterheld | IN |
| C | 1924 | 3401 | Lake Mendota Drive | John C. & Marcia McKenna | AC |
| C | 1925 | 3409 | Lake Mendota Drive | Arnold O. & Ruth Benson | TU |
| NC | 1951 | 3425 | Lake Mendota Drive | Arden & Yolanda Hoff | CON |
| NC | 1926/1964 | 3433 | Lake Mendota Drive | William F. & Delli Febock | DU |
| C | 1931 | 3501 | Lake Mendota Drive | Ellis J. & Anita Potter | TU |
| C | 1926 | 3525 | Lake Mendota Drive | Carl E. & Doris Baldwin Mohs | FP |
| C | 1942 | 3535 | Lake Mendota Drive | Harold B. & Helene Quarton | TU |
| C | 1948 | 3545 | Lake Mendota Drive | Garrett J. & Geraldine Dekker | CO |
| C | 1939 | 3549 | Lake Mendota Drive | Robert W. & Martha Richardson | CO |
| C | 1950 | 1002 | Oak Way | James & Barbara Dresser | CON |
| C | 1950 | 1003 | Oak Way | Vera Schmid | CON |
| C | 1939/1950 | 1011 | Oak Way | Gordon N. & Alice Mackenzie | CON |
| NC | 1964 | 1015 | Oak Way | Dr. Russell P. & Rita Sinaiko | CO |
| C | 1957 | 1017 | Oak Way | Harry J. & Majorie Tobias | CON |
| C | 1954 | 1101 | Oak Way | Hayden J. & Helen Bennett | CON |
| NC | 1937/1967 | 1107 | Oak Way | Paul B. & Doris Grove | CO |
| C | 1936 | 1111 | Oak Way | Prof. Ivan & Elizabeth Sokolnikoff | FP |
| C | 1939 | 1115 | Oak Way | Earl A. & Ruth Clausen | CO |
| NC | 1925/2001 | 1116 | Oak Way | James R. & Jessie McAteer | AC |
| C | 1939 | 1117 | Oak Way | Prof. Royce & Olga Johnson | CON |

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| | | | | | |
|----|-----------|------|---------------------|-------------------------------------|-----|
| NC | 1971 | 1120 | Oak Way | James G. & Lois Schienle | CON |
| C | 1935 | 1123 | Oak Way | Lloyd W. & Mildred Coleman | IN |
| C | 1927 | 1124 | Oak Way | Dudley H. & Julia Davis | GN |
| C | 1937 | 1125 | Oak Way | Dr. Jack & Thelma Harned | CO |
| C | 1930 | 3102 | Oxford Road | Laurence V. & Gladys Teesdale | TU |
| C | 1930 | 3108 | Oxford Road | Edgar F. & Florence White | TU |
| C | 1937 | 3109 | Oxford Road | Albert H. & Marie Smith | GN |
| C | 1928 | 3110 | Oxford Road | Russell E. & Dorothea Nelson | TU |
| NC | 1983 | 3112 | Oxford Road | Jim M. Sendecke | CON |
| C | 1955 | 3113 | Oxford Road | George A. & Marjorie Fait | CON |
| C | 1957 | 3117 | Oxford Road | Lloyd H. & Elsie Mohr | CON |
| C | 1938 | 3120 | Oxford Road | Mrs. Fred M. Scimgen | CO |
| C | 1940 | 3121 | Oxford Road | Edward M. & Jean Davis | CO |
| C | 1950 | 3122 | Oxford Road | Willis B. & Marian Kinnamon | CO |
| C | 1946 | 3125 | Oxford Road | Prof. Duncan E. & Mercedes Williams | CO |
| C | 1936 | 3128 | Oxford Road | Harry L. & Mary Geisler | CO |
| C | 1936 | 3130 | Oxford Road | William E. & Bernice Goff | CO |
| C | 1936 | 3133 | Oxford Road | Paul & Margaret Griffith | CO |
| C | 1947 | 3134 | Oxford Road | Dr. James E. & Josephine Miller | CO |
| NC | 1947/2001 | 3140 | Oxford Road | Prof. Delmar & Alice Karlen | CON |
| C | 1937 | 3202 | Oxford Road | Ernest & Luise Templin | CO |
| C | 1931 | 3206 | Oxford Road | Cecil P. & Isabel Parsons | TU |
| C | 1927 | 3210 | Oxford Road | William P. & Emma Morgan | TU |
| C | 1928 | 3305 | Shady Lane | Franklin & Margaret Blumenfeld | TU |
| C | 1939 | 1014 | Shorewood Boulevard | | CO |
| C | 1939 | 1018 | Shorewood Boulevard | Edwin M. & Ruth Wilkie | CON |
| C | 1935 | 1022 | Shorewood Boulevard | Prof. Wendell P. & Florence Trower | CO |
| C | 1949 | 1102 | Shorewood Boulevard | Gordon D. & Dorothy Logan | CON |
| C | 1927 | 1106 | Shorewood Boulevard | Paul B. & Doris Grove | TU |
| C | 1938 | 1110 | Shorewood Boulevard | Dr. Albert J. & Ethel Boner | CO |
| C | 1941 | 1114 | Shorewood Boulevard | George W. & Janet Washa | CO |
| C | 1937 | 1120 | Shorewood Boulevard | Rev. William L. & Mattie Nash | CO |
| C | 1938 | 1122 | Shorewood Boulevard | Herbert J. & Sally Louis | CO |
| C | 1937 | 1126 | Shorewood Boulevard | Reuben P. & Mary Metz | CO |

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| | | | | | |
|----|-----------|------|---------------------|----------------------------------|-----|
| C | 1936 | 1130 | Shorewood Boulevard | Frederick W. & Alice Oldenburg | CON |
| C | 1932 | 1136 | Shorewood Boulevard | Cecil B. & Leda Horswill | CO |
| C | 1930 | 1138 | Shorewood Boulevard | Andrew H. & Gladys Nelson | TU |
| C | 1938 | 1202 | Shorewood Boulevard | Richard R. & Ethel Footh | CO |
| NC | 1946/2001 | 1205 | Shorewood Boulevard | William F. & Grace Faulkes | CON |
| C | 1936 | 1206 | Shorewood Boulevard | Stratton E. & Eleanor Hicks | CO |
| C | 1929 | 1209 | Shorewood Boulevard | Basil I. & Nettie Peterson | TU |
| C | 1950 | 1212 | Shorewood Boulevard | Charles L. & Virginia Vau Dell | CON |
| C | 1939 | 1215 | Shorewood Boulevard | Donald F. & Elizabeth Knowles | CO |
| C | 1945 | 1219 | Shorewood Boulevard | George T. Kelly | CO |
| C | 1937/1995 | 1220 | Shorewood Boulevard | Carl J. & Meta Anderson | CO |
| C | 1929 | 1222 | Shorewood Boulevard | Bruno A. & Virginia Stein | CO |
| C | 1950 | 1504 | Sumac Drive | Lawrence & Geraldine Fitzpatrick | CO |
| C | 1942 | 1507 | Sumac Drive | Lawrence & Geraldine Fitzpatrick | CO |
| C | 1939 | 1508 | Sumac Drive | Arthur G. & Lucille Kiesling | TU |
| C | 1928 | 1509 | Sumac Drive | Donald S. & Eleanore Stophlet | TU |
| C | 1938 | 1511 | Sumac Drive | William C. & Mrs. Treichels | CO |
| C | 1940 | 1512 | Sumac Drive | Dr. Garrett A. & Helen Cooper | CON |
| C | 1939 | 1515 | Sumac Drive | David & Elizabeth Wilson, Jr. | CO |
| C | 1926 | 1518 | Sumac Drive | Harry L. & May Geisler | TU |
| NC | 1939 | 1525 | Sumac Drive | Charles A. & Minta Pierce | CO |
| C | 1938 | 3402 | Sunset Drive | Fred H. & Minnie Duerst | CO |
| C | 1947 | 3406 | Sunset Drive | Nathan W. & Estelle Krasno | CO |
| C | 1936 | 3407 | Sunset Drive | Harold & Blanche Noer | CO |
| C | 1953 | 3410 | Sunset Drive | Dr. Hyman K. & Anita Parks | CO |
| C | 1935 | 3415 | Sunset Drive | Horace R. & LaVerne Goddell | GN |
| C | 1952 | 3420 | Sunset Drive | E. Weston & Jane Wood | CON |
| C | 1950 | 3422 | Sunset Drive | Sidney E. & Eunice Frank | CON |
| C | 1938 | 3423 | Sunset Drive | Louis H. & Elsie Rudefield | TU |
| C | 1924 | 3427 | Sunset Drive | James & Hazel Barclay | GN |
| C | 1947 | 3428 | Sunset Drive | Henry W. & Katherine Zinner | CON |
| C | 1932 | 3432 | Sunset Drive | John D. & Andrea Ong | CO |
| C | 1939 | 3433 | Sunset Drive | Milton J. & Maude Shoemaker | NE |
| C | 1935 | 3436 | Sunset Drive | Gordon A. & Irene Huseby | CO |
| C | 1932 | 3501 | Sunset Drive | Edgar W. & Clara Crissey | CO |
| C | 1938 | 3506 | Sunset Drive | Norman H. & Dorothy Blume | CO |

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| | | | | | |
|----|----------------|------|--------------|------------------------------------|-----|
| C | 1930 | 3507 | Sunset Drive | Frank J. & Elizabeth Farney | TU |
| NC | 1950/1985 | 3510 | Sunset Drive | Alfred C. & Bertha Morgenson | CON |
| C | 1955 | 3511 | Sunset Drive | Prof. Harold P. & Leonore Rusch | CO |
| C | 1932 | 3515 | Sunset Drive | Ralph E. & Katherine Axley | CO |
| C | 1948 | 3519 | Sunset Drive | Prof. Francis & Ruth Shoemaker | WR |
| C | 1951 | 3521 | Sunset Drive | Irving R. & Phylis Raznikov | CON |
| C | 1951 | 3601 | Sunset Drive | Prof. Creighton & Ellen Buck | CON |
| C | 1939 | 3605 | Sunset Drive | Leo G. & Nettie Hoeveler | CO |
| C | 1930 | 3610 | Sunset Drive | William D. & Jessie Tenney | TU |
| C | 1929 | 3611 | Sunset Drive | Harry & Anna Kleuter | FP |
| C | 1940 | 3203 | Topping Road | Lloyd M. & Ruth Setunsky | CO |
| C | 1940 | 3209 | Topping Road | Henry C. & Evelyn Colwell | CO |
| C | 1941 | 3211 | Topping Road | Kenneth A. & Laura Young | CO |
| C | 1949 | 3212 | Topping Road | John & Lulu Malin | CON |
| C | 1939 | 3215 | Topping Road | Gordon & Mildred Gunderson | CO |
| C | 1941 | 3218 | Topping Road | Prof. Richard & Lois Hartshorne | IN |
| C | 1942 | 3219 | Topping Road | Prof. Edward E. & Gladys Milligan | IN |
| C | 1940 | 3220 | Topping Road | Prof. Lester W. & Dorothy Paul | CO |
| C | 1940 | 3223 | Topping Road | Chotau P. & Vivian Stahl | CO |
| C | 1939 | 3227 | Topping Road | Harold D. & Dorothy V. Fair | CO |
| C | 1940/1949/1990 | 3301 | Topping Road | Dr. Paul C. & Loumilla Bennett | CO |
| C | 1938 | 3305 | Topping Road | J. Maurice & Belle Albers | CO |
| C | 1937 | 3306 | Topping Road | Dr. Edwin F. & Marguerite Westover | GN |
| C | 1951/1957 | 3311 | Topping Road | Earl & Anne Johnson | CON |
| C | 1949 | 3400 | Topping Road | Edward T. & Dorothy McGovern | CON |
| NC | 1984 | 3440 | Topping Road | Gordon M. & Gail Derzon | CON |
| C | 1924 | 3500 | Topping Road | Alfred C. Breuch | TU |
| C | 1950 | 3506 | Topping Road | Edward M. & Josephine Michelson | CON |
| NC | 1960/2001 | 3514 | Topping Road | Prof. George B. & Mildred Strother | CO |
| C | 1935 | 3520 | Topping Road | Prof. Joseph W. & Marion Gale | IN |
| C | 1954 | 3525 | Topping Road | Eldon G. & Jean Baird | CON |
| C | 1954 | 3529 | Topping Road | Victor H. & Margaret Petersen | CON |
| C | 1960 | 3530 | Topping Road | Paul V. & Charlotte Martin | CON |
| C | 1950 | 3533 | Topping Road | William H. & Kathleen Muehl | CON |
| C | 1936/1961 | 3534 | Topping Road | Vernon & Helen Taylor/Theo. Morgan | CON |

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| | | | | | |
|----|-----------|------|----------------|---------------------------------------|-----|
| C | 1962 | 3535 | Topping Road | Bernard V. & Marjorie Shomberg | CON |
| NC | 1955/1992 | 3538 | Topping Road | Samuel R. Checkik/Jeff & Ann Calder | CON |
| C | 1950 | 3539 | Topping Road | Charles C. & Fern G. Thompson | CON |
| C | 1929 | 3545 | Topping Road | Prof Edward A. Ross | TU |
| C | 1926 | 3547 | Topping Road | Frank A. & Jessie Ross | TU |
| C | 1930 | 3401 | Viburnum Drive | Donald G. & Marie Coleman | TU |
| C | 1935 | 3402 | Viburnum Drive | Edward J. & Alice Young | CO |
| C | 1948 | 3405 | Viburnum Drive | Harley A. & Betty Thronson | CON |
| C | 1926 | 3406 | Viburnum Drive | Adolph C. & Lillian Nelson | MED |
| C | 1936 | 3407 | Viburnum Drive | Prof. J. Paul & Ruth Heironimus | DU |
| C | 1948 | 3411 | Viburnum Drive | Edward J. & Lillian Thornton | CON |
| C | 1938 | 3414 | Viburnum Drive | Prof. Louis C. & Elsa Thomson | TU |
| C | 1940 | 3415 | Viburnum Drive | Edward & Martha Beglinger | CO |
| C | 1935 | 3419 | Viburnum Drive | Raymond M. & Lucille Wirka | CO |
| C | 1938 | 3420 | Viburnum Drive | John A. Fitschen | CO |
| C | 1942 | 3423 | Viburnum Drive | Philip L. & Gertrude Koch | CO |
| C | 1926 | 3424 | Viburnum Drive | Joseph A. & Helen Fagan | AC |
| C | 1939 | 3427 | Viburnum Drive | Fred M. & Frederica Cutcheon | CON |
| C | 1949 | 3428 | Viburnum Drive | Dr. Max & Rhea Kalin | WR |
| C | 1955 | 1501 | Wood Lane | Joseph E. & Betty O'Brien | CON |
| C | 1938 | 1505 | Wood Lane | Russell & Esther Hibbard | IN |
| C | 1937 | 1506 | Wood Lane | Prof. Howard L. & Mary Hall | CO |
| NC | 1940 | 1509 | Wood Lane | George T. & Frances Burrill | CO |
| C | 1939 | 1511 | Wood Lane | Edward T. & Dorothy McGovern | CO |
| NC | 1940/1978 | 1514 | Wood Lane | Ramon P. Coffman Guesthouse/Office | CON |
| C | 1940 | 1520 | Wood Lane | Ramon P. & Nell Coffman | GN |
| C | 1948 | 1527 | Wood Lane | Carl J. & Marion Forsberg | CON |
| C | 1942 | 1530 | Wood Lane | Arnold J. & Elizabeth Spencer | CO |
| C | 1948 | 1533 | Wood Lane | Oliver W. & Hildur Rewey | CON |

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Arts and Crafts

The earliest houses in the Shorewood Historic District were constructed between 1924 and 1927 and were designed in either the Arts and Crafts style or the Period Revival styles.

True American examples of the Arts and Crafts style are almost invariably residential buildings that imitate many of the features of English prototypes. Forms are simple, with minimal decoration beyond the use of small, asymmetrically placed multi-paned windows. Wood is used extensively in the interiors, and shingle roofs are typical; they are sometimes padded at the edges to resemble thatch. Exteriors were almost always surfaced in plain stucco. Also, windows are frequently of the casement type and sometimes have lights held in place with leaded cames.

Shorewood is fortunate in having several of the finest examples of Arts and Crafts style residences in the Madison area. The earliest example is the third house that village founder John C. McKenna built for himself in the village. This stucco-clad house is located at 3401 Lake Mendota Drive and was built in 1924 to a design by Prof. Grant M. Hyde. Hyde was a journalism professor at the University of Wisconsin who had majored in architecture as a student. He produced a number of residential designs in Madison over the years, including one for himself, a somewhat similar but smaller house in University Heights.

The McKenna house has many similarities to English examples of the style from the same period or slightly earlier, while at the same time displaying characteristics such as grouped windows and low pitched hip roofs with wide overhanging eaves that link them to contemporary American Craftsman style and Prairie School style examples. Another Shorewood example of the Arts & Crafts style that owes very little to American practice of the time is the exceptional brick-clad Joseph A. & Helen Fagan House, built in 1926 and located at 3424 Viburnum Dr. It is highly unusual in being almost identical to English examples of the same decade, but quite out of step with most American practitioners of the day who were mostly following different leads. Cases in point are the two stucco-clad houses on Circle Close that the Madison architectural firm of Flad & Mouton designed in 1925 for William & Alma Haake and their son, Peter, both houses are much closer in profile and massing to Tudor Revival style examples of the same period, even while retaining the overall simplicity that was a characteristic of the Arts & Crafts style. By the mid-1920s, Arts & Crafts style homes in Shorewood such as the Thiessen and McAteer houses listed below were displaying the same complicated, steeply pitched roofs that were to be found on their much more numerous Tudor Revival style counterparts in the village. By 1930, Arts & Craft style buildings were no longer built in the village.

| | | |
|--------------------------------------|-----------------------|------|
| John C. & Marcia McKenna House | 3401 Lake Mendota Dr. | 1924 |
| James R. & Jessie McAteer House | 1116 Oak Way | 1925 |
| William J. & Alma Haake House | 3410 Circle Close | 1925 |
| Frank C. & Vermillion Thiessen House | 3409 Circle Close | 1926 |
| Peter Haake House | 3414 Circle Close | 1926 |
| Harold P. & Blanche Noer House | 3415 Circle Close | 1925 |
| Urban J. & Helen Niedner House | 3437 Edgehill Pkwy. | 1926 |
| Joseph A. & Helen Fagan House | 3424 Viburnum Dr. | 1926 |

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PERIOD REVIVAL STYLES

The phrase "period revival" is used by architectural historians to describe the many different historic styles and design elements that architects revived and reinterpreted for modern use in the first decades of the twentieth century. These "period" designs were the byproducts of the scholarly study of architectural history that began in the second half of the nineteenth century and which exerted more and more influence on architectural design as the nineteenth century matured. By the turn-of-the-century, the study of architectural precedent had become a basic part of architectural training and resulted in buildings which were increasingly careful copies of historic styles. The most accurate copies were usually produced for houses and churches; two building types for which historic models actually existed.

The village of Shorewood Hills contains one of the finest collections of Period Revival style residential buildings found within the greater area of the city of Madison. The earliest buildings in the village were built prior to World War I and they were designed in the Prairie School, Craftsman, and Arts & Crafts styles. The overwhelming majority of the village's resources, however, were built in the years between the World Wars and are examples of the Period Revival styles, most notably the Colonial Revival and the Tudor Revival. These Period Revival style residences were built throughout the village and many have excellent designs that were supplied by the best architects that practiced in the Madison area during these years. Collectively, the village's Period Revival resources are also of considerable importance because their large numbers and their very high degree of integrity makes it possible to study in depth the stylistic evolution that occurred as the Period Revival styles were adapted to the changing needs of the middle and upper middle classes in the years between the two World Wars and in the years that followed.² Period Revival style houses dominate in both the College Hills plat and in Shorewood, but the greater number and size of the latter's examples is especially notable.

Colonial Revival

The Colonial Revival style is primarily a residential one, and, while buildings designed in the style were occasionally quite grand, most were medium-sized houses built in vast numbers all across America. Indeed, so enduring has the popularity of this style been that many modern homes in Wisconsin and elsewhere still imitate it. Not surprisingly, Colonial Revival style houses come in many shapes and forms. Usually, these buildings are one-and-one-half or two stories in height. Many are highly symmetrical in design but others are quite informal and rambling; it all depended on the particular historic precedent each was trying to emulate. Wall cladding also varies considerably. Houses clad entirely in stucco, brick, stone, wooden clapboards, or steel that imitates wooden clapboards are plentiful but so also are examples that mix these various materials, although few if any mix more than two kinds at once. Despite this variety of designs and materials, the use of some elements such as double hung multi-light windows, main roofs that have very shallow boxed eaves, and main entrance doors that typically have some classical allusions, is relatively consistent.

While Shorewood Hills possesses many buildings of architectural merit it is the 208 Colonial Revival style single family residences in the village that form the core of its identity and examples are distributed in almost equal percentages within both the College Hills and Shorewood Historic Districts. Interestingly, many of the district's newest examples of the style were built in the years following the end of World War II. Indeed, the district is so rich in examples of the Colonial Revival style that it is possible to trace practically the whole evolution of the style in the Madison area by examining them. One especially noteworthy element of Shorewood examples is that all the ones built after World War I in this plat have an attached garage, this having been mandated by restrictive deed covenants.

² A number of the houses that are considered to be non-contributing to the Shorewood and College Hills historic districts solely because of their age are also examples of Period Revival design, most notably, the Colonial Revival style.

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The following lists identify some of the best and most representative Shorewood examples of both symmetrical and asymmetrical variants of the Colonial Revival Style, "best" not necessarily meaning "biggest." These lists are arranged in chronological order.

A. Symmetrical Facade Variants:

| | | |
|---|----------------------|------|
| Robert C. & Ursula O'Malley House | 3433 Crestwood Dr. | 1926 |
| Edgar W. & Clara Crissey House | 3501 Sunset Dr. | 1932 |
| Harry L. & Mary Geisler House | 3128 Oxford Rd. | 1936 |
| Paul & Margaret Griffiths House | 3133 Oxford Rd. | 1936 |
| Thomas W. & Beulah Doig House | 3426 Blackhawk Dr. | 1937 |
| Rev. William L. & Mattie Nash House | 1120 Shorewood Blvd. | 1937 |
| Prof. Howard L. & Mary Hall House | 1506 Wood La. | 1937 |
| David & Elizabeth Wilson, Jr. House | 1515 Sumac Dr. | 1939 |
| Edward T. & Dorothy McGovern House | 1511 Wood La. | 1939 |
| Philip L. & Gertrude Koch House | 3423 Viburnum Dr. | 1942 |
| Prof. Duncan E. & Mercedes Williams House | 3125 Oxford Rd. | 1946 |

B. Asymmetrical Facade Variants:

| | | |
|--|--------------------|-------------------|
| Vern S. & Elizabeth Bell House | 3445 Crestwood Dr. | 1926 |
| Prof. Arthur G. Laird House | 3404 Circle Close | 1930 |
| John D. & Andrea Ong House | 3432 Sunset Dr. | 1932 |
| Ralph E. & Katherine Axley House | 3515 Sunset Dr. | 1932 |
| Prof. Russell W. & Fern Fowler House | 3315 Blackhawk Dr. | 1936 |
| Merwin W. & Greta Rowell House | 3405 Blackhawk Dr. | 1936 |
| Harry F. & Loretta Hansen House | 3510 Blackhawk Dr. | 1936 |
| Roger O. & Amy Bratt House | 1501 Edgehill Dr. | 1936 |
| William E. & Bernice Goff House | 3130 Oxford Rd. | 1936 |
| Carlton E. & Esther Curran House | 3456 Crestwood Dr. | 1937 |
| Dr. Jack & Thelma Harned House | 1125 Oak Way | 1937 |
| William C. & Mrs. Treichels House | 1511 Sumac Dr. | 1938 ³ |
| Karl S. & Elizabeth Kurtenacker House | 1101 Edgehill Dr. | 1939 |
| Prof. H. Scudder & Velma Mekeel House | 3518 Blackhawk Dr. | 1940 |
| Dr. Paul C. & Loumilla Bennett House | 3301 Topping Rd. | 1940/1949/1990 |
| Frank J. & Mamie Hallauer House | 3533 Blackhawk Dr. | 1947 |
| Nathan W. & Estelle Kranso House | 3406 Sunset Dr. | 1947 |
| Lawrence & Geraldine Fitzpatrick House | 1504 Sumac Dr. | 1950 |

³ The Treichels House (see Photo No. 9) at 1511 Sumac Dr. is an especially fine and characteristic example of the Asymmetrical Variant of the style, it being the product of noted Milwaukee architect Thomas Stevens Van Alyea.

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Georgian Revival

This style borrows from both the Georgian and Federal styles and uses such characteristic design elements as symmetrical facades, rectangular plans, hipped roofs, and accurate classical details to produce designs having a sense of formality about them which is not typical of examples of the related Colonial Revival style. Popular exterior design elements include corners sporting quoins, denticulated cornices, Palladian-style three-unit windows, and symmetrically disposed double hung windows having 6, 8, or 12 lights placed in the top sash (and sometimes in the lower sash as well). A favorite spot for elaborate ornamentation is the centrally-placed entrance door and typical features are broken pediments, classical order columns, semi-elliptical fanlights or transom lights, sidelights, and paneled entrance doors. Brick and stone are popular exterior materials and trim is often of wood although stone is also found on larger examples. Not surprisingly, then, the Georgian Revival style is most frequently found in more prestigious neighborhoods.

EXTANT RESOURCES SURVEYED:

Examples of this style include some of the village's finest houses. Nearly all of these houses are found in the Shorewood Historic District and especially impressive examples include: the Dudley H. & Julia Davis House at 1124 Oak Way, built in 1927 to a design by Shorewood Hills architect Doris Baldwin Mohs; the John P. & Marion Boesel House at 3530 Blackhawk Dr., built in 1937 to a design by Shorewood resident John J. Flad (see Photo No. 7); and the Dr. Edwin F. & Marguerite Westover House at 3306 Topping Rd., also built in 1937. Other examples surveyed in the village are listed below in chronological order.

| | | |
|--|-----------------------|-----------|
| James & Hazel Barclay House | 3427 Sunset Dr. | 1924 |
| Dr. Edward P. & Minnie Bridgman House | 3429 Crestwood Dr. | 1926/1995 |
| Dudley H. & Julia Davis House | 1124 Oak Way | 1927 |
| Arthur F. & Margaret Copland House | 3215 Lake Mendota Dr. | 1931 |
| Horace R. & LaVerne Goddell House | 3415 Sunset Dr. | 1935 |
| John P. & Marion Boesel House | 3530 Blackhawk Dr. | 1937 |
| Albert H. & Marie Smith House | 3109 Oxford Rd. | 1937 |
| Dr. Edwin F. & Marguerite Westover House | 3306 Topping Rd. | 1937 |

In addition to the examples listed above, three others have designs that show signs of the evolution and modernization of the style in the late 1930s, notably, a tendency towards the elongation and the simplification of the facade and a simplification and at the same time, an exaggeration, of certain details such as the width of quoins at the corners and of door surround design. The earliest of these three, the Walter & Dorothy C. Dunn house at 3524 Blackhawk Dr., was designed by William V. Kaeser, and represents one of the earliest designs he completed before turning to the Wrightian and Modern Movement styles for which he is best known. The latest example, the Ramon P. & Nell Coffman House located at 1520 Wood Lane and built in 1941, represents a late manifestation of the style influenced by 1930s interpretations of the Regency Style.

| | | |
|--------------------------------|--------------------|------|
| Walter C. & Dorothy Dunn House | 3524 Blackhawk Dr. | 1935 |
| Henry S. & Selma Meyer House | 3504 Blackhawk Dr. | 1939 |
| Ramon P. & Nell Coffman House | 1520 Wood Lane | 1941 |

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Tudor Revival

The examples of the Tudor Revival style in the village of Shorewood Hills constitute some of its most impressive buildings. Partly this is due to the materials used in their construction, since all of the village's examples are clad either in brick, stone, stucco, or combinations of the three. Partly too it is a function of their date of construction. The great majority of Shorewood Hills' Tudor Revival examples date from 1924 -1932, the years just prior to the Depression and the period when many of the village's largest and most elaborate residences were constructed. For a variety of reasons, including date of platting, lot size and the potential for lake views and lake side living, most of the village's Tudor Revival style houses are located along the Lake Mendota shore or in the Shorewood Historic District.

Shorewood's Tudor Revival style houses range from excellent, medium-sized examples such as the William P. & Emma Morgan House at 3210 Oxford Rd., built in 1927 (see Photo No. 3), to one of the district's largest houses, the excellent Harry L. & May Geisler House at 1518 Sumac Dr., built in 1926 to a design by Madison architect Edward Tough (See Photo No 2). The Geisler House is especially notable for the way in which it takes advantage of its steep hillside location to create a rather informal facade facing uphill onto Sumac Dr. and a more imposing facade facing downhill having panoramic views overlooking Lake Mendota. No two of these houses are identical in appearance and most are believed to have been architect-designed although limitations on architect identification means that some of them are unattributed at the present time. Examples of the style are distributed throughout the district. Regardless of size and location, though, all of these houses exhibit a high level of craftsmanship and a knowledgeable use of the various design elements that by the 1920s and 1930s were considered to be characteristics of the Tudor Revival style nationwide.

The following lists identifies the best as well as the most representative Shorewood examples of the Tudor Revival Style, "best" again not necessarily meaning "biggest." The list is arranged in chronological order.

| | | |
|---------------------------------------|-----------------------|------|
| Alfred C. Breuch House | 3500 Topping Rd. | 1924 |
| James L. & Leone Brader House | 3409 Crestwood Dr. | 1925 |
| Arthur J. Pegelow House | 3415 Edgehill Pkwy. | 1925 |
| Claire L. & Bernadine Schneider House | 3403 Circle Close | 1926 |
| Guy T. & Julia Ellis House | 3433 Edgehill Pkwy. | 1926 |
| Frank A. & Jessie Ross House | 3547 Topping Rd. | 1926 |
| Harry L. & May Geisler House | 1518 Sumac Dr. | 1926 |
| Dr. J. Newton & Elizabeth Sisk House | 3501 Blackhawk Dr. | 1927 |
| Bertrand H. & Marion Doyon House | 3417 Circle Close | 1927 |
| Dr. Lewis B. & Emily Harned House | 1504 Edgehill Dr. | 1927 |
| William P. & Emma Morgan House | 3210 Oxford Rd. | 1927 |
| Paul B. & Doris Grove House | 1106 Shorewood Blvd. | 1927 |
| David V. W. & Ruth Beckwith House | 3447 Edgehill Pkwy. | 1928 |
| George E. & Florence Heck House | 3209 Lake Mendota Dr. | 1928 |
| Franklin & Margaret Blumenfeld | 3305 Shady La.. | 1928 |
| Alfred J. & Erdine Stamm House | 3405 Crestwood Dr. | 1929 |
| Wilbur S. & Josephine Grant House | 1201 Edgehill Dr. | 1929 |
| Basil I. & Nettie Peterson House | 1209 Shorewood Blvd. | 1929 |
| Prof. Edward A. Ross House | 3545 Topping Rd. | 1929 |
| Archie W. & Lucille Kimball House | 3223 Lake Mendota Dr. | 1930 |
| Frank. J. & Elizabeth Farney House | 3507 Sunset Dr. | 1930 |
| William D. & Jessie Tenney House | 3610 Sunset Dr. | 1930 |

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| | | |
|--------------------------------------|-----------------------|-----------|
| Dr. Lawrence V. & Elsie Littig House | 1303 Edgehill Dr. | 1931 |
| Ellis J. & Anita Potter House | 3501 Lake Mendota Dr. | 1931 |
| Burton T. & Margaret Neevig House | 3310 Blackhawk Dr. | 1932 |
| Raymond H. P. & Helen Miller House | 3430 Crestwood Dr. | 1932/1995 |
| Arthur H. & Anetta Findeisen House | 3306 Blackhawk Dr. | 1936 |
| Samuel & Vera Schmid House | 3316 Blackhawk Dr. | 1936 |
| Stanley W. & Evelyn Febock House | 1310 Edgehill Dr. | 1936 |
| Louis H. & Elsie Rudefield House | 3423 Sunset Dr. | 1938 |
| Prof. Louis C. & Elsa Thomson House | 3414 Viburnum Dr. | 1938 |
| Fred E. Dickinson House | 1115 Edgehill Dr. | 1941 |
| Harold B. & Helene Quarton House | 3535 Lake Mendota Dr. | 1942 |

In addition to the houses listed above, Shorewood also contains two rare variants of the Tudor Revival style. These are both examples of what is sometimes called the "English Cottage" or "Cotswold Cottage" style, examples of which often have a "thatched roof" simulated with shingles and having rolled edges. Examples of these variants usually have brick, stone, or stucco cladding, are one to-one-and-one-half stories in height, have a consciously "quaint" and informal look, and feature design elements that consciously try to imitate authentic English examples. The term "cottage" notwithstanding, these houses are usually of at least medium size or larger, as are the two examples listed below, the Edgar F. & Florence White House at 3108 Oxford Road (see Photo No. 5) being one of the best examples of the style in the Madison area.

| | | |
|--------------------------------|-------------------|------|
| William P. & Emma Morgan House | 3108 Oxford Rd. | 1930 |
| Harold P. & Blanche Noer House | 3415 Circle Close | 1925 |

French Provincial and French Normandy Revival

French Normandy Revival style is a period revival style derived from rural medieval farm houses in the Normandy region of France and it too was applied most often to residential buildings. The best examples of the style have a rambling plan and asymmetrical main facades, unlike the more formal French Provincial style, but share elements such as wall dormers, French windows, and steeply pitched often slate-covered hip roofs. The most distinctive feature of the style is the use of a round, usually two-story tower that is typically set in the angle formed by the juncture of two wings or else on a corner of a building. These towers are usually capped with a conical or polygonal roof and they often contain the main entrance in the first story or the main staircase. Masonry is the typical cladding for these buildings and usually consists of stone or stucco, sometimes mixed with brick for a time-worn effect.

Like the Tudor Revival style, which is a similar medieval-derived style based on English precedents, the French Normandy Revival style has many features in common, such as grouped casement windows which often exhibit leaded glass sash, one or more massive exterior masonry chimney stacks, half-timber work, and stone decorative elements.

Five of the seven examples of the French Normandy Revival style in Shorewood Hills are found in the Shorewood Historic District and they also number among them some of the village's most impressive buildings. Partly this is due to the materials used in their construction, since practically all of the village's examples are clad either in brick, stone, or a combination of the two. Partly too it is a function of their date of construction. The majority of Shorewood Hills' Normandy Revival examples date from 1926 -1930; these were the years just prior to the Depression and the period when many of the village's largest and most elaborate residences were constructed. Shorewood's earliest example of the French Normandy Revival style is the very fine Willis E. & Hazel Gifford, Jr. house at 3441 Crestwood Dr., built in 1926 to a design by Law, Law, and Potter and the latest surveyed example is the Prof. Ivan & Elizabeth Sokolnikoff house located at

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1111 Oak Way, built in 1940. The most unusual of these houses are the very fine pair that make up the west end of Blackhawk Drive across from the Blackhawk Country Club clubhouse. These houses, the Prof. Clarence W. & Cornelia Spears at 3534 Blackhawk Dr. house (see Photo No. 4) and the Carl B. & Elsie Fritz house at 3602 Blackhawk Dr. are the only two of five proposed houses of similar design that Fritz Brothers Construction Co. intended to develop on this site. Called "Rock Hill Close" and designed by Madison architects Flad & Moulton, these five houses would have formed an architectural ensemble that would have taken up the curved plat of land that occupies the west ends of Blackhawk Drive and Sunset Drive.

| | | |
|---|-----------------------|------|
| Willis E. & Hazel Gifford, Jr. House | 3441 Crestwood Dr. | 1926 |
| Carl E. & Doris Baldwin Mohs House | 3525 Lake Mendota Dr. | 1926 |
| Prof. Clarence W. & Cornelia Spears House | 3534 Blackhawk Dr. | 1929 |
| Carl B. & Elsie Fritz House | 3602 Blackhawk Dr. | 1929 |
| Prof. Ivan & Elizabeth Sokolnikoff House | 1111 Oak Way | 1936 |
| Wilbur & Josephine Grant House | 3452 Crestwood Dr. | 1938 |

French Provincial style designs tend to be more formal and symmetrical in design than their Normandy Revival cousins and they almost always have hipped rather than gable roofs and make frequent use of wall dormers, which are dormers or upper story windows whose placement interrupts the eaves of the main roof. The Shorewood Historic District contains just one example of the style.

| | | |
|----------------------------|-----------------------|------|
| J. T. & Mrs. Dithmar House | 3317 Lake Mendota Dr. | 1926 |
|----------------------------|-----------------------|------|

Mediterranean Revival/Spanish Colonial

These styles share a common heritage in the architecture of southern Europe and take as their inspiration the vernacular architecture of this region as modified by successive periods of high style designs. This mixture resulted in an architecture which clearly expresses volume by the use of flat surfaces that are relieved by the use of arcaded design elements such as doors, windows, and repeated decorative motifs, and by using terra cotta, plaster and tile ornamentation. Both styles can be identified by these and other frequently shared elements, such as tile-covered hipped roofs, which are often supported by heavy brackets under the eaves, and round-arched elements such as door and window openings. Both styles also invariably utilize some type of masonry material for exterior walls.

Mediterranean Revival style structures are generally more formal in plan and appearance than are Spanish Colonial Revival style buildings. The best examples of the Mediterranean Revival style have a pronounced classical feeling and typically utilize symmetrical elevations and plans, brick and/or stone wall cladding, and wrought iron elements such as balconets and window grills. Spanish Colonial Revival buildings are typically more informal in plan, they are much more likely to have plastered or stuccoed walls (although partially exposed brick walls are also sometimes used), and they make much more frequent use of wooden decorative elements. As a result, Spanish Colonial Revival style buildings typically have a more informal appearance than Mediterranean Revival style examples.

Although the Shorewood Hills Intensive Survey found five examples of the Mediterranean Revival style in the village, only one is a truly representative example of the style. This is the very fine Frank & Evelyn Horner House located at 3515 Blackhawk Drive and built in 1926 to a design by the prominent Madison architectural firm of Law, Law, and Potter (see Photo No. 1). The Hoerner house has walls of stone and features the tile roof, wrought iron balconets and round-arched window and door openings that are all hallmarks of the style. Another example can more accurately be described as a Period Revival house that has been "influenced" by the style rather than being an actual representative of it. The Adolph C.

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& Lillian Nelson house features a symmetrical facade, brick-clad walls, shallow-pitched hip roofs, and has a small wrought iron balconet over the centered main entrance doors; all are features that are typical of Mediterranean Revival style examples.

| | | |
|----------------------------------|--------------------|------|
| Frank & Evelyn Horner House | 3515 Blackhawk Dr. | 1926 |
| Adolph C. & Lillian Nelson House | 3406 Viburnum Dr. | 1926 |

International Style

The International Style is truly modern in inspiration and owes nothing to past designs or historic examples. The style's emphasis is on volume and space enclosed by thin planes; on the regularity and orderliness of both the plan and the total design; and on the complete absence of applied surface decoration. All features serve to make examples of this style distinctively modern in appearance. Often these designs feature asymmetrical placement of windows and doors and technical perfection, good proportions, and the intrinsic qualities of the materials used are all qualities that are emphasized. Flat roofs, smooth wall surfaces, and windows which "turn" at building corners or are placed in vertical or horizontal ribbons are all characteristic, although there are numerous clapboard-sided single family residences extant as well.

True examples of the International Style in the Midwest are extremely rare and it was Shorewood Hill's and Madison's great good fortune to have one of the few well known regional practitioners of the style based here. This was the architectural firm of Beatty & Strang, which designed a number of houses in the village. The best of the International Style examples of their work in the Shorewood Historic District that have survived more or less intact are listed below.

| | | |
|---------------------------------------|------------------|------|
| Lloyd W. & Mildred Coleman House | 1123 Oak Way | 1935 |
| Prof. Richard & Lois Hartshorne House | 3218 Topping Rd. | 1941 |

In addition, several of Shorewood-based architect William V. Kaeser's earliest houses in the district are also extremely fine examples of the International Style. These include the following:

| | | |
|--------------------------------------|-----------------------|-------------------------|
| Russell & Esther Hibbard House | 1505 Wood Lane | 1938 |
| Prof. Edward & Gladys Milligan House | 3219 Topping Rd. | 1942 (see Photo No. 10) |
| Doug & Pearl Osterheld House | 3323 Lake Mendota Dr. | 1948 |

Yet another outstanding example of the style is built out of concrete block and was designed by Milwaukee architect F. Brielmeier. This is the Prof. Joseph W. & Marion Gale house at 3520 Topping Road, built in 1935 (see Photo No. 6).

| | | |
|-------------------------------------|------------------|------|
| Prof. Joseph W. & Marion Gale House | 3520 Topping Rd. | 1935 |
|-------------------------------------|------------------|------|

Wrightian

As the name implies, Wrightian style buildings are ones whose designs, if not actually by Frank Lloyd Wright himself, are close in spirit and in appearance to those designed by him. The term "Wrightian" is relatively new and does not yet enjoy universal scholarly currency, partly because Wright himself was so protean and varied a designer that it is hard to place limits on what to include or to leave out. Suffice it to say that at this point in time, a "Wrightian" building is one having a close physical resemblance to existing Wright-designed buildings of whatever period but especially those built after 1930.

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The two most famous buildings in Shorewood Hills, of course, were both designed by Wright himself. These are the John C. & Ruth Pew house at 3650 Lake Mendota Drive, built in 1940, and the First Unitarian Society Meeting House, located at 900 University Bay Drive and built between 1947 and 1951 (NRHP 4-11-73), neither of which are in the district.

There are, however, several fine Shorewood examples of the style that were designed by others and these are listed below.

| | | |
|-------------------------------------|--------------------|------------------------|
| Frederick Kaeser II House | 3505 Blackhawk Dr. | 1937 (see Photo No. 8) |
| Prof. France & Ruth Shoemaker House | 3519 Sunset Dr. | 1948 |
| Dr. Max & Rhea Kalin House | 3428 Viburnum Dr. | 1949 |
| Dr. John P. & Louise Malec House | 1517 Edgehill Dr. | 1953 |

Modern Movement Style

The Modern Movement style is a provisional term which is applied to the vast numbers of buildings built after World War II that are truly modern in inspiration and which owe little or nothing to past designs or historic examples. Unfortunately, because the scholarly effort that will eventually categorize these buildings into styles is still in its infancy, very little can be said at this time to characterize such buildings, nor are many of them currently eligible for inclusion in the NRHP, which normally accepts only those buildings that are 50 years old or older. Never-the-less, these buildings are an integral and architecturally important part of the overall history of the Shorewood Historic District and their later date of construction also means that most of them still retain a high degree of integrity. In addition, many of these house, like the ones that preceded them, are architect designed and are notable examples of design.

Some of the best examples of Modern Movement design that are located within the Shorewood Historic District are listed below and they include some of Madison's finest examples of contemporary residential design. The period of significance for the district was expanded to 1963 to include some of the best examples of post war housing in the district.

| | | |
|---|----------------------|-----------|
| Lee A. & Alma Baron House | 3304 Blackhawk Dr. | 1950 |
| Robert & Bella Levine House | 3412 Crestwood Dr. | 1956 |
| Prof. Byron C. & Dorothy Bloomfield House | 1010 Edgehill Dr. | 1963 |
| Wilbur J. & Helen Heuer House | 1106 Edgehill Dr. | 1954 |
| James R. & Barbara Dresser House | 1002 Oak Way | 1950 |
| Frederick W. & Alice Oldenburg House | 1130 Shorewood Blvd. | 1936 |
| John & Lulu Malin House | 3212 Topping Rd. | 1949 |
| Earl & Anne Johnson House | 3311 Topping Rd. | 1951/1957 |
| Gordon M. & Gail Derzon House | 3440 Topping Rd. | 1984 |
| Eldon G. & Jean Baird House | 3525 Topping Rd. | 1954 |
| Paul V. & Charlotte Martin House | 3530 Topping Rd. | 1960 |
| Vernon & Ellen Taylor/Theo Morgan House | 3534 Topping Rd. | 1936/1961 |

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1924-1963

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Flad, John J.

Riley, Frank M.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

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Significance

The proposed Shorewood Historic District is a large residential district that was identified by the Village of Shorewood Intensive Survey in 2000 as being a potential historic district having local significance under National Register (NR) criterion C. Research was undertaken to assess the potential for nominating the district to the National Register of Historic Places (NRHP) utilizing the NR significance area of Architecture, a theme which is also identified in the State of Wisconsin's Cultural Resource Management Plan (CRMP).⁴ This research centered on evaluating the resources within the district utilizing the American Craftsman, Period Revival Styles, Art Moderne, and International Style subsections of the Architectural Styles study unit of the CRMP. The results of this research is detailed below and shows that the Shorewood Historic District is locally significant under NR Criterion C as an architecturally and historically important collection of single family residential buildings that together constitute a well-defined and visually distinct geographic and historic entity.

The period of significance for the district is 1924-1963. The first new homes in the newly platted development were constructed in 1924. A single building that predates this development, the 1857 Livesey House, is a contributing resource in the district. The end date of 1964 was chosen to reflect the continued architectural character and development in the district up to that date. The vast majority of the houses constructed in the post war period through the early 1960s in this district are examples of contemporary design, such as the California ranch and "every man's" modernism. Not only are the houses built through 1963 similar in appearance to those that preceded them, they are also similar in size, scale and materials. Little or no difference is discernable in the character of the houses built through the end of the 50-year period in 1953 and those constructed through the early 1960s.

The Shorewood Historic District is architecturally significant because it contains one of the finest collection of Arts & Crafts style, Period Revival style, and International and Modern Movement Style residential buildings to be found within the greater city of Madison area. With a single mid-nineteenth century exception, the earliest buildings in the district were built in the mid-1920s and were designed in the Arts & Crafts and Period Revival styles. The majority of the district's buildings, however, are examples of the Period Revival styles, most notably the Colonial and the Tudor revivals. These Period Revival style residences were built throughout the district and many have exceptional designs that were supplied by the best architects that practiced in Madison during these years. Collectively, the district's resources are also of considerable importance because their large numbers and their very high degree of integrity makes it possible to study in depth the full range of the stylistic evolution that occurred as the Period Revival styles were adapted to the changing needs of the middle and upper middle classes in the years between the two World Wars. The district is also of special architectural significance because it contains an exceptional collection of International Style and Modern Movement style residences.

Because comprehensive histories of both Shorewood and the associated plat of College Hills, which together form most of the village of Shorewood Hills, are included in the recently published book *Shorewood Hills: An Illustrated History*, by Thomas D. Brock, and the *Village of Shorewood Hills Intensive Survey Report*, by Timothy F. Heggland, the history that follows will deal primarily with the history of Shorewood and includes only as much of the larger history of the village as

⁴ Wyatt, Barbara (Ed.). *Cultural Resource Management in Wisconsin. Madison*. State Historical Society of Wisconsin, State Historic Preservation Division, 1986, Vol. 2, pp. 2-17, 2-21 - 2-24, 2-26 - 2-33, 2-35 - 2-36.

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is necessary to properly understand Shorewood's place within that larger history.⁵

History

The land that now comprises the Shorewood Historic District was originally a part of the Town of Madison, and even as early as 1856, this part of the town had a sufficient population to justify the creation of Rural School District No. 7 and the construction of a small stone schoolhouse on what today is University Avenue across from the Century House gift shop (3033 University Ave.). Part of the student body that attended the new school came from the farms that were established on the open land surrounding it. These farms extended from the hilltops overlooking nearby Lake Mendota all the way down to the lake shore and it was from this pastoral landscape that the future plat of Shorewood would be created.

These farms remained in operation through the end of the first decade of the twentieth century, but by that date the neighboring city of Madison was in the midst of profound changes that would soon bring an end to the practice of agriculture in this part of the town. The growth of Madison's population during the 1890s had resulted in the creation of the city's first suburbs, of which the near west side plats of Wingra Park (1889) and University Heights (1893) were the first to cater to the more affluent members of the community. These were streetcar suburbs, so-called because of their proximity to the streetcar lines that enabled new suburban homeowners to commute to their places of business in the downtown section of the city and at the rapidly expanding University of Wisconsin. These suburbs did not achieve real success until after 1903, when their annexation to the city finally supplied homeowners with such city services as sewers, water, gas, electricity, and concrete streets and sidewalks. Once these services became available suburban development in and around the city boomed.

To cater to the new demand, a new generation of real estate developers came into being, some of whom took an active role in the creation of the suburbs that they offered for sale. One of the earliest to move beyond those parts of Madison that were then served by streetcars was John C. McKenna. McKenna came to Madison in 1905, at the age of 26, and, with his father, entered the real estate business, forming the McKenna Investment Co. In 1912, McKenna formed another company called the University Bay Land Company, which was named after that portion of Lake Mendota that is located just south of Picnic Point. He promptly set about purchasing a 68.5-acre portion of the Jacob Breitenbach farm that he planned to plat into residential lots.

McKenna's choice of land for this plat was an excellent one, consisting as it did of a gently sloping, east-facing hillside site that overlooked the marshland just across University Bay Drive at the base of the hill and also Lake Mendota, Picnic Point, and the UW campus in the distance. The timing of McKenna's decision to buy and develop this tract may well have been occasioned by the steady pace of the UW's land acquisition program in this area. For almost 20 years, the UW's College of Agriculture had been steadily buying up land west of its existing campus and, in 1911, it had just purchased the magnificent hillside overlooking Lake Mendota and the UW campus known as Eagle Heights and two other smaller tracts of land adjoining Eagle Heights to the south.⁶ From McKenna's point of view the benefits that he derived from these purchases in-so-far-as the

⁵ Brock, Thomas D. *Shorewood Hills: An Illustrated History*. Shorewood Hills: Village of Shorewood Hills, 1999. And, Heggland, Timothy F. *Village of Shorewood Hills Intensive Survey Report*. Shorewood Hills: Village of Shorewood Hills, 2000.

⁶ Brock, op. cit., pp. 16 and 23 (maps showing properties discussed). These properties were purchased from George Raymer, former owner of the *Madison Democrat* newspaper and a long-time supporter of the Madison Park & Pleasure

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Breitenbach property was concerned would have been considerable. First, the UW would now be his permanent neighbor, both to the north, since the UW's 1911 purchases adjoined the north edge of his proposed development, and also to the east, since the UW already owned all the land east of University Bay Drive opposite his property. Second, it meant that no other developer could build a competing development at his doorstep. And third, it meant that houses built in his proposed development would have both an ideal neighbor and would also enjoy unspoiled views for many years to come.

Not only would the UW be his neighbor, but McKenna was also intent on persuading members of the university's staff to be the purchasers of his lots. His model may well have been the older suburb of University Heights, which had been put on the market in 1893. By 1911, this residential suburb, located adjacent to the UW campus and overlooking Camp Randall, was the most prestigious in the city and had become virtually the bedroom of the University's faculty and academic staff. McKenna probably hoped that the same would prove to be true for his new development, since the number of students and faculty at the UW had more than doubled since 1893 and the campus itself was then undergoing unprecedented expansion and development.

To further this hope, McKenna set about creating links between the University and his development in the mind of the public. Both the name of the new development, College Hills, and of its streets, which were named after either American or English colleges and universities, were intended to underscore the relationship of the new suburb to the University. In addition, McKenna did his best to fashion a suburb that was in tune with the best thinking about such projects at that time and whose ambiance would appeal to a well-educated elite. One of his most important initial steps was to hire Chicago-based Ossian Cole Simonds to design the new plat and select the locations for home sites. Simonds, one of the best landscape architects practicing in the Midwest at the time, was already a very well-known figure in Madison thanks to his extensive work for the Madison Park and Pleasure Drive Association, which had included designing several of Madison's most beautiful parks: Tenney Park on Lake Mendota in 1900; Brittingham Park on Lake Monona in 1905; and Vilas Park on Lake Wingra, also in 1905. In addition, Simonds had just completed the overall design plan for the Highlands Subdivision in 1911, an area of small estate-sized lots that was then located several miles to the west of the city limits of Madison, so he was already working on residential properties in the Madison area when McKenna hired him.

The large, irregular-shaped lots and the organic, curvilinear street plan that Simonds developed for College Hills reflected the best practice of the day and they were also an essential component of the overall vision that McKenna had for his new property. This vision stressed the rural nature of the land and the surrounding area, which at the same time was also located close to the city and to places of work. The new suburb was put on the market with considerable fanfare and numerous newspaper ads were placed that stressed its virtues and made much of McKenna's College Hills slogan: "Where the Woodlands Meet the Water."⁷ In these ads, McKenna called College Hills "The Plat That Appeals to Good Judgment and Sentiment" and stated that the development was to be "A Neighborhood of High Class Homes." Helping to make this vision a reality was a set of restrictions that were part of the deed of each lot. These restrictions pledged that for a 25 year period beginning on Sept. 12, 1912, no more than one dwelling could be built on any lot in College Hills nor could any building costing under \$3000 be built, nor one designed as an apartment. Also banned were windmills, the manufacture or sale of intoxicating beverages, buildings built elsewhere but moved to College Hills, and the construction of barns and outhouses. In addition, no building could be built closer than 20-feet to the meander lines of its lot, nor could trees and shrubbery be planted except as approved by the University Bay Land Company. Finally, the Company pledged to provide each lot with a paved street and sidewalk and to plant trees and shrubs at its own expense under the supervision of "some capable landscape

Drive Association, and John M. Olin, a prominent Madison attorney, former UW Regent, and founder and long time president of the Madison Park & Pleasure Drive Association.

⁷ *Wisconsin State Journal*, August 20, 1913 (reproduced in Brock: p. 19).

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gardener." The intent of these restrictions and pledges was to reassure prospective buyers of lots in the subdivision that their investment would be protected and that the net result would be a harmonious community. As the Company's ads put it: "You do not buy a vacant lot when you buy in College Hills, for you get with it that which means much to you...you get with your purchase all that can be thought out in modern up to date methods of surrounding that home with all the finer sentiments of the twentieth century home. A family reared in these environments cannot help getting benefits from their associations here."⁸

The prospective purchaser of a College Hill lot would have found an environment there that was quite different from anything else then on the market on the west side of Madison.⁹ By 1912, the older west side suburbs of University Heights (1893), Wingra Park (1889), Oakland Park (1896), and West Lawn (1903), were all well-established and newer additions such as West Lawn Heights (1908) had brought the platted portion of the city of Madison as far west as today's Highland Avenue.¹⁰ All of these suburbs, though, still lay within reasonable walking distance of a streetcar line, its western terminus was then at Forest Hills Cemetery at the intersection of Regent and Highland streets. College Hills, however, was a whole different matter, being well outside walking distance for all but the hardiest in the winter, a situation that was to have consequences for its initial sales, which were very, very slow. Indeed, by 1914 only five out of 227 lots had been sold and only two or three houses had been or were being built.

This situation was by no means unique to College Hills. The Lakewood Subdivision on the far east side of the city, designed by noted urban planner John Nolen, had also been put on the market in 1912 and was experiencing the same reluctant sales. The same was also true of Nakoma, another far west side suburb that had been placed on the market in 1914 by the well financed Madison Realty Co. and which also had an excellent curvilinear street plan designed by O. C. Simonds. None of these suburbs were experiencing brisk sales despite the fact that the developers of both Lakewood and Nakoma had both instituted private bus service from their suburbs to the downtown, a service that was also quickly adopted for College Hills by McKenna.¹¹

⁸ Ibid.

⁹ Lakewood Subdivision, the earliest platted portion of today's village of Maple Bluff, was located on the Lake Mendota shore on the east side of Madison, and it was put on the market in the same year as College Hills. But even the advantage of having Maple Bluff golf course nearby could not overcome the initial problems it had of being too far from the city to be readily accessible to those wanting to live there.

¹⁰ University Heights, Wingra Park, and West Lawn Heights have now all now been placed in the National Register of Historic Places, as has Nakoma.

¹¹ The use of private bus services to boost sales in these suburbs is summarized well by David Mollenhoff in his book, *Madison: A History of the Formative Years*. Dubuque: Kendall/Hunt Publishing Co., 1982, p. 367. "Developers of high-priced, low density, deed-restricted subdivisions knew they had a product that a sizable segment of Madisonians wanted. However, success required access and therein lay the rub. Though far from the noise, dirt and crowding of the city, most new subdivisions lay three, four and sometimes five miles from the Capitol Square. And one to three miles from streetcar lines as well. For families with cars, this remoteness was not a problem, but even in 1915, only one household in eight had one. Therefore the developers of such suburbs as Nakoma, Shorewood Hills (College Hills at the time), Lakewood (now a part of Maple Bluff), and Shore Acres (now the north end of Winnequah Trail in Monona) all felt compelled to provide their own transportation and to "absolutely guarantee" its availability. For this purpose they bought twelve to twenty passenger motor buses, which provided hourly service during rush hours. Thus, some of Madison's finest neighborhoods began as bus-dependent suburbs. In most cases developer-subsidized bus service was continued for several years."

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Despite the lack of sales in his new tract, McKenna remained undeterred and in 1914 completed the purchase of an additional 30-acres from Lewis Post that was located just to the south of and contiguous with his original College Hills development. This parcel became the First Addition of College Hills in 1915 and consisted of 116 new lots. A promotional brochure published by the University Bay Land Company in the same year entitled "College Hills: Where the Woodlands Meet the City" made much of the improvements that had been made since the tract since it had first opened and showed photographs of the twelve houses that had either been built or that were then being built in the subdivision.. As it noted:

The company has spared no expense in developing the tract, which today has three thousand feet of water mains, two miles of cement sidewalks, over two miles of macadam drives, four tennis courts, a community district school under construction, a central water plant, city telephone service, electricity for light and power—all city conveniences, with one-third city taxes.¹²

Even so, lot sales did not increase significantly, nor did construction, and by the end of World War I, which had put a halt to most residential building in the Madison area, McKenna and the University Bay Land Co. had lost control of the tract and had declared bankruptcy. The reasons for this are complex but the principal one was undoubtedly the relative inaccessibility of the tract. Suburbs built beyond the reach of the streetcar had been a disappointment to their sponsors because people were reluctant to buy lots or build houses that they could not easily commute to and from. The ultimate solution lay in the rise of the automobile as an alternative form of transportation. What had begun as a rich man's novelty around the turn of the twentieth century was gradually becoming a viable alternative to existing forms of transportation. Between 1907 and 1913 car sales in Madison were averaging 80 a year but between 1913 to 1916 this jumped to 300 per year. By 1916, autos outnumbered horses in the city and bankers were offering the first auto loans, all of which meant that by that time real estate developers knew that they would eventually be able to look to land beyond the reach of the existing streetcar system as areas of potential development.¹³ Developers with deep enough pockets were able to ride out the transition. McKenna's main problem seems to have been that he acted too soon in trying to create his particular suburban vision, although in his defense it should be noted that if he had not acted when he did, someone with more money but probably less imagination would most likely have bought the land instead.

Ironically, McKenna's hope of selling his lots to members of the University community had born fruit, although on too small a scale to influence the outcome of his first involvement with College Hills. Of the twelve houses constructed in the tract between 1912 and 1919, two were built and very briefly lived in by McKenna himself. These, however, were both quickly sold to two UW professors and seven of the other ten houses in College Hills were also first owned and lived in by University

¹² "College Hills: Where the Woodlands Meet the City." Madison: Cantwell Printing Co., n.d., but ca.1915-16, p. 6. The mention here of "a community district school under construction" is worth noting because this now demolished building was the first of two Claude & Starck-designed school buildings built in the village (1917 and 1925) and it was located on land donated by McKenna himself. McKenna had been quick to see the high value that prospective families considering the purchase of building sites in the village would place on the presence of a modern school building nearby to his development and became a prime mover in its establishment. Similar schools were also built by the developers of Lakewood (1918, designed by Frank M. Riley, non-extant) and Nakoma (1917, designed by Alvan E. Small, non-extant) and for just the same reason.

¹³ Mollenhoff, David V, op. cit., p. 365.

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of Wisconsin professors or senior University staff members.¹⁴

The end of World War I brought about a renewal of real estate activity in Madison and this activity was now aided by a new factor, the ever increasing number of automobiles in the city. The result was seen throughout the city as already established suburbs began to sprout new houses. Partly, this renewed building activity was driven by the pressing need for more housing in Madison. With the housing shortage driving the market forward, residential construction boomed throughout the city, and developers on Madison's west side quickly realized that they needed to offer something special in the way of incentives to lure the prospective home buyer to their own development. One of the most successful new incentives proved to be proximity to a golf course and country club. Prior to World War I, the only golf course in the Madison area was the Maple Bluff Country Club, founded in 1899 on the far east side of Madison outside of the city limits and completed by interested parties on a subscription basis between 1900 and 1901. After the war, however, interest in golf grew rapidly in the Madison area, which mirrored a nationwide trend at that time resulting in the creation of new country club suburbs all over the country. As a consequence, a group of enthusiasts led by several College Hills residents purchased 89.5 acres of land in 1921 owned by the Mendota Heights Association and located just to the west of College Hills. They formed the Blackhawk Country Club with an initial membership of 250 charter members. This was followed later in the year by the actual construction of the course itself, the links were designed by C. H. Mayo of Chicago and the overall design was planned by O. C. Simonds.¹⁵

Probably the combination of rising demand and the creation of Blackhawk, coupled with the improvement of his own financial situation, all helped convince John C. McKenna to once again enter the west side real estate fray. Consequently, in 1921 McKenna created the Eagle Heights Land Co. and purchased the strip of land along the Lake Mendota shoreline that belonged to the Mendota Heights Association and which extended west along the shore from the UW's Eagle Heights holdings. McKenna called his new plat "Shorewood" and proceeds from the sales of these lots were used for the purchase of additional land to the south. This next purchase in 1922 became the first of what by 1929 would be five additions to the original plat. Taken together it encompassed all the land between the railroad tracks to the south and the lake to the north and located in-between the original College Hills plat and the Blackhawk Golf Course. To design his new plat and its subsequent additions, McKenna once again chose O. C. Simonds of Chicago to create both the overall design and also the street layout and the lot and building sites placement plan. The resulting suburb covered all the slopes of the hill known as Mendota Heights and became, certainly, Madison's most topographically varied as well as arguably its most beautiful new suburban development.

This time out, McKenna met with success. By 1925, enough new children had moved into the school district (which also included College Hills and areas outside the two McKenna-developed plats) to justify the construction of a second Claude & Starck-designed school building located next to the first one that had been built in 1918 (both now non-extant). By 1926, when the *Wisconsin State Journal* published a thirteen-page special section on the new suburb, 24 houses had either been built or were in the process of construction on lots scattered all over the hillside. McKenna also platted the Fourth Addition to the Plat of Shorewood, which includes the Edgehill Drive area and established for the first time a physical connection between College Hills and Shorewood. The subsequent history of College Hills is inextricably connected to the neighboring plat of Shorewood, with which it was now physically linked. Children in both plats went to the College Hills school and other links between the two plats were also rapidly forged, including the linking of roadways and the sharing of services.

¹⁴ Interestingly, research has shown that the first owners of the houses in both Lakewood and Nakoma, as well as in University Heights, West Lawn, and Wingra Park a generation before, were also mostly UW faculty and staff.

¹⁵ Brock, op. cit., pp. 54-63. The creation of Blackhawk led directly to the creation of the Nakoma Country Club in the following year.

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The stage was thus set for the establishment of the Village of Shorewood Hills, which bought all of McKenna's plats together under one governmental roof. This action was finally ratified by a vote of 84 of the inhabitants on June 28, 1927 and a month later the first officers of the Village Board of Trustees were elected. From that time on, the histories of College Hills and of Shorewood are essentially one and the same.

In 1929, McKenna platted the Fifth Addition to the original plat of Shorewood and construction of new houses in the village continued at a steady pace until the deepening of the Depression in 1932 brought residential construction to a halt throughout the Madison area and also in Shorewood Hills. The declining general economic conditions also resulted in the board of the Blackhawk Country Club requesting annexation of the Club by the Village in order to lower their real estate tax rate, which took place on July 16, 1932.

By the end of 1932, there were 125 houses within the village boundaries (including the three that had been built in the nineteenth century). The first two units of the Marketstead complex (old Village Hall) on Shorewood Boulevard had been built, and the village also contained two small school buildings that had been completed in 1918 and 1925, the beach house located on the Lake Mendota shore in what is now McKenna Park, and the Blackhawk Country Club clubhouse (non-extant). What had been created in the village up to this point was a community that was especially notable from an architectural standpoint. All but one of the houses built in the village after World War I and up to 1932 is an example of the Period Revival styles and their number includes some of the finest examples ever constructed in the Madison area. The large majority of these houses are custom designs produced by the best architects practicing in the Madison area. Especially notable are the large numbers of very fine Tudor Revival and Normandy Revival houses in the village. These houses typically have irregular, rambling floorplans that proved to be very well suited to the equally irregular topography that is a feature of so many village lots. They are also often larger than their Colonial Revival counterparts and they are usually more elaborately detailed and constructed out of costlier materials. It is also worth noting that far more examples of the Tudor Revival and Norman Revival styles, which in Shorewood Hills and elsewhere at this time are typically clad in brick or stone, were built in the village in the 1920s than in the 1930s and it is tempting, of course, to ascribe these differences to the effect of the Depression. Still, while the higher cost of these buildings undoubtedly played a role in their decline during the Depression, this may not tell the whole story. There was also a marked nationwide trend in the later 1930s towards simpler designs and towards houses that were longer and squatter than their 1920s counterparts. This trend is especially noticeable in the Colonial Revival houses built in the village in the last half of the 1930s.

No houses were built in Shorewood Hills in 1933 or 1934, but by 1935 construction was once again underway and eighteen houses were completed in the village in that year. Every year thereafter saw steadily increasing, even rapidly increasing, numbers of houses built until 1942 when construction in the village slowed greatly because of materials shortages due to the advent of World War II. By that time, the number of buildings in the village stood at just over 300, meaning that more houses were built in the village in the eight years between 1935 and 1942 than in the twenty years between 1913 and 1932. Once World War II ended, housing starts in the village not only regained their pre-war momentum but surpassed it.

Although some of the owners of houses in the village were among the Madison area's wealthier citizens, the majority has been drawn from the managerial, educational and professional elite of the city. Members of the various professions appear in large numbers, as do members of the UW faculty and administration, and upper level executives of many local enterprises and managers of the local offices of national firms are also well represented. Such a concentration of people is, of course, what one would expect to find in a suburb such as Shorewood Hills and the current owners of houses in the village are still largely drawn from these groups. Of special interest, though, is the large group of upper level staff and administrators of both state

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and national agencies of government that began to make the village their home in the 1930s.¹⁶

Despite the long shared history of the plats of Shorewood and College Hills, and despite all the things that join them together and link them, there are still some things that are distinct about each. From an architectural standpoint, the most notable feature of Shorewood is its collection of Period Revival Style homes built between the world wars and its collection of post-World War II Contemporary Style homes. Just as College Hills displays the historic transition from the Progressive Styles to the Period Revival ones that followed, so too does Shorewood illustrate the next transition from the Period Revival styles to Contemporary ones.

One of the most attractive features of Shorewood Hills today is the architectural unity of the whole. Street after street is lined with leafy shade trees and Period Revival style homes mix harmoniously with neighbors designed in the later Contemporary style. Many of the houses in the district are also the work of prominent Madison architects, but even those built by contractors using private plans of unknown origin are of generally high quality.

Architecture

The Shorewood Historic District is being nominated to the National Register of Historic Places under Criterion C for its local significance as a well-defined residential neighborhood of single-family dwellings that are very good to outstanding examples of the most important architectural styles applied to residential buildings. These houses were designed for the city of Madison's wealthier residents between the two world wars and in the years just after. Most of these buildings exhibit a very high degree of integrity and have been maintained to a very high standard. In addition, many of these houses are the work of the finest architects practicing in the Madison area and elsewhere during the period of significance, and, because most of the buildings in the district are known to have been built between 1925 and 1963, the district also has a pleasing visual cohesiveness.

The first houses built in Shorewood after the first portion of the plat was opened for sale in 1921 were a mix of fine, stucco-clad, late examples of the Arts & Crafts style, and fine examples of the Period Revival styles.

The Shorewood Historic District is especially notable architecturally because of its wealth of examples of Period Revival style designs. Buildings designed in the various styles that are now grouped together under the general term "Period Revival" first began to appear in Wisconsin in the mid-1890s. These buildings were almost all larger, architect-designed, single-family residences and most were constructed in the state's largest cities, such as Milwaukee, Madison, Wausau, Oshkosh, Manitowoc, Eau Claire, La Crosse, Racine, and Kenosha. That probably reflects the fact that interest in reproducing accurate modern interpretations of historic architectural styles was still quite new at this time and those with the ability to do so were almost exclusively architects that were in touch with the latest national trends in architecture, both as a result of their training in the nation's first schools of architecture and as a result of their awareness of what was happening in and around the nation's larger, mostly eastern cities such as New York, Boston, and Philadelphia. Such architects were, for the most part, located only in the state's largest cities in the 1890s, as were clients with the means and the interest to build in what were then the latest styles.

By the turn of the century, the increasing popularity of the Period Revival styles, particularly the Colonial, Georgian and Tudor Revivals, was beginning to be felt in all of Wisconsin's larger communities. Period Revival designs were not the

¹⁶ The creation of the new headquarters of the U.S. Forest Products Laboratory on the west edge of the University of Wisconsin campus in 1930 proved to be an especially good source of homeowners in Shorewood Hills.

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only ones competing for client's approval during the period just before and just after World War I, since houses of equivalent cost and size designed in the Arts and Crafts and the related American Craftsman styles were also popular with this clientele. The Arts and Crafts movement began in England in the mid-nineteenth century and had a profound effect on American architectural practice in the first two decades of the twentieth century. The residential architecture produced by the earliest Arts and Crafts architects in England, such as Richard Norman Shaw, was a conscious attempt to recreate older English architectural practices and motifs. Smaller houses were typically influenced by the many vernacular housing traditions that had evolved throughout that country and larger houses were most heavily influenced by the architecture of the Tudor, Elizabethan and Jacobean periods. Since these various traditions had many things in common, the residential architecture that evolved in the Arts and Crafts period also shared many common characteristics. Differences in size and in the degree of decoration notwithstanding, most of the houses designed in this style featured irregular plans, roofs having a variety of planes, and wall surfaces that were clad in a variety of materials but most typically brick, stucco, stone, and wood clapboard or wood shingles, while half-timber work was also frequently found, even in the smallest examples. Since these works were frequently published in both English and American architectural magazines of the time, they were well known to American architects and their wealthy clientele and their influence can be found in most middle class and upper middle class neighborhoods in America developed in the first two decades of the twentieth century.

Following World War I, Arts and Crafts style-influenced designs in Wisconsin and in the Madison area, including Shorewood, were superseded by more scholarly and accurate examples of the Period Revival styles, most notably the Colonial Revival and Tudor Revival styles. The reasons for this are still being debated but the inescapable fact remains that after the war new housing in Wisconsin overwhelmingly reflected client preferences for these styles. The Shorewood Historic District is especially rich in fine Period Revival designs, there being 110 examples of the Colonial Revival style, 47 of the Tudor Revival style, eight of the Normandy and French Provincial Revival styles, three of the Dutch Colonial Revival style, eleven of the Georgian Revival style, and two of the Mediterranean Revival style, all built here in the years between the world wars. The largest and the best of these houses were architect-designed, of course, and Madison architects such as Frank M. Riley, Law, Law and Potter, Edward Tough, and Henry Dysland made such designs their specialty.

An especially interesting group of houses built in the district during the 1930s are the International Style houses designed by the Madison architectural firm of Beatty & Strang and Shorewood architect William V. Kaeser. These ten houses represented a radical break with the Period Revival styles then in favor and they are among the Madison area's most architecturally significant houses; residential examples of this style are very rare in Wisconsin and elsewhere.

Stylistically, the post-World War II years were to be much different from those preceding them. Examples of the Colonial Revival style continued to be built in the village and in the district until well into the 1970s but no fewer than 68 of the houses built in the Shorewood Historic District after World War II are examples of Modern Movement style design. This designation is still something of a stylistic catch-all since it includes split levels and ranch houses, as well as architect-designed houses for which stylistic categories are still lacking. The district is now one of the best places in Wisconsin to see the rise of Modernism in residential design and it also contains the largest concentration of fine examples of Modern Movement Style residential designs in the Madison area. Leading the way are the works of such notable local architects as William V. Kaeser and Herb Fritz, Jr., but works by many others whose careers have not yet been completed, let alone evaluated, are plentiful here as well and numerous excellent examples, and several of the most recent and spectacular examples, are to be found in the district and may be among the district's future contributing resources.

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Architects

Research of original building permits indicates that many of the houses in the Shorewood Historic District were architect-designed. The firms who worked in the district range from high profile, prestigious local offices like Frank M. Riley and Law, Law, and Potter, to lesser known individuals such as Henry Dysland. The following is a summary of available information on the most important architects who are known to have designed buildings in the district. The list is arranged alphabetically and covers most of the architects who were most active in designing buildings in the district through the 1950s.

CARL R. AHL

Little biographical information has been assembled on Carl R. Ahl to date. It is believed, however, that Ahl was one of the best of the possibly self-taught carpenter-architects in Madison in the days just before and after 1917, this being the year after which the title "architect" could be legally applied only to those professionally trained individuals who were licensed as such by the State of Wisconsin. Ahl advertised himself as a designer-builder in 1926, meaning that he was qualified to design buildings under 5000 square feet in size without the assistance of a registered architect. Such a designation would have meant that he designed mostly single and multiple family residences, and his known work is a testament to this fact and to the fact that he was a designer of above average ability who was well aware of the architectural trends of his day. Ahl's trade name was "Ahl-Bilt" and his pride in this name is justified by his known work in Shorewood.

Known Shorewood Buildings:

| | | |
|---------------------------------------|---------------------|------|
| James I. & Leone Brader House | 3409 Crestwood Dr. | 1925 |
| Guy T. & Julia Ellis House | 3433 Edgehill Pkwy. | 1926 |
| Arthur J. Pegelow House | 3415 Edgehill Pkwy. | 1925 |
| Claire I. & Bernadine Schneider House | 3403 Circle Close | 1926 |

BALCH & LIPPERT

Harold Charles Balch (1890-1959) was born in Neillsville, WI in 1890 and received his education in the public schools of that community. Balch attended the UW from 1908-1909, taking courses in civil engineering, followed by course work in architecture at the Armour Institute of Technology in Chicago (afterwards the Illinois Institute of Technology) and the Chicago Art Institute between 1909 and 1911. In 1912, Balch was employed in the well-known Chicago architectural office of Walter Burly Griffin, then, in February of 1913, he came to Madison as the junior partner of longtime Madison architect James O. Gordon in the firm of Gordon & Balch. In 1915, Grover H. Lippert was taken into the firm, which was renamed Gordon, Balch, & Lippert.

Grover Henry Lippert (1887-1968) was born in Madison in 1887, but his parents later moved to Neillsville, WI and he attended the public schools of that community, graduating from the high school there in 1906. From 1907 until 1913, Lippert worked in several architectural offices in Madison as a draftsman; in 1907 with Gordon & Son and in 1911 with builder/architect Charles E. Marks. In 1913, Lippert decided to further his education by enrolling in the architectural course at the University of Pennsylvania. In the summer of 1914, Lippert returned to Madison to work again as a draftsman, this time with Alvan E. Small. When Lippert graduated from the University of Pennsylvania in 1915, he returned to Madison and became associated with the firm of Gordon & Balch as a junior partner, the firm being renamed Gordon, Balch, & Lippert. Following the death of Gordon in 1917, the two former Neillsville residents formed their own

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firm; Balch and Lippert.

Balch & Lippert became one of Madison's more successful and long-lived architectural firms, continuing in existence until 1946, when the partners decided to go their separate ways. In 1946, Lippert became associated as an engineer/architect with the Theodore Kupfer Foundry & Iron Works in Madison. This association lasted until 1954, after which Lippert worked as an architect under his own name until he retired in 1964.

In 1946, after the partnership with Lippert was dissolved, Balch maintained his own office until 1949, when he became associated with the Madison civil engineering firm of Mead & Hunt. All of the buildings that are associated with Balch were designed during his partnership with Gordon and later with Lippert; there are no known independent works that can be conclusively assigned to him at this time.

Known Shorewood Buildings:

| | | |
|--------------------------------------|--------------------------|------|
| M. & M. J. T. Dithmar House | 3317 Lake Mendota Drive | 1926 |
| Joseph A. & Helen Fagan House | 3424 Viburnum Drive | 1924 |
| Harold R. & Blanche Noer House | 3407 Sunset Drive | 1935 |
| Frederick W. & Alice Oldenburg House | 1130 Shorewood Boulevard | 1935 |
| Samuel & Vera Schmid House | 3316 Blackhawk Drive | 1936 |
| Samuel & Helen Stein House | 1220 Edgehill Drive | 1939 |

BEATTY & STRANG

Hamilton Beatty (1907-?) was born in Madison in 1907. His father, a UW professor of English, encouraged his youthful interest in architecture and while on sabbatical in London allowed him to enroll as a special student at the Bartlett School of Architecture in that city. This was followed by a more typical education at the UW, from which Beatty graduated in 1928 with a degree in English. He then went back to his original interest, spending the summer after graduation working in the office of Madison architect Frank Riley, following which he returned to London and the Bartlett School, where he studied and also met his future wife, Gwenydd, who was herself an architect. Their shared progressive ideas about architecture took them to Paris, where Beatty worked as a volunteer in the office of Le Corbusier in 1928 and 1929.

Upon their return to Madison in 1930, Beatty and his wife together began designing small modernistic houses in what would later be called the International Style. Their first houses were made out of concrete block and were strikingly severe for the time. In 1935, Allen J. Strang, a former fraternity brother of Beatty's, joined the practice, which was renamed Planning Associates, with an office at 610 State Street. By 1937, the firm had been rechristened Beatty & Strang and by 1940, under Beatty's lead, the firm had developed both a regional and even an international reputation for its International Style designs for small economical houses (most of which were built in Wisconsin). Beatty left the firm in 1940, to work on industrial design for the Austin Corporation in Detroit, where he went from draftsman to president of this international company in a remarkably short time. Beatty subsequently retired to Connecticut.

Allen J. Strang (1906-) was born in Richland Center, WI in 1906. He studied engineering at the UW in 1925-26, where he and Hamilton Beatty were fraternity brothers. His remaining architectural education was at the University of Pennsylvania's School of Architecture and he received still further training by working summers as a draftsman and

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designer in the Philadelphia office of internationally known architect and University of Pennsylvania faculty member Paul Cret. Further summers were spent working in the Madison offices of Law, Law, and Potter, and in the year after graduation, Strang worked in the office of his mentor, Harry Sternfeld. Strang then returned to Richland Center and opened an office above his father's hardware store. In 1935, Strang and his new wife moved to Madison and Strang began a partnership with Hamilton Beatty that was to last until 1940, when Beatty moved to Detroit.

Strang closed the office in 1942 and went to Chicago to design defense housing with the Federal Housing Authority. He then returned to Madison and founded a series of partnerships (see Joseph Weiler and the related firm of Weiler & Strang) which eventually became Strang Associates, a firm that is still very active in Madison.

Known Shorewood Buildings:

| | | |
|---------------------------------------|-------------------------|------|
| Lloyd W. & Mildred Coleman House | 1123 Oak Way | 1935 |
| Prof. Harry F. & Clara Harlow House | 3311 Lake Mendota Drive | 1938 |
| Prof. Richard & Lois Hartshorne House | 3218 Topping Road | 1941 |
| Prof. May S. Reynolds House | 3326 Blackhawk Drive | 1942 |

HENRY T. DYSLAND

Although little known today, Henry Dysland (1885-1965) was one of Madison's best and most prolific residential architects during the 1920s and 1930s. Dysland was born in Green Bay, WI in 1885, the son of Norwegian parents. He attended George Washington University in Washington D.C., where he also worked as a draftsman in the Office of the Supervising Architect in the U.S. Treasury Department. Ultimately, he received a certificate in architecture from the Atelier Donn Barber in New York City in 1908, which was followed by stints as a draftsman in the architectural offices of Foster, Gade & Graham in New York, and Otis & Clark and Holabird & Roche, both in Chicago. From 1912 to 1917, Dysland was an assistant professor of architecture at Washington State University in Pullman, WA. In 1917, Dysland, his wife Helen and their family moved to Madison, where he worked as a draftsman in the State Architect's Office. In 1919 Dysland returned to Green Bay to practice on his own, but in 1921 he returned once again to Madison and worked until 1925 as an architect in the office of Ferdinand L. Kronenberg.

In 1925, Dysland formed the Madison-based design/build firm known as the Better Homes Corp., with himself as the firm's architect and president and his older brother, Albert J. Dysland (1882-1935), as treasurer. As its name implied, this new firm made a specialty of high quality residential construction. The more than 100 known designs that Henry Dysland produced for his firm in its twenty years of existence include many of Madison's best examples of Colonial and Tudor Revival style design, the largest number of which are found in the suburb of Nakoma.

From 1925-1933, the Better Homes Corp. had offices in the Beaver's Insurance building at 119 Monona Ave. (now 119 Martin Luther King Jr. Blvd.). After Albert Dysland died in 1935, Henry Dysland operated the business from his successive homes until 1945, when he moved from Madison to Richmond, CA, where he operated a real estate firm.

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Known Shorewood Buildings:

| | | |
|--------------------------------------|-----------------------|-------|
| Dr. Edward & Minnie Bridgman House | 3429 Crestwood Dr. | 1926 |
| Prof. Rudolph & Mildred Froker House | 3322 Blackhawk Dr. | 1936 |
| George E. & Florence Heck House | 3209 Lake Mendota Dr. | 1928 |
| Leo G. & Nettie Hoeveler House | 3605 Sunset Dr. | 1939 |
| Jerome C. Holt House | (address unknown) | 1927? |
| William P. & Emma Morgan House | 3210 Oxford Rd. | 1927 |

JOHN J. FLAD

John Joseph Flad (1889-1967) was born in Madison and attended the public schools of this city. In 1907, he apprenticed with Madison architect James O. Gordon, followed by a short period as a draftsman with another local architect, Robert Wright. From 1909-1914, Flad worked as a draftsman in the offices of several Chicago architects and contractors including: George Nimmons; Howard Van Doren Shaw; the Chicago, Milwaukee & St. Paul Railroad; and the Leonard Construction Co. Returning to Madison in 1914, Flad worked as an architect in the architectural office of Alvan E. Small until 1917, when he left to work in the office of the State Architect for a year and 10 months. In 1922, Flad again returned to work with Small as his associate, this relationship lasting until 1925, when Flad took on Frank S. Moulton as a partner in the firm of Flad & Moulton.

Frank S. Moulton. Frank Moulton (1891-1981) was born in Madison, but completed grades 5-12 in Ashland, WI, where he moved with his family. He attended Cornell University in Ithaca, NY for two years, then returned to Madison, where he worked as an architect in the office of A. D. Conover from 1912-1916. Moulton was then hired as an architect in the State Architect's Office, where he rose to the position of chief designer, and where he worked for 10 years until he began his association with John J. Flad in 1926. This partnership lasted until 1932, after which Moulton practiced independently. His practice lasted until the outbreak of World War II. Moulton was a Lt. Commander in the navy during the war, serving with the Seabees. After the war, Moulton taught art education in the UW system and he also attended the UW, from which he received an MS degree. Moulton died in Madison in 1981.

Flad and Moulton lasted as a firm until 1933. In that year, Flad went into practice under his own name, with offices at 121 (and soon afterwards 125) S. Pinckney St. In 1941, Flad associated with his relative, Thomas H. Flad. Gradually, this firm evolved into John J. Flad & Assoc., which, in the 1960s and 1970s, would grow to become one of Madison's largest architectural firms. Flad died in 1967, but his sons and descendants still continue to operate the firm he founded today.

Flad was an active Roman Catholic layman and the buildings that he designed for the Catholic Church were a specialty for which he was particularly well known. Flad was also a Shorewood Hills resident for many years, which undoubtedly accounts for the sizable number of residential commissions he executed in the village.

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Known Shorewood Buildings of John J. Flad, either alone, or in association with others:

| | | |
|---|--------------------|------|
| John P. & Marion Boesel House | 3530 Blackhawk Dr. | 1937 |
| Bertrand H. & Marion Doyon House | 3417 Circle Close | 1925 |
| Carl B. & Elise Fritz House | 3602 Blackhawk Dr. | 1929 |
| William E. & Bernice Goff House | 3130 Oxford Rd. | 1936 |
| Peter Haake House | 3414 Circle Close | 1926 |
| William J. & Alma Haake House | 3410 Circle Close | 1926 |
| Russell E. & Dorothea Nelson House | 3110 Oxford Rd. | 1939 |
| Dr. Hans M. & Tessa Reese House | 3421 Circle Close | 1929 |
| Col. Albert H. & Marie Smith House | 3109 Oxford Rd. | 1937 |
| Prof. Clarence W. & Cornelia Spears House | 3534 Blackhawk Dr. | 1929 |
| Edward J. & Lillian Thornton House | 3411 Viburnum Dr. | 1947 |

HERBERT FRITZ, JR.

Herbert Fritz, Jr. (1915-1998) was, along with William V. Kaeser, one of the few successful Madison-area architects who were deeply influenced by their direct or indirect associations with Frank Lloyd Wright. Fritz was born in Sioux City, Iowa in 1915 to Herbert Fritz, Sr. and Mary Larson Fritz. Herbert Fritz, Sr. was a respected architectural draftsman who by 1915 had worked in many of the most respected architectural offices in the Midwest. In 1913, Fritz was working in the offices of Frank Lloyd Wright at Taliesin, and it was there that he met his future wife, Mary Larson, who was the daughter of Wright's stonemason, Alfred Larson. The pre-existing connection of the Fritz-Larson union with Frank Lloyd Wright would eventually lead to the younger Fritz becoming, in 1938, a member of the Taliesin Fellowship after spending a year of study at the Art Institute's school in Chicago, a year at the UW, and two years (1936-1937) working in the Madison office of architect William V. Kaeser. From 1938-1941, Fritz studied at Taliesin, and, in 1941, he purchased an adjoining farm that he named "Hilltop Farm." This new property would become Fritz' first architectural commission after lightning burned the farmhouse down in 1942 and it remained his home ever after.

Gradually, Fritz created a career for himself as a designer, mostly of houses at first. In 1959, however, Fritz became a registered architect with help from Wright. Subsequently, Fritz became "recognized as an important local architect who completed several hundred residential and commercial projects in the Madison area, throughout Wisconsin, and elsewhere in the country. His independent career began with the design and execution of his own home at Hilltop after the fire, and slowly expanded, first within a small group of artists and intellectuals in the Madison area, later with Marshall Erdman and other developers on larger residential projects and substantial commercial undertakings." At least nine of his completed projects were houses in Shorewood Hills, eight of which still survive and all of which are fine examples of a distinctly personal modernist sensibility that was strongly influenced by the organic architecture of Frank Lloyd Wright.

Known Shorewood Buildings of Herbert Fritz, Jr.:

| | | |
|--|--------------------|------|
| Prof. Charles S. & Marjorie Bridgman House | 3417 Crestwood Dr. | 1958 |
| Dr. Max & Rhea Kalin House | 3428 Viburnum Dr. | 1948 |
| Vera Schmid House | 1003 Oak Way | 1950 |
| E. Weston & Jane Wood House | 3420 Sunset Dr. | 1952 |

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PHILIP M. HOMER

Philip Marvin Homer (1893 - ca.1980) was born on his parent's farm near McGregor, Iowa, in 1893. He received his education in the La Crosse, Wisconsin public schools, followed by a 3½ year apprenticeship with the prominent La Crosse architectural firm of Parkinson & Dockendorff. In 1912, Homer came to Madison where for 2½ years he did drafting and other architectural work for local building contractor Charles E. Marks. This was followed by an association with another young Madison architect, Robert A. Phillips. The two men practiced together for about two years as the architectural firm of Phillips & Homer, with offices located at 105 Monona Ave. The firm was short-lived, however, and by 1917, Homer had become a licensed architect and was the architect and a vice-president of the Capitol Construction Co., a design-build firm specializing in residential construction that had been founded by prominent Madison real estate developer Paul E. Stark. During Homer's tenure with this firm he also found time in 1919 to teach mechanical drawing at the UW to the Student Army Training Corps.

By 1921, Homer had become the architect for the Stark Land Co., another creation of Paul E. Stark that would become one of the biggest developers of residential suburbs in and around Madison in the 1920s. Quaipe, in 1924, stated that Homer had "made a special study of residences." Homer married in 1925, by which time he was practicing on his own with offices in the Pioneer Block and later at 7-9 S. Pinckney Street. For the rest of the 1920s Homer maintained a successful private practice and most of his identified buildings date from this period. His association with Paul E. Stark continued since it was Stark who, in 1927, developed the Tudor Revival style Terrace Homes Apartments (114-118 N. Breese Terrace), one of Homer's finest creations and one of Madison's best multi-unit residential buildings.

Homer continued to occupy his offices though 1931, but the Depression made it difficult for architects everywhere. It apparently affected Homer as well since the 1933 Madison City Directory listed him as an automobile salesman. By 1935, Homer was an architect with the Wisconsin Emergency Relief Administration and, by 1937, he was again in private practice, with his offices in his home in the Terrace Homes Apartments. Homer continued a modest private practice for the rest of his long life, during which he executed a number of fine residential and small-scale commercial commissions.

Known Shorewood Building:

| | | |
|----------------------------------|------------------|------|
| Russell & Elizabeth Nelson House | 3112 Oxford Road | 1927 |
|----------------------------------|------------------|------|

WILLIAM V. KAESER

William V. Kaeser (1906-1994) was born into a family of Swiss descent who farmed in Greenville, Illinois. Graduating from Greenville High School in 1924, he spent the summers between 1927 and 1931, working as a draftsman in the architectural office of Frank Riley in Madison while attending the University of Illinois, from which he graduated in 1931. In the fall of 1931, Kaeser went to MIT, from which he graduated with a masters degree in architecture in 1932. Kaeser then went to work again for Riley from 1932 - 1933. He then joined a group of architects and planners at the Cranbrook Academy of Art in 1933, and produced a regional plan for Madison, WI. In 1935, Kaeser set up his own practice in Madison. While establishing his practice, Kaeser also worked part time as a city planner for the City of Madison from 1935 until 1938, but from 1938 onward and until just recently Kaeser was in active practice as an architect, working almost entirely within the modernist idiom. During most of this period, Kaeser lived in Shorewood Hill and in 1950, following the

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construction of his home and studio building on Circle Close, he also worked in the Village as well. In 1951, Kaeser affiliated with Arthur McLeod, a structural engineer, in the firm of Kaeser & McLeod, later Kaeser, McLeod, & Weston.

During his long career here Kaeser produced many buildings of all types, but he was best known for his residential work, which comprises some of Madison's finest contemporary architecture. Practically all of his work, and especially his residential projects, were influenced by the work of Frank Lloyd Wright, but Kaeser was more successful in finding his own style within this powerful idiom than were most of those who followed the same path.

Known Shorewood Buildings:

| | | |
|--------------------------------------|-----------------------|------|
| Dr. Garrett & Helen Cooper House | 1512 Sumac Dr. | 1940 |
| Fred M. & Frederica Cuthcheon House | 3427 Viburnum Dr. | 1939 |
| Walter C. & Dorothy Dunn House | 3524 Blackhawk Dr. | 1935 |
| Marshall & Joyce Erdman House | 3408 Circle Close | 1954 |
| Edmund J. & Martha Hart House | 1208 Bowdoin Rd. | 1946 |
| Russell & Esther Hibbard House | 1505 Woods Lane | 1938 |
| Frederick Kaeser II House | 3505 Blackhawk Dr. | 1937 |
| William V. & Marian Kaeser House | 3407 Circle Close | 1950 |
| Gordon N. & Alice Mackenzie House | 1011 Oak Way | 1939 |
| Prof. Edward & Gladys Milligan House | 3219 Topping Road | 1942 |
| Doug & Pearl Osterheld House | 3323 Lake Mendota Dr. | 1948 |
| Prof. Frances & Ruth Shoemaker House | 3519 Sunset Dr. | 1948 |
| Charles E. & Fern Thompson | 3539 Topping Rd. | 1951 |
| Edward M. & Ruth Wilkie | 1018 Shorewood Blvd. | 1939 |

LAW, LAW, & POTTER

Many of Madison's most important landmarks were designed by the firm of Law, Law & Potter, Madison's largest and arguably its most important architectural firm in the 1920s and 1930s. The founders of the firm, James R. Law III (1885-1952) and Edward J. Law (1891-1983) were brothers who were both born in Madison and educated at the University of Pennsylvania School of Architecture. After working for several years in the Madison offices of Claude & Starck and the State Architect's office, James Law began his own practice in Madison in 1913 and he was soon joined by his brother, Edward, in a firm initially known as James R. & Edward J. Law, which was often abbreviated to just Law & Law.

One of the firm's first projects was the design of Madison's first skyscraper, the nine-story Gay Building on the Capital Square, built in 1913, a commission whose success paved the way for the many more commercial and institutional buildings in Madison's downtown that were to follow in the next decade. During this same period the firm also produced a number of identified residential projects as well, nearly all of which were designed in the then fashionable Craftsman and Arts & Crafts styles.

By the mid-1920s, Law & Law had become Madison's most prominent firm and it was busy designing some of the most important commercial buildings built in Madison during that decade, among which were the classically inspired designs for the Beavers Insurance building (119 Martin Luther King Jr. Blvd.), the Bank of Madison building (1 West Main St.), and

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Continuation Sheet**

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

the now demolished First National Bank building (1 North Pinckney St.). By mid-decade the success of the office necessitated the expansion of the firm, which resulted in the naming of Ellis J. Potter (1890-ca.1990) as a principal in the restyled firm known as Law, Law and Potter. Along with its large-scale commercial projects the firm also undertook the design of a notable series of Masonic Temples during this decade (all three principals were masons), one of the most impressive being the Art Deco-influenced Neo-Classical Revival style Madison Masonic Temple (301 Wisconsin Ave. - NRHP 9/13/90) completed in 1925.

During the 1920s the firm was also kept busy turning out a host of single family residences, all designed in the newly fashionable Period Revival styles. These designs were for houses of every size and included both very large and very small commissions. Most, however, were substantial in size and were expertly done and it is especially to be regretted that so few of the firm's Shorewood designs from this period have been identified since it is all but certain that many more of the village's better houses from this and the following decade are their work.

As the firm moved into the 1930s it was still turning out excellent new commercial buildings, among which was an especially important pair of high-rise office towers in Madison designed in the Art Deco style: the Tenney Building (110 E. Main St.), and the Wisconsin Power & Light Building (122 W. Washington Ave.), and the smaller but equally fine Holstein-Friesian building (448 W. Washington Ave.). Change was coming, however. The Depression brought new building activity in Madison to a halt and James Law left the firm in 1932 to serve as the mayor of Madison (1932-1943). This left Edward Law in charge of the firm, which survived the worst of the Depression years and resumed producing high quality buildings in a variety of increasingly modern styles until the beginning of World War II again brought a temporary halt to construction.

Eventually, the original partners retired and new men took their place. Paul E. Nystrom (1899-?) was born in Calumet, MI and attended the Univ. of Minnesota, graduating with a B.S. degree in architecture. He first worked for the firm of Starin & Melander in Duluth, MN for one year, then came to Madison, where his name first appears in the 1929 city directory as a draftsman with Law, Law, & Potter. By 1931, he was listed as an architect with this firm and except for a three year period from 1939 - 1941, when he maintained an office of his own. He remained with the firm, eventually becoming a partner in the firm of Law, Law, Potter, & Nystrom. Since nearly his entire career was spent with this one firm his work is inextricably linked with it.

Today, the successor firm, known as Potter Lawson, Inc., continues to add outstanding new buildings to Madison's built environment. The outstanding architectural legacy of the firm's early years is some of the city's finest buildings. Throughout its history, members of the firm have had close ties to the Village of Shorewood. Ellis Potter built his own home in the village in 1931 at 3501 Lake Mendota Dr. and acted as the village's first building commissioner for many years thereafter. Potter's son and successor at the firm, James T. Potter, is also a longtime village resident as well. In addition, Edward Law made his own home in the village in the 1970s.

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

Known Shorewood Buildings:

| | | |
|--------------------------------------|-----------------------|------|
| David V. W. & Ruth Beckwith House | 3447 Edgehill Pkwy. | 1928 |
| Willis E. & Hazel Gifford, Jr. House | 3441 Crestwood Dr. | 1926 |
| Frank & Evelyn Horner House | 3515 Blackhawk Dr. | 1926 |
| Robert C. & Ursula O'Malley House | 3433 Crestwood Dr. | 1926 |
| Ellis J. & Anita Potter House | 3501 Lake Mendota Dr. | 1931 |
| Frank A. & Jessie Ross | 3545 Topping Rd. | 1926 |

LIVERMORE & SAMUELSON

Joseph Livermore was a son of Winslow and Jeanette Livermore, who in 1904 lived in Madison at 201 E. Mifflin St. Joseph Livermore first appears in the Madison City Directories in 1907 when he is listed as an employee in the architectural office of Claude & Starck. In 1911, Livermore is listed as a draftsman, although the firm is not specified, after which he disappears from the directories until 1919, when he is listed as an instructor at the UW. Livermore continued to teach at the UW until 1927, when he is listed as an architect with an office in the Beavers Insurance Building at 119 Martin Luther King Jr. Blvd. Livermore practiced alone until 1930, when he took on an associate named Barnes, the firm name then becoming Livermore & Barnes. This firm lasted until 1933, when Barnes was replaced by Arthur H. Samuelson in the firm of Livermore & Samuelson. Livermore & Samuelson continued in existence as a firm until at least 1952. Livermore, however, took a less active role after the end of World War II since he was by then once again teaching at the UW (from 1946 on) with the rank of associate professor.

Arthur Samuelson's name first appears in the Madison City Directories in 1923, when he was listed as a carpenter. He remained one until 1929, when he is listed as a draftsman with the architectural firm of Flad & Moulton. In 1930, he became associated with the firm of Livermore & Barnes and after Barnes left he became the principal associate of Livermore in the new firm of Livermore & Samuelson, which survived until at least 1952. Since his whole professional life in Madison was spent basically with one firm it is not surprising that no buildings have been identified that are by his hand alone.

Known Shorewood Building:

| | | |
|----------------------------------|-----------------|------|
| Dr. Hyman K. & Anita Parks House | 3410 Sunset Dr. | 1952 |
|----------------------------------|-----------------|------|

DORIS BALDWIN MOHS

Doris Baldwin Mohs was one of only three identified women designers of buildings working in the Madison area prior to World War II, the other two being Cora Tuttle and Gwenydd Beatty. Of the three, it was Mohs's career that lasted the longest and that encompassed the greatest stylistic changes. Doris Baldwin studied architecture as part of the UW's applied design course and graduated from that institution in 1924. Shortly thereafter she married Carl E. Mohs, a Madison engineer and builder, and entered into what would become a life-long partnership as designer and builder in the engineering and construction firm known as Carl E. Mohs, Assoc. By 1926, the first of their three children had been born so the couple decided to design and build their own house in Shorewood Hills, where Carl Mohs was employed part time as

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

the village engineer. The resulting stone and half-timbered Norman Revival style house at 3523 Lake Mendota Drive is still owned by their daughter, Lucia Mohs, and was the first of many houses that the two would subsequently design and build in the village, many of which were produced in the studio in her home.

Mohs was a designer for most of her career, which limited the size buildings that she was allowed to design without the assistance of a registered architect. Her known buildings, however, are fully equal to or even superior in quality to those of her registered male counterparts and they also show that she had the ability to evolve as a designer who remained in tune with the changing tastes of the day. Thus, while her earliest designs are fine examples of the Period Revival styles, her later projects are equally fine examples of more modern ones.

Known Shorewood Buildings:

| | | |
|--|------------------------|------|
| Dudley H. & Julia Davis House | 1124 Oak Way | 1927 |
| Garrett J. & Geraldine Dekker House | 3545 Lake Mendota Dr.. | 1948 |
| Lawrence & Geraldine Fitzpatrick House | 1504 Sumac Dr. | 1950 |
| Wilbur J. & Helen Heuer House | 1106 Edgehill Dr. | 1954 |
| Carl E. & Doris Baldwin Mohs House | 3525 Lake Mendota Dr. | 1926 |
| Charles A. & Minta Pierce House | 1525 Sumac Dr. | 1939 |
| Walter Rhodes House | 1202 Edgehill Dr. | 1942 |
| Prof. Louis C. & Elsa Thomson House | 3414 Viburnum Dr. | 1938 |

FRANK M. RILEY

Frank Morris Riley (1875-1949) was one of the most important architects to practice in Madison in the first half of the twentieth century. Riley was born in Madison on September 10, 1875. His father, Edward F. Riley (1847-1927) was secretary of the UW Board of Regents from 1888 to 1906 and was also well-known in business and real estate circles in Madison. Frank Riley first studied civil engineering at the UW beginning in 1894. In 1897, however, he left Madison for Boston, where he studied architecture at MIT. He studied there until 1900, then, from 1900 to 1908, Riley worked for three of Boston's best architectural firms, following which he worked in his own practice until 1911. From 1911 until 1913 he lived in London, and from 1913 to 1914, he lived in Italy and Germany. While in Germany, he worked for a year for an architect in Munich. In 1914, he came back to the U.S. and to Madison, where he remained for the rest of his life.

Riley is best known today for his residential designs, most of which were expertly and knowledgeably done in either the Colonial Revival or Georgian Revival styles. Like many other of the best architects of his time, though, Riley was equally at home with all the major period revival styles and his mastery of the Tudor Revival, Mediterranean Revival, French Provincial, and Norman Revival styles resulted in some of Madison's finest houses.

Riley was fortunate in that his return to Madison coincided with the beginning of the period in which the city's economic and social elite were starting to abandon the increasingly congested downtown neighborhoods that had been their traditional home for other areas, most of which were new suburbs then being developed on the outskirts of the city. In the years between 1914 and 1941, Riley designed many of the finest houses in such Madison suburbs as Nakoma, University Heights, and the Highlands and in the neighboring villages of Shorewood Hills and Maple Bluff. He also designed a number of outstanding fraternity and sorority houses on Langdon Street as well as some of Madison's more important non-

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

residential and institutional buildings. In his later years he was also associated with Lewis A. Siberz, a former draftsman in his office, in the firm of Riley & Siberz.

Known Shorewood Buildings:

| | | |
|---------------------------------------|---------------------|------|
| Alfred C. Breuch House | 3500 Topping Rd. | 1924 |
| John A. Fitschen House | 3420 Viburnum Dr. | 1938 |
| Prof. Julian & Elizabeth Harris House | 1309 Edgehill Dr. | 1935 |
| Prof. Arthur G. Laird House | 3404 Circle Close | 1930 |
| Theo A. & Charlene Larson House | 3421 Blackhawk Dr. | 1941 |
| Urban J. & Helen Niedner House | 3437 Edgehill Pkwy. | 1926 |
| Arnold J. & Elizabeth Spencer House | 1530 Wood Lane | 1942 |
| Frank C. & Vermillion Thiessen House | 3409 Circle Close | 1926 |
| Dr. Herbert W. & Pauline Virgin House | 3601 Blackhawk Dr. | 1936 |
| Edward J. & Alice Young House | 3402 Viburnum Dr. | 1935 |

EDWARD TOUGH

Edward Tough (1878-1970) was born in Scotland, attended the Technical College of Glasgow, and began the practice of his profession as an architect in 1901. In 1911, Tough moved to Madison, where he first served as the State of Wisconsin's State Architect from 1911-1913, when Arthur Peabody succeeded him. From 1914 until after 1946, Tough practiced as an architect in Madison, first out of an office at 24 E. Mifflin St. from 1916-1924, followed by offices in the Washington Building at 119 E. Washington Ave. from 1925-1946. During his career Tough made a specialty out of designing school and church buildings and Madison has a number of these. Like most architects, however, Tough designed every kind of commission, of which the identified ones in the village are listed below.

Known Shorewood Buildings:

| | | |
|---|--------------------|------|
| Franklin D. & Margaret Blumenfeld House | 3305 Shady Lane | 1928 |
| Harry L. & May Geisler House | 1518 Sumac Dr. | 1926 |
| Andrew B. Helstrom House | 3448 Crestwood Dr. | 1932 |

NON-MADISON-AREA ARCHITECTS

THOMAS STEVENS VAN ALYEA

Detailed information about Thomas Stevens Van Alyea (?-1972) is still sketchy at the present time. Most of what is known about Van Alyea centers on his career in Milwaukee, which lasted from at least 1916, when he first applied for a state license to practice as an architect, until at least 1962, when he designed Cord Hall, the last of eight buildings he designed for the St. John's Military Academy in Delafield, Wisconsin between 1906 and 1962. Van Alyea is known to have designed buildings throughout Milwaukee and elsewhere in the state during the course of his career, and at least three houses from his hand are located in Shorewood, all of them being fine examples of the Colonial Revival style.

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

Known Shorewood Buildings:

| | | |
|---------------------------------------|--------------------|------|
| Gordon A. & Irene Huseby House | 3436 Sunset Dr. | 1935 |
| Prof. H. Scudder & Velma Mekeel House | 3518 Blackhawk Dr. | 1940 |
| William C. & Mrs. Treichels House | 1511 Sumac Dr. | 1938 |

OSSIAN COLE SIMONDS

Prior to World War I only the celebrated urban planner John Nolen came close to having as much influence on the appearance of the Madison area as did Chicago landscape architect Ossian Cole Simonds. O. C. Simonds (1857-1931) is often called the "father" of the naturalistic style of landscape gardening that developed in the Midwest between 1890 and 1920. Trained as an engineer and an 1878 graduate of the University of Michigan, Simonds first worked in the office of celebrated Chicago architect William Le Baron Jenney followed by a partnership in the important Chicago firm of Holabird, Simonds & Roche before realizing that his real calling was in landscape architecture. Simonds thus gradually moved towards this allied and still very new field and eventually became a landscape architect (or "gardener" as he preferred to be called), forming his own firm in Chicago in 1903. Subsequently, Simonds became one of the busiest Midwest members of his adopted profession, designing every kind of project and, in the process, developing a great interest in "natural" planting, as it was then called.

Simond's excellent reputation resulted in his being hired by the Madison Park & Pleasure Drive Association in 1900 to prepare the plans for Tenney Park on Lake Mendota, the Association's first essay in park development. The success of Simond's completed design was soon followed by completed designs for Brittingham Park on Lake Monona in 1905 and for Vilas Park on Lake Wingra, also in 1905.¹⁷ As a result, Simonds was later asked to take on still larger projects in the city including developing the site plan for the Highlands subdivision on the far west side on Madison in 1911 and the site plan for College Hills, which was opened for sale in 1912.¹⁸ The organic, curvilinear street plan that Simonds designed for this hilly plat was subsequently followed by his completed designs for Blackhawk Country Club in 1921 and the plat of Shorewood in 1922. Simonds also made an unexecuted design for a theater park in the old Stephens quarry below Topping Road as well.¹⁹ Thus, if any one man can claim the honor, O. C. Simonds can be justly said to have been the designer of Shorewood and of the Village of Shorewood Hills.

Summary

The Shorewood Historic District is thus being nominated to the National Register of Historic Places because the buildings within it that were designed by the noted Madison architects listed above constitute an architecturally impressive twentieth century residential neighborhood that is also representative of the historic development patterns that shaped other near west side suburbs in Madison. Not only are the buildings within the district impressive as a group, but a number of the individual houses within it are also among the best examples of their particular styles to be found within the Madison area.

¹⁷ David Mollenhoff. *Madison: A History of the Formative Years*. Dubuque: Kendall/Hunt Publishing Co., 1982, p. 326-335.

¹⁸ Brock, Thomas D. *Shorewood Hills: An Illustrated History*. Shorewood Hills: 1999, p.20.

¹⁹ Brock, op. cit., pp. 54-55 and 103-104. See also: *Wisconsin State Journal*: July 27, 1927 (Shorewood Hills Special Section), p. 6. The actual layout of the golf course itself was done by golf course designer C. H. Mayo.

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

The significance of the district is further enhanced by its highly intact and very well maintained state of preservation. The streetscapes in Shorewood are unusually cohesive because of this intact building stock and because of the retention of period street and landscaping features. The continuation of the traditional landscape treatment of most of the district's building lots also contributes to the maintenance of the district's residential character.

Criteria Consideration G

The period of significance for the district is extended to 1963. A date past the 50-year mark was chosen to better reflect the change in character in the district that occurred after this date. The houses constructed through 1963 are very similar, or nearly identical in character, form and massing to the buildings that came before them in the late 1940s and the 1950s. There were no clear distinctions between a house built in 1953 (the end of the 50 year period) and a house built in the early 1960s. In addition, a number of architects and designers, whose work is represented in the district, worked there for long periods of time. An expanded period of significance allows a broad and full examination of their careers. Because the district is nominated for architecture, continuing architectural style and character was the basis for determining the extended period of significance.

Archeological Potential

The extent of any archeological remains in the district is conjectural at this time. So far as is known, only one building was located within the district prior to the platting of the land in 1922 and this building is still extant (James Livesey House, 1001 Edgehill Dr., built in 1857). It is also known that all the contributing buildings within the district are the original buildings on their respective lots.

No systematic attempt was made to find information about possible prehistoric remains in this area during the course of this research, but a well-known mound group exists on the Blackhawk Country Club grounds just to the west of the district (Blackhawk Country Club Mound Group, NRHP 8-1-79) and it is believed that the district also once contained sites associated with its pre-European history. It is likely, however, that most of the remains of pre-European cultures located within the district would have been greatly disturbed by the building activity associated with the subsequent development of this area.

Preservation Activity

The Shorewood Historic District has been fortunate in that it has consistently been able to attract new owners who have taken pride in their historic houses and have had the means to maintain them. Hopefully, the recent formation of a Village history committee and the National Register listing of much of the village in the Shorewood and College Hills historic districts will in time lead to the creation of a local preservation ordinance and the formation of a Village historic preservation commission to oversee them.

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Continuation Sheet**

Section 9 Page 1

Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

MAJOR BIBLIOGRAPHIC REFERENCES

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Shorewood Historic District

Dane

Wisconsin

Name of Property

County and State

9. Major Bibliographic References

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

Previous Documentation on File (National Park Service):

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

Primary location of additional data:

State Historic Preservation Office
Other State Agency
Federal Agency
 Local government
University
Other

Name of repository:

10. Geographical Data

Acreege of Property One Hundred and Thirty-Three Acres, more or less

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

| | | | | | | | |
|---|-----------|---------------|----------------|---|-----------|---------------|----------------|
| A | <u>16</u> | <u>300335</u> | <u>4772604</u> | C | <u>16</u> | <u>300900</u> | <u>4772665</u> |
| | Zone | Easting | Northing | | Zone | Easting | Northing |
| B | <u>16</u> | <u>300900</u> | <u>4773000</u> | D | <u>16</u> | <u>301300</u> | <u>4772660</u> |
| | Zone | Easting | Northing | | Zone | Easting | Northing |

X See Continuation Sheet

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

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

11. Form Prepared By

| | | | | | |
|-----------------|------------------------|-------|-----------|-----------|-------------------|
| name/title | Timothy F. Heggland | | | date | February 18, 2002 |
| organization | | | | telephone | 608-795-2650 |
| street & number | 6391 Hillsandwoods Rd. | | | zip code | 53560 |
| city or town | Mazomanie | state | Wisconsin | | |

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Section 10 Page 1 Shorewood Historic District
Dane County, Wisconsin

UTM Co-Ordinates, Continued:

| | | | |
|---|-----------|---------------|----------------|
| E | <u>16</u> | <u>301092</u> | <u>4772060</u> |
| | Zone | Easting | Northing |
| F | <u>16</u> | <u>300304</u> | <u>4772264</u> |
| | Zone | Easting | Northing |

VERBAL BOUNDARY DESCRIPTION:

The boundary of the Shorewood Historic District begins at a point on the south curbline of Lake Mendota Dr. that corresponds to the NW corner of the lot associated with 3549 Lake Mendota Dr., then continues in a NE direction along said curbline until reaching the point of intersection of said curbline and a point that corresponds to the N corner of the lot associated with 3201 Lake Mendota Dr., this point also being associated with the northernmost corner of the corporate limits of the Village of Shorewood Hills. The line then turns 90° and runs S along said corporate limits to a point that corresponds to the NE corner of the lot associated with 1309 Edgehill Dr. The line then turns 90° and continues E along a line that corresponds to the corporate limits of the Village until reaching a point that corresponds to the NE corner of the lot associated with 3102 Oxford Rd., then turns approx. 70° and continues in a southerly direction along the east lot line of said lot until reaching a point on the N curbline of Oxford Rd. The line then continues S across said road to the E corner of the lot associated with 1210 Bowdoin Rd., then continues S along the westerly curbline of said road to a point on the west curbline of Shorewood Blvd. that corresponds to the SE corner of the lot associated with 1136 Shorewood Blvd. The line then continues S along the west curbline to the SE corner of the lot associated with 1014 Shorewood Blvd., then turns 90° and continues W along the south lot line of said lot to its SW corner, then turns 90° and continues S along the east lot line of the lot associated with 1001 Edgehill Dr. to a point on the S corner formed by the intersection of Shorewood Blvd. and Topping Rd. The line then crosses Topping Rd to a point on the S curbline of said road that corresponds to the NE corner of the lot associated with 3205 Topping Rd. The line then continues SW along the east lot line of said lot to its SE corner, then turns and continues in a WNW direction along the rear lot lines of the lots associated with 3205-3211 Topping Rd. to a point on the easterly curbline of Highbury Rd. that corresponds to the W corner of the lot associated with 3311 Topping Rd. The line then turns approx. 30° and continues in a NE direction along said curbline to a point of intersection with the S curbline of Topping Rd. The line then continues N across Topping Rd. to the N curbline, then turns and travels W along said curbline to a point opposite the NE corner of the lot associated with 3525 Topping Rd. The line then crosses Topping Rd. to said corner, then continues S along the east lot line of said lot to its SE corner, then turns 90° and runs W along the rear lot lines of 3525-3547 Topping Rd. until reaching the SW corner of the lot associated with 3547 Topping Rd. The line then turns 90° and runs N along the W lot lines of 3547 Topping Rd and 3601 Blackhawk Dr. to a point on the S curbline of Blackhawk Dr., then continues N across said drive to the N curbline and a point that corresponds to the SW corner of the lot associated with 3602 Blackhawk Dr., then continues N along the W lot lines of 3602 Blackhawk Dr. and 3611 Sunset Dr., to a point on the S curbline of Sunset Dr., then continues N across said drive to the N curbline, then continues N along the W lot lines of 3610 Sunset Dr., 1504-1512 Sumac Dr., and 3549 Lake Mendota Dr. until reaching the Point of Beginning.

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Continuation Sheet

Section 10 Page 2

Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

Boundary Justification:

The boundaries of the district enclose all the land historically associated with the First through Fourth Additions to the original plat of Shorewood with the following exceptions: that portion lying south of the lots on the south side of Topping Road, which has a high percentage of buildings that are less than 50-years-old; the west half of the grounds of Shorewood Hills Elementary School, which lacks integrity and much of which is also less than 50-years-old; and the original plat of Shorewood along the Lake Mendota shoreline, which also contains a high percentage of buildings that are less than 50-years-old.

Shorewood Historic District

Dane

Wisconsin

Name of Property

County and State

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

| | | | |
|--------------------------|------------------------|------------------|---------|
| name/title | Various, see inventory | | |
| organization | | date | 2/18/02 |
| street&number | | telephone | |
| city or town | state | zip code | |

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

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Section photos Page 1

Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

Items a-d are the same for photos 1 - 10.

Photo 1

- a) Shorewood Historic District
- b) Shorewood Hills, Dane County, WI
- c) Timothy F. Heggland, May 2, 2001
- d) Wisconsin Historical Society
- e) 3515 Blackhawk Dr., View looking SE
- f) Photo 1 of 10

Photo 9

- e) 1511 Sumac Dr., View facing NE
- f) Photo 9 of 10

Photo 10

- e) 3219 Topping Rd., View facing SSW
- f) Photo 10 of 10

Photo 2

- e) 1518 Sumac Dr., View looking N
- f) Photo 2 of 10

Photo 3

- e) 3210 Oxford Rd., View looking N
- f) Photo 3 of 10

Photo 4

- e) 3534 Blackhawk Dr., View looking N
- f) Photo 4 of 10

Photo 5

- e) 3108 Oxford Rd., View looking N
- f) Photo 5 of 10

Photo 6

- e) 3520 Topping Rd., View looking NW
- f) Photo 6 of 10

Photo 7

- e) 3530 Blackhawk Dr., View looking NW
- f) Photo 7 of 10

Photo 8

- e) 3505 Blackhawk Dr., View looking S
- f) Photo 8 of 10

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

**National Register of Historic Places
Continuation Sheet**

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Shorewood Historic District
Shorewood Hills, Dane County, Wisconsin

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SHOREWOOD
HISTORIC DISTRICT

Shorewood Hills, Dane Co., WI

- District Boundary Line
- Non-Contributing

Not to Scale

