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United States Department of the Interior
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Form (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries on a letter quality printer in 12 pitch, using an 85 space line and a 10 space left margin. Use only 25% or greater cotton content bond paper.

1. Name of Property

historic name Kane, Sanford R., House
other name/site number Lakeshore Montessori School

2. Location

street & number 1841 North Prospect Avenue N/A not for publication
city, town Milwaukee N/A vicinity
state Wisconsin code WI county Milwaukee code 079 zip code 53202

3. Classification

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

Name of related multiple property listing:
N/A

No. of contributing resources
previously listed in the
National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register criteria. See continuation sheet.

[Signature]
Signature of certifying official

7/26/97
Date

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

**entered in the
National Register**

- entered in the National Register.
 See continuation sheet
- determined eligible for the National Register. See continuation sheet
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

[Signature]

9/13/91

for Signature of the Keeper

Date

6. Functions or Use

Historic Functions
(enter categories from instructions)

Current Functions
(enter categories from instructions)

Domestic/Single Dwelling

Education/School

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Queen Anne	foundation limestone
	walls brick
	shingles
	roof asphalt
	other wood

Describe present and historic physical appearance.

Description

The Sanford Kane House is located on Prospect Avenue between East Royall Place and East Kane Place on the city's lower east side approximately one and one-half miles northeast of Milwaukee's central business district. The house occupies a 60-foot-wide by 143-foot-deep lot, and the main elevation faces southeast toward Prospect Avenue. The Kane House is set back from the sidewalk on a grassy berm planted with shrubs and trees. A driveway extends along the south end of the property and accesses the rear alley. There is a small side yard to the north and a yard at the rear, which is surrounded by chain link fencing and used as a playground. Although Prospect Avenue was once lined with elegant mansions from Juneau Avenue to Kane Place, much of this historic fabric has been lost to the construction of apartment buildings and nursing homes. A modern apartment building, built in 1950 is located to the north of the Kane House while to the south is a nursing home constructed in 1960. Across Prospect Avenue is the large St. John's Tower built in the 1970s, which has apartments for the elderly and nursing home facilities.

The Sanford Kane House, built in 1883, is an exceptional example of an ornate, large-scale, Queen Anne-style house which retains practically all of its original decorative features. The rectangular, two-and-one-half story, red brick and wood shingled house is articulated with a large bay window on the facade, a large bay window on the south elevation, and a two-storied gabled oriel on the north elevation. A pedimented wooden porch on the facade, a small covered balcony, and a projecting bay on the south elevation contribute to the building's picturesque quality. The house rests on a high, rockfaced random ashlar limestone foundation, and the first story is veneered in red brick. The second story is sheathed entirely in decorative cut shingles in a staggered-butt pattern. The hip roof is intersected with numerous gables and dormers and is sheathed in asphalt shingles. Three brick chimneys with corbelled caps project from the roof: one exterior chimney at the north wall braced by a decorative iron tie rod, one near the peak of the roof in the center of the house, and one at the rear of the house.

The facade of the Kane house is an asymmetrical composition consisting of a projecting front porch and a gabled attic dormer and chimney stack on the north half of the front elevation, balanced by a large, two-and-one-half story, gabled bay window on the south half. These projecting elements are visually unified by the use of triangular shapes on the pedimented front

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porch, the gabled bay window and the pedimented dormer. Each gable is ornamented with different decorative elements including cut shingles, foliated ornament, and half-timbering. The fenestral variety contributes to the picturesque quality of the house. Many different sizes of narrow, one-over-one sash are utilized as well as large, single-light, plate glass windows and small, ornamental, twelve-paned, Queen Anne sash. Most of the windows are accented by decorative surrounds featuring geometric panels or shaped enframements, sunburst motifs, or relief foliated swags. The most striking ornamental element of the facade is a second story vertical panel on the bay window featuring a bas-relief carving of a sunflower growing out of a pot. The porch is an elaborate example of Eastlake-inspired spindlework while additional spindle fretwork and massive, shaped brackets ornament the attic gable over the bay window.

The south elevation is also asymmetrical and features a gabled attic dormer, a small second story balcony, a two-and-one-half story gabled bay, and a first story bay window and a small rear porch. Like the facade, the fenestration is varied with many different sizes of windows and sash configurations. In general, the windows on this elevation are more simply enframed than those on the facade. Turned posts and spindlework resembling that of the front porch is used on the balcony and the rear porch. Massive, incised brackets are used to support the balcony.

The north elevation is as carefully and picturesquely designed as the south and east elevations. The dominant decorative feature is the broad, two-story, gabled oriel window that lights the staircase. It is flanked by a sculpturally enriched red brick chimney stack on the east and a broad, gabled bay of ornamental windows on the west. The rear service wing is slightly recessed from the main block of the house and has a lower roof. The red brick chimney stack features two panels of ornamental stone carving, one in the shape of a triangle incised with a sunburst motif and one in a lozenge-shape carved in high relief with a flower and foliage. The wooden oriel window is supported on decorative brackets and is paneled on its sides and above the windows on its north face. Four, tall, narrow sash, surmounted by a small, rectangular window, complete the glazing. From historical photographs, the oriel windows appear to have always been simple beveled sash with no leaded or stained glass panels. The windows on the balance of the north elevation are more symmetrically placed than on the other elevations with most of the second story sash being aligned above first story windows. Stone lintels and sills are used at the first story windows. The various sash types include one-over-one, thirty-two-light fixed sash, and twenty-eight-over-one sash.

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The rear elevation is the least ornate and simplest in composition of any side of the house. It is slightly inset on the north and south sides from the main body of the house. The south elevation of the second story is cantilevered over the first story and supported on an ornamental bracket. The first story niche created by this cantilever shelters the bulkhead doors to the basement. The other main features of the rear elevation are a projecting enclosed service entrance on the first story and a gabled dormer at the attic story through which passes a chimney flanked by two windows.

A historic photograph dating from the late 1880s or early 1890s shows that the exterior of the house has remained practically unchanged since its construction.¹ The building's only significant alterations have been the loss of the simple, scalloped roof ridge cresting, the removal of the porch roof railing, the replacement of some Queen Anne multi-paned, bordered sash, and the shortening of the rear chimney. A one-and-one-half story, frame carriage house stood at the rear of the property, but this was razed in 1976.²

The interior of the Kane House reflects a typical Queen Anne floorplan with a large, living hall with two parlors, a dining room, and a rear kitchen/service area radiating off it. Central, double-leaf front doors open to a small vestibule that has a rectangular mosaic tile floor with a plain field surrounded by a border in a ribbon pattern. Beyond an inner pair of double doors, is the spacious living hall that occupies the northeast quadrant of the first floor. All of the woodwork is stained and varnished. A fireplace with a relatively plain wooden mantel and simple, brown glazed tiles is located on the north wall. The main feature of the living hall is the paneled mahogany staircase which rises in three flights to the second floor. The balustrade features two, simple, turned spindles per tread supporting a dramatically ramped handrail. The newel posts at the foot of the stairs are rectangular in shape with paneled sides and moulded pyramidal finials. The newel posts at the landings have turned ball finials that are banded with carved, daisy-like flowers. This floral theme is carried through to the carved ornamental blocks set into the molded and reeded doorframes as well as the cast brass door hardware. In addition, the hall door and window casings have corner blocks carved in a sunburst motif. There is a small powder room tucked under the staircase.

To the left of the living hall and extending along the south side of the house are the front and rear parlors, which were once separated by wide double doors that have now been removed. A pair of double doors separates the front parlor from the living hall. Each parlor has a corner fireplace with a relatively simple wooden mantel with solid-color, glazed tiles. Each room also has a deep cove moulding at the ceiling. All of the woodwork is stained and varnished.

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Behind the living hall is the dining room, which originally connected with the rear parlor through double doors. These doors have been removed and the wide opening has been partially framed in around a modern, single door between the two rooms. The original casing has been left exposed. The dining room features paneled wainscoting and a built-in corner china cupboard with a leaded glass door. The same floral and sunburst patterns found in the living hall are also used to ornament the stained and varnished woodwork in this room. Like the living hall and parlors, the dining room also has a coved moulding at the ceiling. A rectangular, fixed, piano window of bottle glass on the north wall is flanked by two full length, one-over-one, clear glass sash. The resulting window enframed wall area was evidently intended as the location of the sideboard. To the rear of the dining room is a small butler's pantry with a sink and china cupboards, beyond which is a kitchen, a small bathroom, and a small room that now serves as the director's office for the Montessori School which presently occupies the building.

The arrangement of the second floor rooms generally reflects the first floor plan. The bedrooms flank a central hallway that bisects the upstairs from east to west. At the front of the house over the living hall is a space that had been the family sitting area portion of the upstairs hall. A partition wall now separates this space from the upstairs hall, but it was once part of it and open to the stairwell. The portion of this space that is now partitioned into a room has a wood fireplace mantel whose chief ornamental element consists of paired, incised spindles flanking the glazed, tile-faced firebox surround. The mantel is now painted white, but was originally stained and varnished. The hearth is made of Minton-style encaustic tiles in deep brown surrounding the lozenges of gold and brown tiles with a central sunflower tile. This room is fenestrated with two simple, one-over-one sash windows and a fixed Queen Anne-style window with numerous small panes of beveled glass. The casings, which are painted, are simply reeded with bull's eye corner blocks. The room is lit by a turn-of-the-century, brass, six-arm, combination gas and electric chandelier.

At the southeast corner of the house is the spacious master bedroom with a bay window overlooking Prospect Avenue. The windows and doors are simply enframed with reeded casings and bull's eye corner blocks which are now painted. The doors, like the casings, are the same throughout the second floor. They are tall, narrow, four-panel doors. This room also has an old brass, six-arm, combination gas and electric chandelier as well as two, old, brass, double-arm, electric wall sconces.

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The two middle bedrooms are located across the hall from each other. The bedroom on the south side of the house is connected with the large, front, master bedroom by a standard size doorway. Both of the middle bedrooms have fixed, rectangular, center piano windows placed high on the wall flanked by regular height, one-over-one sash windows, similar to those in the dining room. The south bedroom's piano window has diamond-shaped panes of glass, while the north bedroom's piano window is divided into twenty-four small rectangular lights. Both rooms have widely-spaced wall sconces below the center windows, indicating that a bed was intended to be placed there. While there is a six-arm, combination, gas-electric, brass chandelier in the south bedroom, the original fixture in the north bedroom has been replaced with a modern electric one.

In the hallway outside the south middle bedroom is the stairway to the attic. The hall narrows at this point and behind the south middle bedroom is the rear service stairway to the kitchen. A bedroom and bath are located at the rear of the house over the kitchen area. The bedroom, at the southwest corner of the house, is relatively simple like the others and has a four-arm combination gas-electric ceiling fixture. Across the narrow rear hall from it, at the northwest corner of the house, is the only bathroom. It features white glazed tile wainscoting that is capped with mouldings in an egg-and-dart and bead-and-reel pattern. Directly below the cap moulding is a band of tiles depicting garlands and ribbons in relief. The bathroom's original light fixture has been replaced with a modern one as have the bathroom plumbing fixtures.

The floors throughout the house are covered with linoleum and vinyl tile with the exception of the second floor hall which is of stained hardwood. No major alterations have occurred on the interior of the building.

FOOTNOTES

¹Milwaukee Public Library, Historical Photograph Collection.

²Rascher's Fire Insurance Atlas of the City of Milwaukee, Wisconsin.
Chicago: Charles Rascher, 1888, vol. 3, p. 169. Milwaukee City Building Permits, 1841 North Prospect Avenue, 1936 through 1988.

8. Statement of Significance

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

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

(enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1883 1	
	Cultural Affiliation	
	N/A	
Significant Person	Architect/Builder	
N/A	Douglas, James 2	

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

Significance

The Sanford R. Kane House is being nominated to the National Register for its significance in the area of architecture, Criterion C. The Kane House is one of Milwaukee's finest remaining examples of a Queen Anne house. The Kane House represents the work of the locally significant architect James Douglas.

Interest in the Queen Anne style was fostered in this country by the 1876 Centennial Exhibition in Philadelphia at which the British government had erected two half-timbered buildings for its offices and staff quarters. The buildings drew a great deal of favorable attention from the press. That, coupled with the burgeoning interest in America's Colonial past, inspired architects in America to embark on more than two decades of almost unprecedented creativity in design. Despite the name Queen Anne, which became associated with the architecture of this era, the buildings were actually inspired by the late medieval rural vernacular architecture of Tudor England. English architect Richard Norman Shaw drew upon these sources to create a new design idiom in the 1860s, and his work was much published in the United States in the 1870s. American architect Henry Hobson Richardson was influenced by Shaw's designs and utilized Shavian elements in his own work, incorporating at the same time American Colonial features. Richardson's work was also well published. In contrast to the cold formality of High Victorian Italianate and High Victorian Gothic design, the Queen Anne style was thought to convey a sense of domestic warmth and coziness and strike a comfortable balance between usefulness and ornamentation. This new trend toward domestic informality was reflected in the interior planning of the Queen Anne house with the earlier center or side hall plan with discrete, box-like rooms being

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supplanted by the large, inviting living hall, off of which radiated the other principal public rooms of the house. These irregularly shaped rooms were interconnected through wide doorways or archways. The resulting floor plan with its free-flowing open spaces contrasted with the narrow stairhalls and closed formal rooms separated by doors typical of earlier house planning in America.

The Queen Anne style was a very common and popular one in Milwaukee, since it coincided with a major boom period in the city's growth. Hundreds of examples were built throughout the city from the early 1880s through the turn of the century. It was a style favored by a wide spectrum of the population from the wealthy to the working class. The style was characterized by an irregular, asymmetrical plan and picturesque massing enlivened with projecting bays, towers, turrets, porches, and balconies. It found its most exuberant expression in wood, and the architects of the period stretched the limits of frame construction and woodworking technology in their striving for originality. The style also featured a rich and heavily textured surface treatment that combined such disparate materials and textures as brick, clapboarding, ornamental shingling, stucco, wood, and stone. Rooflines were prominent and complex and were frequently composed of tall, broad, multiple-gabled concoctions that were often combined with hip roofs. Very characteristic of the Queen Anne style was the use of a massive gable on each elevation ornamented with multiple windows and shingles, decorative panels, or half-timbering. Elaborate chimney stacks also featured prominently and contributed to the dramatic silhouette. Windows appeared in an almost infinite variety of shapes and sizes, and frequently included sash divided into numerous small lights in ornamental patterns. Leaded and stained glass sash was much utilized in the later 1880s and 1890s.

In Milwaukee these intricate elements were employed to a greater or lesser degree depending upon the wealth of the client and the taste of the architect. The first Milwaukee Queen Anne houses tended to be more restrained, but virtually all incorporated the projecting front bay window topped by a gable and a prominent spindlework porch with turned posts. Flower patterns and sunbursts were popular design motifs. By the late 1880s, corner towers and turrets were also frequently incorporated into the design as well as Romanesque details. Many Queen Anne-style houses remain in Milwaukee. The majority are cottages and middleclass frame residences. Most of the extravagant, large-scale houses still extant date from the 1890s when the emphasis in Queen Anne design had shifted from rich surface texture and sculptural detailing to bold geometry and the expression of volume. Since the majority of the city's Queen Anne buildings were of frame construction, most have lost their decorative features such as cut shingles, spindlework, and

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carved ornament, and many have been resided with modern materials. The Kane house remains one of the best preserved of Milwaukee's early, high style Queen Anne houses.

The Kane House also reflects the design evolution of locally significant architect James Douglas. James Douglas (1823-1894)³ was a prolific architect who started out as a bridge and house builder in the 1840s and developed into one of the city's more respected and popular architects. He retired from architectural practice in the early 1860s, but resumed his architectural design business in 1872. His commissions came from both private homeowners and investors building income properties. Although he designed a few churches and institutional buildings, he is chiefly known for his residential design. The bulk of Douglas' projects were built on the city's lower east side. It was said that a part of this area was nicknamed "Douglasville" because so many houses were of his design.⁴ Douglas popularized some of his house design concepts by writing two articles on the subject for the Milwaukee Monthly Magazine in 1874.⁵

Douglas seems to have been a facile designer who kept up with the changing architectural styles and tastes of his clients. Of the numerous commissions he is known to have executed in the 1880s, only about a dozen attributable extant examples have been identified. Most of these have been considerably altered. A number of his large-scale houses survive from the early 1890s, but these are less ornamented than his 1880s work with the emphasis on size and complex massing rather than detail. Towers feature prominently in their design. The Kane House is clearly the most intact and important example of his extant buildings remaining from the 1880s. It is also the most richly textured and detailed of his surviving projects. This reflects both his knowledge of the latest developments in the Queen Anne style and perhaps the influence of one of his staff architects such as Alfred C. Clas. Clas had worked his way up from draftsman to architect to partner in the Douglas firm between 1880 and 1886, and seems to have designed almost exclusively in the Queen Anne style prior to the time he formed a partnership with George B. Ferry.⁶ The Kane House is the best integrated Queen Anne design from this period known to have come from Douglas' office. Douglas' later work after Clas left the firm in 1887 tends to be heavier-handed, more boldly massed, and juxtaposes the disparate materials and design elements in a less confident manner.

In summary, the Sanford R. Kane House ranks among the best of the city's early Queen Anne-style houses, retaining virtually all of its exterior and interior features. The Kane House also marks an important stylistic shift for its architect, James Douglas, away from the Italianate and Victorian Gothic styles he had been known for in the 1870s.

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Historical Background

The original owner of 1841 North Prospect Avenue, Sanford R. Kane, led a quiet existence. Although he was affluent and somewhat socially prominent, he did not receive a great deal of attention in the press. Sanford Kane was born about 1826 in New York State, the son of Philander and Lydia Kane, and brother of Alonzo L., Charles I., George B., William H., and Andrew J.⁷ In 1846, Philander Kane brought his family to Milwaukee from Waterloo, New York. He and his sons engaged in the hotel business, running an establishment called the American House which stood on the West Wisconsin Avenue site now occupied by the Plankinton Arcade Building.⁸ Alonzo and Sanford were partners with their father and lived at the hotel as did George, William, and Andrew. The latter two ran a grocery business in the adjoining Birchard Block. The hotel burned in 1861 and Philander, Alonzo, and William subsequently opened a produce and commission business on today's Plankinton Avenue. Alonzo later became the proprietor of a livery stable on East Clybourn⁹ Street while his brother, Andrew, moved to Denver City where he died in 1863.

City directories in 1862 and 1865 show that Sanford lived with his father and several brothers on North Broadway and later on North Milwaukee Street. Sanford was frequently shown without an occupation, and it is possible that he worked for the family business during this period. In 1865, however, he is listed as working as a clerk at the Post Office. These may have been difficult years for Sanford in his personal life, since his only daughter, Mary Sanford Kane, died at the age of eleven months on April 6, 1861, and his wife, Caroline Cleveland Kane, six years his junior, apparently also died in the early 1860s.¹⁰ Sanford and Caroline had been married on December 11, 1854.¹¹ Sanford remarried in 1865.

From their absence in the city directories, it appears that many members of the Kane family left Milwaukee in the late 1860s. It is known that Philander and Alonzo moved to Chicago. Sanford's whereabouts between 1866 and 1872 have not been pinpointed. Philander Kane died at his son Alonzo's Chicago home in 1869, and his remains were brought back to Milwaukee for burial at Forest Home Cemetery.¹² In 1873 Sanford Kane's name reappeared in the Milwaukee city directory, and he was listed as managing the Siloam Mineral Spring Company, a business which bottled the mineral water from a spring near North Oakland and West North Avenues. This venture, established with his brother Alonzo, was also to have included a large resort hotel, but the project was never carried to fruition.¹³ Probably as a result of this investment, Alonzo moved back to Milwaukee in the mid-1870s.

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Apparently by this time Sanford and Alonzo were spending a lot of time managing their real estate investments as well as engaging in other enterprises. Alonzo and Sanford took over the publication of the Milwaukee News in 1874 and ran the paper for several years. Alonzo was subsequently listed in the directories as a real estate and loan broker while Sanford is listed without an occupation for four years. Sanford then became one of the partners of Pearson, Kane & Co., a wood, coal, and fire brick company, in 1881. He subsequently became one of the incorporators of his brother Alonzo's Brewster Carriage Company and served as the business' bookkeeper-secretary and then secretary-treasurer from 1885 to 1890. His final years, from 1891 until the time of his death on April 9, 1894, were spent as a partner in the A. L. Kane and Company real estate firm.

After his return to Milwaukee in the early 1870s, Sanford Kane lived for about two years on North Jackson Street between East Michigan Street and East Wisconsin Avenue. He then lived for a couple of years next door to his brother Alonzo on the west side of North Farwell Avenue just south of East Kane Place. In 1877 Sanford moved to a new Victorian Gothic house on prestigious North Prospect Avenue at what would be 1825 North Prospect Avenue today. This spacious brick house was also designed by James Douglas.¹⁴ The Kane family's occupancy of their imposing new home was marred by the scandalous suicide of their maid at the house in April of 1879, an event reported in the Sentinel.¹⁵ Kane sold the house to Captain S. Clement in late September of 1882 for \$23,000.¹⁶

By that time, Kane had already commissioned a new residence from James Douglas. It was built a few lots north of the old house and was completed in 1883. According to newspaper accounts, the new brick and shingle house cost approximately \$15,800 to build and the carriage barn cost \$1,200.¹⁷ When his new home was completed, Sanford Kane was 57 years old. His family at that time consisted of his wife, Ellen (a.k.a. Helen), his daughter Flora, then 17 years old, and his daughter Pearl, who was 9 years old. Sanford and Ellen Kane had been married in 1865. She was five years his junior. City directories alternately show her name as Ellen and Helen, while the 1880 Federal Census shows her as "Nellie." Flora was apparently adopted since the 1880 U.S. Census showed her birthplace as England and her parents as English.¹⁸ Both Sanford and his wife were born in the United States.

The Kanes' fashionable Queen Anne-style house was the scene of several notable social events that were chronicled in the Sentinel's society columns. A reception to celebrate the Kanes' twenty-fifth wedding anniversary took place there in late February of 1890 and was attended by many Milwaukee

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notables including the O. P. Pillsburys, the George W. Pecks, and the Joseph Berthelets.¹⁹ Daughter Flora (Florence) married James Duff at the house on November 4, 1892 and later resided at La Salle, Illinois.²⁰ Daughter Pearl and Harry DeSteeze, after their wedding ceremony at St. Paul's Episcopal Church, had their reception at the Kane family home on the evening of Wednesday, April 27, 1892. Nearly 500 guests were said to have attended the gala society event which included refreshments and the music of DeBona's orchestra. The young couple subsequently made their home with the elder Kanes.²¹

Sanford Kane enjoyed his home only a few more years. He died at home at the age of 68 from Addison's disease of the kidneys on April 9, 1894.²² Unlike his brother Alonzo Livingston Kane, who merited a lengthy article when he died in 1899, Sanford's death was only briefly mentioned in the Journal, Sentinel, and Milwaukee Daily News where he was said to have been well-known among the old settlers and the one-time proprietor of a hotel.

Sanford's widow, his daughter, Pearl, and his son-in-law, Harry DeSteeze, stayed on at the Prospect Avenue house for an additional year. Mrs. Kane moved to Lake Drive in the North Point area in 1896, and around 1900 moved to Marietta Avenue between East Locust and East Linnwood Streets. DeSteeze apparently left the city around 1896, and Pearl's whereabouts after 1898 are unknown. Ellen/Helen Kane was last listed in the city directory in 1910, and apparently left Milwaukee since there is no record of her death or remarriage at that time.

The house on North Prospect Avenue passed through a number of hands after the Kanes moved out. Jane Follansbee, the widow of Alanson Follansbee, and her daughters, Emily and Mary, occupied the house from 1896 through 1898.²³ The Society Blue Book of 1897-1898 also listed a number of other individuals who lived at the house including Herman W. Heinrichs, Miss Clara L. Heinrichs, John Schmahl, and Herman Schmahl. The Heinrichs and the Schmahls were associated with the Bradley-Metcalf Leather Company. Oddly, the city directory shows these individuals residing at different addresses before, during, and after 1897-1898, so the Blue Book either erred or the families were related to the Follansbees and perhaps stayed at the Prospect Avenue house for the social season.

In 1901 the house came into the ownership of G. Stanley Mitchell. A native of Plover, Wisconsin, Mitchell had lived in Ripon and Stevens Point, Wisconsin, and Dubuque, Iowa, before moving to Milwaukee in 1885. Mitchell was said to have made his money in the lumber business and was one of the incorporators of the Beaver Lake Lumber Company and the Champagne Lumber

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Company of Merrill, Wisconsin. He was also the vice-president of the First National Bank of Waupun and was an officer of the William Becker Leather Company. Mitchell²⁵ died at home at the age of 60 on January 30, 1910 from angina pectoris.²⁵ Mitchell's widow and his son, Howard E., continued to reside at the Prospect Avenue house for some time. Flora (Florence) Mitchell died on February 16, 1923, and Howard died in 1937.²⁵ Howard Mitchell left his estate to his cousin Ceylon A. Lyman and Lyman's children.²⁷ They did not live at 1841 North Prospect Avenue but rented it out, first to Mrs. May Sette in 1937 and then to Mrs. Anna Schmidt in 1938, both of whom operated a rooming house on the premises. In 1939 the Bunyons operated a rooming house there and purchased the property in 1940. Christine and Hedley Bunyon sold the premises to John Daley in 1947, who lived in the house along with Jennings B. Alcorn and his family. They were succeeded in 1950 by Charles H. and Ann Cowals. John and Pearl Bessert acquired the premises in 1953 and maintained a rooming house there through 1957 when the property was sold to Mrs. Clara Lange and Mrs. Cecelia Lange Wimmer. In 1959 they converted it into the Mary Clagg Nursing Home, and the nursing home remained in operation until June of 1976.²⁸

In 1976 Mrs. Jean Bartels acquired the building. She had organized the Lakeshore Montessori School in 1972 at Kingo Lutheran Church in Shorewood and had been seeking new quarters for the school. The city and state granted the necessary zoning variances for the Prospect Avenue residence in August and September of 1976. After razing the old carriage barn to comply with orders for a side drive and rear play area, occupancy was finally granted to the school in late October of 1976. The long-time director of the school, Sam Rondone, purchased the premises in 1984, and with his wife, Mary Jo Rondone, continues to operate the Lakeshore Montessori School at the house.²⁹

FOOTNOTES

¹Milwaukee Sentinel, January 1, 1883, p. 2, cols. 6-9; Evening Wisconsin, March 8, 1883, clipping in the collection of the Milwaukee County Historical Society, Box 384.

²Ibid.

³Howard Louis Conard, ed., History of Milwaukee County from Its First Settlement to the Year 1895 (Chicago: American Biographical Publishing Company, [1895]), vol. I, pp. 463-464.

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⁴Annabel Douglas McArthur, "Memories of Yankee Hill," Milwaukee Sentinel, June 5, 1963, part 3, p. 1.

⁵James Douglas, "A Modern Home," The Milwaukee Monthly Magazine, April, 1874, pp. 166-168; James Douglas, "Modern House," The Milwaukee Monthly Magazine, May, 1874, pp. 208-210.

⁶Milwaukee City Directory; Milwaukee's Leading Industries (New York: Historical Publishing Company, 1886), p. 142.

⁷Milwaukee City Directory; Sanford R. Kane death notice, Milwaukee Sentinel, April 10, 1894, p. 3, col. 5.

⁸Philander Kane death notice, Milwaukee Sentinel, January 18, 1869, p. 1, col. 8.

⁹Milwaukee City Directory; Andrew J. Kane death notices, Milwaukee Sentinel, March 10, 1863, p. 1, col. 7 and March 11, 1863, p. 1, col. 5, and March 16, 1863, p. 1, col. 6.

¹⁰Mary Sanford Kane death notice, Milwaukee Sentinel, April 9, 1861, p. 1, col. 6; U.S. Census, 1860, Milwaukee County, City of Milwaukee, Fourth Ward.

¹¹Milwaukee Sentinel, December 12, 1854, p. 2, col. 5.

¹²Milwaukee Sentinel, January 18, 1869, p. 1, cols. 6 and 8; January 19, p. 1, col. 3; and January 20, p. 1, col. 4.

¹³Milwaukee Sentinel Index.

¹⁴H. Russell Zimmermann, Magnificent Milwaukee. Architectural Treasures 1850-1920 (Milwaukee: Milwaukee Public Museum, 1987), p. 66.

¹⁵Milwaukee Sentinel, April 17, 1879, p. 2, col. 4.

¹⁶Milwaukee Sentinel, September 28, 1882, p. 5, col. 4.

¹⁷Milwaukee Sentinel, January 1, 1883 and Evening Wisconsin, March 8, 1883.

¹⁸U.S. Census, 1880, Milwaukee County, City of Milwaukee, First Ward.

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- ¹⁹Milwaukee Sentinel, March 2, 1890, p. 12, col. 1.
- ²⁰Milwaukee Sentinel, October 5, 1890, p. 9, col. 3; November 2, 1890, p. 12, col. 6; and November 9, 1890, p. 16, col. 6.
- ²¹Milwaukee Sentinel, April 28, 1890, p. 3, col. 3.
- ²²Milwaukee Sentinel, April 10, 1894, p. 3, col. 5; Milwaukee Journal, April 9, 1894, p. 2, col. 2; Milwaukee Daily News, April 10, 1894, p. 4, col. 4.
- ²³Milwaukee City Directory.
- ²⁴The Milwaukee Blue Book of Selected Names (Milwaukee: Milwaukee Elite Directory Co., 1897-1898), p. 124.
- ²⁵"G. Stanley Mitchell Dead," Milwaukee Journal, January 4, 1910, p. 3, col. 3.
- ²⁶Milwaukee County Register of Deaths, 1923; Steve Liska, research on the Sanford R. Kane House for a course at the University of Wisconsin-Milwaukee.
- ²⁷Steve Liska, research on the Sanford R. Kane House for a course at the University of Wisconsin-Milwaukee.
- ²⁸Milwaukee City Directory; Milwaukee City Building Permits.
- ²⁹Liska; Milwaukee City Directory; Milwaukee City Building Permits.

9. Major Bibliographical Reference

SEE CONTINUATION SHEET

Previous documentation on file (NPS):

X See continuation sheet

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary location of additional data:
 State Historic preservation office

Other State agency

Federal agency

X Local government

University

Other

Specific repository:

Historic Preservation Commission

809 North Broadway

Milwaukee, WI 53202

10. Geographical Data

Acreage of property Less than one acre.

UTM References

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

See continuation sheet

Verbal Boundary Description

Continuation of A. L. Kane's Subdivision of NE 1/4 SEC 21-7-22, Block 237 Lots 6 & 7.

See continuation sheet

Boundary Justification

The boundaries include the land upon which the Kane House now stands.

See continuation sheet

11. Form Prepared By

name/title Les Vollmert and Carlen Hatala

organization Dept. of City Development

street & number 809 North Broadway

city or town Milwaukee

Date January 5, 1990

telephone (414) 223-5705

state WI zip code 53202

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National Park Service

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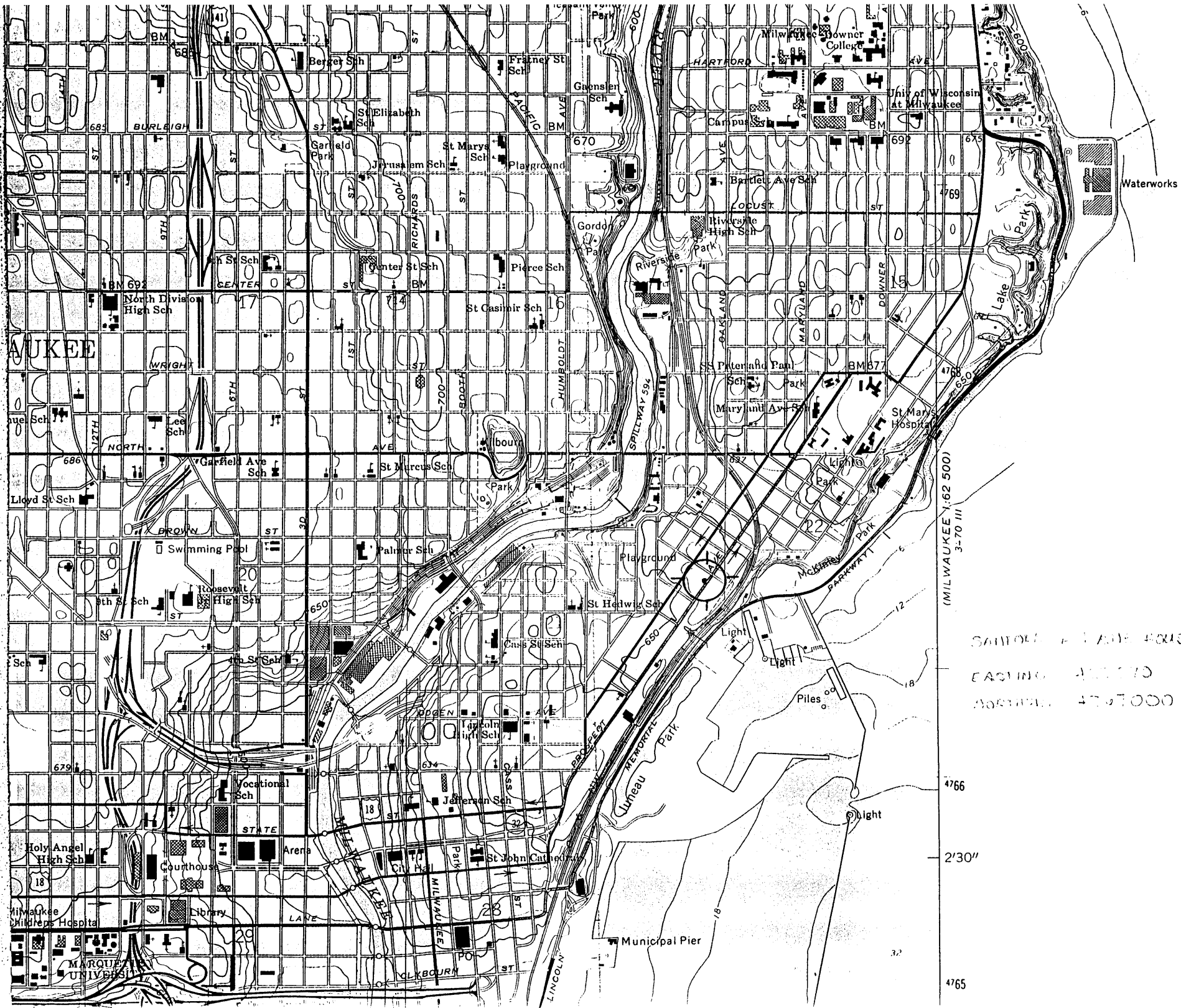
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Waterworks

(MILWAUKEE 1:62 500
3-70 III)

SANTOLI PLANNING HOUSE
EASTING 476700
NORTHING 4767000

4766

2'30"

4765



EXTERIOR, LOOKING NORTHWEST





INTERIOR, VIEW OF STAIRCASE

