

United States Department of the Interior
National Park Service

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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 Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Third Avenue Historic District
other names/site number N/A

2. Location

street & number Various, see inventory N/A not for publication
city, town Kenosha N/A vicinity
state Wisconsin code WI county Kenosha code 059 zip code 53140

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>40</u>	<u>13</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>40</u>	<u>13</u> Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 6

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

[Signature] _____ Date 7/22/88
Signature of certifying official
State Historic Preservation Officer- WI
State or Federal agency and bureau

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

Signature of commenting or other official Date _____
State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. Both Poland 11/1/88
 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 of the Keeper Date of Action _____

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Function or Use:

Historic Functions:

RELIGION/church school
RELIGION/church-related residence

Current Functions:

GOVERNMENT/government office
RECREATION AND CULTURE/sports facility
RECREATION AND CULTURE/outdoor recreation
LANDSCAPE/park
OTHER/religious office and convention center
OTHER/public convention and meeting center

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling

EDUCATION/school

EDUCATION/related housing

RELIGION/religious structure

Current Functions (enter categories from instructions)

DOMESTIC/single dwelling

COMMERCE/TRADE/organizational

RECREATION AND CULTURE/auditorium

RECREATION AND CULTURE/museum

7. Description

Architectural Classification

(enter categories from instructions)

Queen Anne

Georgian Revival

Tudor Revival

Materials (enter categories from instructions)

foundation Stone

walls Brick

Wood

roof Asphalt

other Glass

Slate

Describe present and historic physical appearance.

General Description

The Third Avenue Historic District is Kenosha's early twentieth century "mansion" district, primarily consisting of large period revival homes on lots that sit along the picturesque Lake Michigan shore. Third Avenue is a residential street located several blocks south of the downtown commercial district of Kenosha, Wisconsin, a medium-sized, primarily industrial city in southeastern Wisconsin. The approximately two-block-long district is relatively flat in its topography, and its vegetation is both well-maintained and mature. Because the district was developed as the most prestigious residential neighborhood in the early twentieth century, the houses have unusually large setbacks for this area of Kenosha. The setbacks give each house a gracious front lawn, imitating the mansion neighborhoods of larger cities. It is only at the south end of the district that the setbacks return to those normal for the city. The large and park-like grounds of the old Kemper Hall school add to the feeling of spaciousness found in this district, belying the fact that the houses are actually fairly close together. In all, the spacious feeling of the neighborhood gives the district the illusion of large houses on large estates, an illusion probably desired by the prestigious families who developed the district.

Originally, this district was part of the general residential settlement south of Kenosha's downtown in the nineteenth century. An 1861 plat map indicates that there were already 15 residences along Third Avenue within the boundaries of the district. An 1882 bird's eye view of Kenosha indicates that the district was, at that time, a moderately developed street along the west side of Third Avenue, and Kemper Hall and its grounds took up much of the east side of the street. Therefore, much of the current appearance of the district was a result of both replacement construction and infill construction along the street during the first three decades of the twentieth century.

One of the factors that makes this district so cohesive is its high percentage of contributing buildings, and the unusually large number of buildings with the same, or a related architectural style. There are 59 buildings within this district. Of these buildings, 46 (78%) are contributing in the district, and 13 (22%) are non-contributing in the district. Of the 46 contributing buildings in the district, 31 are principal buildings, while 15 are contributing garages or carriage houses. Of the 13 non-contributing buildings in the district, only five are principal buildings; the remaining eight are garages or outbuildings. Of the 36 principal buildings in the district, 31 (86%) are contributing and five (14%) are non-contributing in the district.

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Description:

Architectural Classification:

Mission/Spanish Colonial Revival

French Renaissance Revival

Greek Revival

Gothic Revival

Italianate

Other: Colonial Revival

Collegiate Gothic

Materials:

Foundation: Concrete
Brick

Walls: Stucco
Aluminum

Roof: Slate
Ceramic Tile

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Of the contributing principal buildings in the district, the vast majority are fine period revival houses. A breakdown of architectural styles in the district is as follows: 1(3%) Greek Revival, 1 (3%) Italianate, 4 (13%) Gothic Revival, 4 (13%) Queen Anne, 10 (32%) Colonial or Georgian Revival, 7 (23%) other period revival, and 4 (13%) other styles or vernacular forms.

Building details in this district are also largely compatible. Wall materials consist primarily of brick (20, 65%), followed by clapboard (8, 26%), and other (3, 9%). Most of the houses in the district are two or two and one-half stories in height (27, 88%), followed by three stories (2, 6%) and one story (2, 6%). Most of the houses in the district have either gable (17, 55%) or hip (11, 36%) roofs, while the remaining contributing buildings have other roof styles (3, 9%).

Another outstanding feature of this district are the extant historic garages and carriage houses. There are 15 contributing garages and carriage houses of which 13 are garages. Many of these garages are of brick construction and were built in a style compatible to the main houses they are attached to. Especially good examples of carriage house and garage construction are the two-story carriage houses behind 6126 and 6208 Third Avenue, and four garages behind 6220, 6324, 6342, and 6348 Third Avenue.

The Third Avenue Historic District is separated from its neighbors by its continuity of style, dates of construction, and overall size and elegance than its surrounding neighborhoods. But there are also external factors that separate this district from its neighbors. To the northeast of the district is Eichelman Park, a large lake-shore park that is unrelated to the development of this district in the nineteenth and early twentieth century. To the north and northwest of the district is a residential neighborhood with smaller homes on smaller lots. While this neighborhood may have historical or architectural significance in its own right, it exists as a separate neighborhood from Third Avenue. Lake Michigan, of course, establishes the eastern boundary of the district and gives the district part of its physical attractiveness.

To the south of the Third Avenue Historic District is a largely period revival neighborhood. While the houses in this neighborhood resemble those in Third Avenue architecturally, there is not the same scale or overall quality of construction as found within Third Avenue. This neighborhood, like the one to the north and northwest of the district may have historical or architectural significance in its own right, but, it exists as a separate neighborhood from Third Avenue. Because there is a distinct physical break in the district to the south of 121 66th St. and 6536 Third Avenue, the southern boundary was chosen there.

The early twentieth century streetscapes of this district contain few non-contributing buildings or intrusive new construction. And, because of the outstanding quality of the majority of buildings in this district, standards for contributing structures were high and specific reasons were formulated for the inclusion or exclusion of them as contributing buildings. In the case of 6330 and 6514 Third Avenue, artificial

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siding has obscured the historic facades of the buildings too much for them to be contributing in this district. While the house at 124 66th St. was probably a nineteenth century building moved to this site, it has been too extensively remodeled to be contributing in this district. The ranch houses at 6416 Third Avenue (1954) is non-contributing because it was built outside of the period of significance and is not of sufficient architectural interest to be classified contributing. The same reason holds for the detached service building on the grounds of the Kemper Hall complex and the Tudor-inspired residence at 6130 Third Avenue.

Several simple nineteenth and early twentieth century houses (6502, 6510 and 6518 Third Ave.) are contributing in the district because they still have most of their historic details intact. The house at 6551 Third Avenue was also included as contributing in the district for the same reason.

The overall appearance of this district evokes upper-class ambience. The large and gracious homes along upper Third Avenue along the lake, most deeply set back from the street, create an atmosphere of wealth and high society. It is this ambience, captured in the architecture of the individual buildings, that makes this district special and exceptional in the community.

Description of Selected Buildings

6104 Third Ave.

Luther Whitney House

c.1850¹

This Greek Revival house is the only residence in the district that survived the redevelopment of the neighborhood in the early twentieth century. The house is a painted brick two-story block with a south ell. The original one-story ell has a second story frame gambrel-roofed addition which was probably added in the early twentieth century. The only decoration on the hipped-roof building is a plain frieze, a simple cornice, and an entrance with narrow sidelights. The entrance is covered with a porch supported by simple Tuscan columns. Above the porch is a balustrade. Windows are simple sashes with stone lintels and sills.

Luther Whitney was an early resident of Kenosha, He and his family arrived in 1837. He was a treasurer of Kenosha in 1848-50 and helped organize the First Congregational Church in 1858. In 1875 the house became the property of Henry Greetham, a real estate broker, and during much of the early twentieth century, it was home to the Dr. Gustav Windesheim family.²

6126 Third Ave.

Samuel Reynolds House

1902³

This two and one-half story red brick house is an interesting version of an American Foursquare house with Colonial Revival influences. The main block has several projections that add asymmetry to the design including a two-story sun room wing on the south facade. There are dormers projecting from the steeply-pitched hipped roof. The central dormer features a segmental pediment. Windows are simple sashes and be-

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tween the second floor windows is a decorative oval opening highlighted with tabs. A full front porch with simple columns at the corners covers the front facade. The classical details and more formal appearance suggests the emerging Colonial Revival style.

This house was built for Samuel Reybolds, an assistant superintendent of the Bain Wagon Company. Between 1910 and 1935, it was the home of Anthony J. Kubec, a dry goods and dress shop merchant.⁴

6342 Third Ave. William J. Bermingham House 1910⁵

This two-story red brick house is a combination of an American Foursquare form with Prairie style details. The building features a low-pitched hipped roof with projecting central hipped-roof dormer. An enclosed veranda at the southeast corner of the house extends to horizontal line of the building. A smooth stone surround decorates the front entrance. Windows are largely small square sashes symmetrically placed on the building.

The house was built for William J. Bermingham, owner and President of the Bermingham Lumber Company in Kenosha.⁶

6300 Third Ave. George and Harriet Yule House 1899⁷
Architect: Pond and Pond⁸

This two-story red brick house is primarily a Colonial Revival design, but the two story projecting bays on each end of the front facade show a Queen Anne influence. The building has few other details except for a steeply pitched side-gabled roof with returned eaves and an elliptical light over the front door. The house has been altered in recent years with an addition to the north end of the building and the removal of top portions of the front bays. However, these alterations do not radically detract from the integrity of the house. Windows are simple single-light sashes. There is a brick and concrete porch leading to the main entrance.

This house was built for the family of George A. Yule, son of industrialist George Yule. The Yule family were important executives in the Bain Wagon Works. George A. Yule was also president of the Badger Brass Company. He and Harriet Yule lived in this house until the mid-1920s. After a series of owners, the building was acquired by the Kenosha County Historical Society. It contains the society's archives and museum collections.

6408 Third Ave. Walter J. Frost House 1913⁹

This simple Colonial Revival house was built in 1913. It is a two and one-half story frame structure with a steeply-pitched side-gabled roof and projecting shed-roofed dormers. Window openings are symmetrically placed on the facades and are simple six over one sashes, often paired, and decorated with non-functional shutters. The main entrance features a fine fanlight and is covered by a simple gable-roofed porch supported by two square posts. There is an exterior end chimney and a one-story sun room on the south facade of the building.

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The house was built for Walter J. Frost of the Frost Manufacturing Company, an important industry in twentieth century Kenosha. Walter J. Frost and his father were both executives with the Badger Brass Company in Kenosha before the Frost Manufacturing Company was founded in 1902. In 1910, Walter J. Frost took over the company that produced brass goods primarily for the plumbing industry.¹⁰

6324 Third Ave.

Cole-Theirs House

1909¹¹

This two and one-half story Georgian Revival house is built of red brick and features a steeply-pitched side-gabled roof and parapeted end walls. Three pedimented and denticulated dormers with six-over-six sashes project from the roof. The cornice of the house is decorated with modillions. Window openings on the front facade are symmetrically placed and feature a multi-light upper sash with a single light lower sash. The front entrance is decorated by sidelights and an elliptically-arched fanlight. The unusual portico dominates the facade. It featured a broken segmental arched pediment decorated with modillions. The portico is supported by paired corinthian columns.

This building was constructed for Allen Cole, a clerk with the N. R. Allen Sons Tannery, but he only lived there a short time. Between c. 1912 and 1920, it was the home of Edward C. Theirs, an executive with the N. R. Allen Sons Tannery. Around 1920, the house was acquired by Charles B. Voorhis, a Vice-President at the Nash Motors Company, Kenosha's largest industry in the twentieth century. The Voorhis family lived there until the late 1920s. In the 1940s and 1950s, this house was the home of Ferdinand Hinrichs, the President of Tri Clover Machine Company, a small, but significant twentieth century industry in Kenosha.¹²

6312 Third Ave.

Edward F. Rowell House

1911¹³

The Rowell house is a simple version of the Georgian Revival style, but features the prominent entry pavilion common to the style. The two and one-half story red brick house has a steeply-pitched gable roof, end wall chimneys, and a denticulated cornice. A gable with returned eaves projects slightly from the main facade creating an entry pavilion. Paired brick pilasters decorate the corners of the house and single brick pilasters define the very shallow entry pavilion. Partial pilasters with stone coping flank the main entrance which features narrow sidelights and a pedimented and pilastered frontispiece. Above the main entrance is a sash window under a semi-circular reveal. Other windows are simple double-hung sashes with multi-light upper sash and single-light lower sash. Non-functioning shutters decorate the windows as well.

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Edward Rowell built this house on the site of his old house in 1911, and lived there until around 1925. James R. Anderson, an executive with the Chicago Brass Company, lived here between around 1927 and 1931. In recent years Richard Ashley and his son Charles, both dentists, have owned this house.¹⁴

6348 Third Ave. Eugene and Mildred Head House 1913¹⁵Architect: H. Max Dunning¹⁶

This two and one-half story red brick Georgian Revival house has some similarities to the Cole-Theirs house at 6324 Third Ave. The building features a steeply-pitched side-gabled roof. Three dormers with returned eaves project from the front facade. The cornice is decorated with modillions. First floor windows flanking the entrance are simple tripartite double-hung sashes. Second story windows flanking the second floor balcony are double-hung sashes with multi-upper sash and single lower sash and are decorated with flat lintels. The soldier brick lintels of the first and second story windows extend across the front facade to form belt courses. Dominating the front facade is the entry portico covering an entrance decorated with sidelights. The semi-circular portico is supported by four individual Tuscan columns. Above the portico is a classical balustrade that creates a balcony for three narrow windows with heavy wooden surrounds. A two-story sun porch is on the south facade.

Eugene Head was the owner of the Telegraph Courier, Kenosha's oldest newspaper, and the Kenosha Evening News, the current principal daily newspaper for Kenosha. His wife, Mildred, occupied the house until well into the 1950s. The Enroth family occupied the house until recently.¹⁷

6305 Third Ave. Charles Chester Allen House 1903¹⁸Architect: Pond and Pond¹⁹

The home of financier Charles Chester Allen is a two and one-half story red brick Georgian Revival building. It features a side-gabled main section with two slightly recessed side-gabled end wings. Two gabled dormers project from the main section. These dormers are decorated with modillions, returned eaves, and round-arched openings. A dormer projects from each of the side wings, but they have shed roofs and six-over six light sashes. The front facade is highlighted by a grand entry pavilion that features a pediment decorated with modillions and dentils. The pavilion is supported by paired Ionic columns. The entrance has sidelights and a jack arch decorated with stone stops and a keystone. Above the entrance is a

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small balcony with simple balustrade covering a multi-light opening topped by a fanlight. Flanking the first floor entrance are two different window types. To the south is a tripartite multi-light sash window decorated with a jack arch. The window to the north of the entrance is an eight-over-eight sash window also decorated with a similar jack arch. The south wing features several multi-light sashes of different sizes, and a small round-arched opening on the second floor. The north wing also has a variety of multi-light sash windows and an entrance decorated with a pediment arch and fanlight. A plain, but prominent cornice unites the main block with its end wings.

This house was built for Allen in 1903, and in 1928 he made a significant addition to the building, although it is difficult to tell where the addition was made. Charles Chester Allen was the son of Charles W. Allen of N. R. Allen Sons Tannery, one of Kenosha's largest industries at the turn of the century. Charles C. Allen was at first involved with the tannery, than later became head of the Chicago-Kenosha Hosiery Company, later known as the Allen-A Company, a significant producer of hosiery in the 1920s. Allen was also a financier, being head of the First National Bank and the Northwestern Loan and Trust Company. The Allen family lived here until at least the 1940s. In the 1950s the home was the residence for the Sisters of St. Francis, and today it is the headquarters for the Apostolate for Family consecration, a Catholic organization.²⁰

6331 Third Ave.

Harold W. Jeffery House

c. 1909²¹

Formal, classical details highlight this fine Georgian Revival residence. The red brick, two-story building has a truncated hip roof and a rectangular plan. Extending from the main block of the house is a south wing, and to the north projects a porte cochere topped with a sun room. Brick pilasters are placed at the corners of the house and are also used to define the very shallow entry pavilion. The entry pavilion is topped by a pediment decorated with modillions and a lunette. The main entrance is flanked with sidelights and decorated by a segmentally arched fanlight. A stone segmental arch with modillions and flanking stone pilasters decorate the entrance. Above it is a six-over-six sash with a stone jack arch and prominent keystone. Identical windows are symmetrically

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placed throughout the entire front facade. On the first floor these windows appear in a semi-circular reveal with stone keystones and stops. A classically appointed piazza graces the front entrance as well.

This house was built for Harold W. Jeffery, vice-president of the Jeffery Company, an automobile and truck manufacturer that was purchased by Charles Nash. Nash built the Nash Motor Company into a major automobile producer in the twentieth century. Around 1918 Roger N. Kimball, an executive and plant manager at the Allen A Company, purchased the house and he and his wife, Frances, lived there until the early 1940s. In the 1940s and 1950s, Roger Vincent, President of the Vincent-McCall Company, a furniture spring manufacturing company, lived in this house.²²

6315 Third Ave. Architect: Richard Phillip²⁴ Walter H. and Gertrude Alford House 1928-30²³
Built for \$350,000 between 1928 and 1930, this fine Tudor Revival house is a red brick, two and one-half story structure with a slate tile gable roof. The main rectangular block of the house has many projections, including a large projecting main entry pavilion. This entry pavilion is constructed of stone and is topped with battlements. The tudor-arched entrance is decorated with stone label molding and a tabbed stone surround. Above the entrance are two carved stone panels and above them is an oriel window trimmed in stone. Other openings on the building are of varied sizes, but largely consist of multi-paned casement windows decorated with label moldings and tabbed stone surrounds. At the northwest corner of the main block of the house is a two-story tower section, and over the north wing entrance is a stone-clad oriel window. Numerous large brick chimneys project from the roof of the building. At the end of the north wing is a large garage wing, decorated with tudor details.

Walter H. Alford was vice-president of the Nash Motor Company when he began construction on this house. The Nash Motor Company was Kenosha's largest industry in the twentieth century. He was also a member of the city council and promoted the 1925 city plan that brought about the development of the civic center concept. Unfortunately he died before the house was fully completed; but his wife, Gertrude Alford lived here until at least the 1940s. She was president of the Kenosha Development Company. Currently, the house is the headquarters of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.²⁵

6334 Third Ave. Alexander B. McCall House 1922²⁶

This two-story frame stuccoed house is an example of the Spanish Colonial Revival style. The house has a basic rectangular plan with an extension of the house at the northwest corner and a one-story sun room on the south facade. Windows are multi-light double-hung sashes placed fairly symmetrically on the building and decorated with non-functioning shutters. Three first floor front facade windows are topped with semi-circular reveals. Two outstanding features of the house include the finely maintained red tile hipped roof and a Churrigueresque cast stone surrounds on the portal leading to the entrance.

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Alexander B. McCall was born in Ireland in 1868 and came to Chicago in 1885. He worked in Chicago until 1908 then came to Kenosha and purchased an interest in the Hannahs Manufacturing Company, a table manufacturer. He was vice-president and secretary of this company in 1916, and in the 1920s through the 1940s, he was a top executive with the Vincent-McCall Company, a manufacturer of furniture springs.²⁷

6536 Third Ave.
Architect: Pond and Pond²⁹

James T. Wilson House

1926²⁸

This two and one-half story red brick French Renaissance Revival residence is also known as the "Manor House." The plan of the house includes a large rectangular central block with slightly projecting end pavilions, creating a U shape. One large gable-roofed dormer and two smaller shed-roofed dormers project from the slate tile, hipped roof. The entry pavilion is constructed of a tower-like stone frontispiece that is decorated with crests above triple windows that mark the master bedroom on the second story. A single oak door is the main entry and is decorated by sidelights and a transom enclosed by a shouldered segmental canopy. Simple stone arches appear over casement windows on either side of the entrance. Other openings on the house are symmetrically placed, either individually, paired, or tripled and are rectangular, leaded-glass sashes with stone surrounds and sills. The raised foundation is of ashlar stone, and there is a small wing on the north end of the rear facade that houses a garage with servants quarters overhead.

James T. Wilson was an executive and later chairman of the board of the Nash Motor Company, Kenosha's most important industry in the twentieth century. The house, built for \$150,000 was later owned by the Kemper hall Episcopal girls' school and used as classrooms and as a residence for the headmaster and assistant headmaster of the school. Currently the building is a private residence that is also open as a bed and breakfast inn and for conferences and meetings.³⁰ It was listed in the National Register in 1979.

121 66th St.
Architect: Milman and Morphet³²

James and Janet Anderson House

1929-31³¹

The Anderson house is a slightly different interpretation of the French period revival style. The two-story stucco and stone house features a main block with two slightly projecting end pavilions and a garage wing on the west facade. The main block features a steeply-pitched hipped roof, while the end pavilions have a hip on mansard roof with shallow dormers decorated with segmental arches. A segmental arched dormer with an elaborate surround projects from the main block roof, as well. The arched dormers are repeated in a line on the hip on mansard roof of the garage wing. Large stone chimneys project from the roof in several locations. Prominent stone corner quoins, stone bands, and stone segmental arches over openings on the first floor further decorate the house. Openings are generally multi-paned casements, some with transoms. The main entrance is recessed behind a portal decorated with a stone surround and keystone.

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The city of Kenosha's master list of building and inspection permits indicates that the Anderson house was built between 1929 and 1931 at an estimated cost of \$200,000. James Anderson was an executive of the American Brass Company, one of Kenosha's important twentieth century industries. Anderson lived there until at least the 1950s.³³

6221 Third Ave. Jeffery-Nash House
Architect: Pond and Pond³⁵

1904³⁴

This two and one-half story red brick house is a vaguely Colonial Revival house that expresses no particular architectural style, but does have some classical details. A major addition from 1925 may account for the eclectic nature of the house. The building has a main block with a projecting end pavilion on the south side of the house. Symmetrically placed dormers project from the steeply-pitched gable roof. Modillions decorate the eaves of the roof. The large expanses of brick walls are punctuated by double-hung sash windows of varying sizes and multiple lights. Three first floor front facade windows have segmental reveals and keystones. An oriel window clad with pressed metal projects from the front facade. The front entrance has a simple wooden gable roofed overhang sheltering it, supported by tapered posts on a brick balustrade. Four brick pillars form an entrance pergola and sidewalk.

Charles T. Jeffery, the first owner of the house, was the son of Thomas B. Jeffery who founded the Jeffery Company, an automobile and truck manufacturer, in 1900. Their first car, the Rambler, came on the market in 1902 and the company was particularly successful manufacturing the Jeffery "Quad", a truck design. By 1914, the company was building 13,513 vehicles per year, but in 1915, Charles T. Jeffery, who had taken over the company on the death of his father in 1910, wished to sell the company. Charles Nash, who had been president of the General Motors Automobile Company, purchased the Jeffery Company and renamed it the Nash Motor Company. Nash built the company into a large United States automaker. By 1928 Nash was producing 138,169 cars per year and Nash became the most significant employer in the area. The company eventually became known as American Motors Corporation, and at one time, it employed as many as 15,000 workers. While no longer a major industrial force in the community, for over 80 years, the Jeffery-Nash Company was the leading industry in town. It is significant that Charles Nash purchased the Jeffery house along with the company. Nash lived here until around 1935. It became a faculty house for the Kemper Hall girls' school, and currently houses a Catholic religious organization.³⁶

6501 Third Ave. Charles Durkee House--Kemper hall

1861,1871³⁷

Except for one small building, the Charles Durkee House--Kemper Hall complex is connected together by ells and wings and additions. However, there are several distinct buildings of the complex that will be described separately. The earliest structure of the complex is the Charles Durkee House, a two-story Italianate house built of cream brick and topped with a low-pitched hipped roof. Its distinctive features include large arches and raised brick surrounds. Stone sills and keystones decorate the

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window openings. The wide eaves of the house form a shouldered arch on the front facade and make a gable above the projecting central pavilion of the south facade. A porch over the southwest main entrance features carved spandrels. The north facade features a two-story polygonal bay window. Between 1874 and 1975, the classes of the Kemper Hall girls' school placed datestone covered boxes into the walls of this house. In 1871 a large wing was added to the rear of this building. Constructed of cream brick, the wing is undecorated and has simple arched openings. This wing expanded the classroom, office, and dormitory space of the school.

Charles Durkee was a prominent early resident of Kenosha who served in the U. S. House of Representatives between 1849 and 1853, and the U. S. Senate between 1855 and 1861. He left Kenosha in 1865 and became territorial governor of Utah. After Durkee left Kenosha, the home was acquired for a girls' school operated by the Episcopal Church. Renamed Kemper Hall, the school remained in operation until 1975. Today, the entire complex is the property of Kenosha County. The grounds are county parkland, and the buildings house a park office, meeting and theater space, and a wedding chapel.³⁸

Chapel

1875

This Gothic Revival chapel is built of cream brick and decorated with light stone window trim and red brick string courses and window moldings. It has a steeply-pitched roof with gabled parapet, wall buttresses, Gothic arched openings and a polygonal narthex. A large rose window above the narthex decorates the front gable. Remodeling in 1906-1908 removed the original bell tower and added stone coping on the front parapet gable and a bapistry to the narthex. The wing connecting the chapel to the original Durkee house was added in 1876. The first floor was used for music room and an infirm-ary was located on the second floor of the connecting wing.

Dormitory

1894

To the southeast of the Durkee house and additions, a four-story cream brick dormitory was built in 1894 and connected to the existing structures. A simple classically-appointed building, it features a pressed metal cornice decorated with modillions, a four-story bay, and a five-story octagonal observatory tower. Multi-paned window openings are double-hung sashes with simple decorations of lintels and stone sills.

Dormitory and Gymnasium

1901

A new dormitory-gymnasium building was added to the complex in 1901. A more decorative cream brick structure than the earlier dormitory, it is appointed in Collegiate Gothic details. The three and one-half story building features a cornice decorated with brick corbelling, and numerous sash windows paired or tripled on the facade. Openings are decorated with stone label moldings and a stone belt course also appears on the front facade. A gabled parapet tops the two and one-half story projecting central entry pavilion. The pavilion also features a two-story bay topped with battlements. Projecting further is an entry porch that

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is also topped with battlements. An arched passageway connects this building to the earlier-constructed dormitory building on the north. Behind the two dormitories and the Durkee house are several additions, including one for a boiler room, done in 1905. Most of these additions are cream-brick-constructed, undecorated sections. But projecting south from these additions is a small wing that is decorated like the 1901 dormitory. It has a bay at the end wall and features a parapet roof, stone belt courses, and openings decorated like those of the 1901 dormitory.

Convent

1911

The last major building constructed for this complex was the convent, a three-story, cream brick Collegiate Gothic building completed in 1911. A steeply-pitched hipped roof tops this building that has three gabled parapets on the front facade. Two-story bays topped with battlements project from the ends of the front facade. They flank the projecting central entry porch that is supported by stone columns. Label moldings decorate the double-hung sash windows of the building. Stone belt courses also decorate the double-hung sash windows of the building. Stone belt courses also decorate the structure. A connecting wing between the convent and the chapel was also built at this time and is a five-bay brick structure with a flat roof, stone-trimmed gothic-arched windows, and a cornice decorated with carved stone plaques.

A small, 1950s-era service building, detached from the complex at the northeast corner, is a non-contributing part of the complex. The Kenper Hall complex was listed in the National Register in 1976.

Building Inventory

<u>Address</u>	<u>Name</u>	<u>Style</u>	<u>Date</u>	<u>Status</u> *
6104 Third Ave.	Luther Whitney House	Greek Revival	c.1850	C
6110 "	Baker House	Colonial Revival	c.1900 ³⁹	C
6126 "	Samuel Reynolds House	American Foursquare	1902	C
6130 "	Residence	Tudor Revival	c.1947 ⁴⁰	NC
6208 "	George and Rose Pugh House	Late Queen Anne	1904 ⁴¹	C
6214 "	Thomas Donley House	Late Queen Anne	1904 ⁴²	C
6220 "	Adolph Epstein House	Georgian Revival	1924 ⁴³	C
6221 "	Jeffrey-Nash House	Colonial Revival	1904,1925	C
6300 "	George A. Yule House	Colonial Revival	1899	C
6305 "	Charles C. Allen House	Georgian Revival	1903	C
6312 "	Edward F. Rowell House	Georgian Revival	1911	C
6315 "	Walter and Gertrude Alford Hse	Tudor Revival	1928-30	C
6318 "	Fred W. Carpenter House	Colonial Revival	1915 ⁴⁴	C
6324 "	Cole-Thiers House	Georgian Revival	1909	C
6330 "	Fred Huck House	One Story Cube	c.1900 ⁴⁵	NC
6331 "	Harold W. Jeffery House	Georgian Revival	c.1909	C
6334 "	Alexander B. McCall House	Spanish Col. Rev.	1922	C

* C - Contributing; NC - Non-Contributing

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<u>Address</u>	<u>Name</u>	<u>Style</u>	<u>Date</u>	<u>Status</u>
6342 Third Ave.	William Bermingham House	Prairie	1910	C
6348 "	Eugene & Mildred Head House	Georgian Revival	1913	C
6402 "	Emory Grant House	Colonial Revival	1920-21 ⁴⁶	C
6408 "	Walter J. Frost House	Colonial Revival	1913	C
6416 "	Residence	Ranch	c.1954 ⁴⁷	NC
6501 "	Kemper Hall Complex			
	Charles Durkee House	Italianate	1861,1871	C
	Chapel	Gothic Revival	1875	C
	Dormitory	Classical Revival	1894	C
	Dormitory & Gymnasium	Collegiate Gothic	1901	C
	Convent	"	1911	C
	Service Building	Astylistic Util.	c.1955	NC
6502 "	Residence	Queen Anne	c.1890 ⁴⁸	C
6510 "	Residence	One Story Cube	c.1905 ⁴⁹	C
6514 "	James F. Green House	Front-Gabled	c.1905 ⁵⁰	NC
6518 "	Residence	Front-Gabled	c.1900 ⁵¹	C
6536 "	James T. Wilson House	French Ren. Rev.	1926	C
6551 "	Kemper Faculty House	Late Queen Anne	c.1900 ⁵²	C
121 66th St.	James & Janet Anderson House	French Ren. Rev.	1929-31	C
124 "	Kemper Employee Cottage	Front-Gabled	c.1870 ⁵³	NC

Notes to Section 7

¹H. F. Walling, Map of Kenosha County Wisconsin, Kenosha: J. Lathrop Jr., 1861, on file in the Archives Division, State Historical Society of Wisconsin, Madison, Wisconsin; Tax Rolls for the City of Kenosha, on file at the Area Research Center, University of Wisconsin-Parkside Library, Kenosha, Wisconsin.

²Francis H. Lyman, The City of Kenosha and Kenosha County Wisconsin, Chicago: S. J. Clarke Publishing Co., 1916; City Directories for the City of Kenosha, on file at the Gilbert M. Simmons Memorial Library, Kenosha, Wisconsin.

³Tax Rolls.

⁴City Directories.

⁵Tax Rolls.

Note: The district contains 23 outbuildings which are included in the resource count as buildings. Of these 8 are noncontributing and the remaining 15 are contributing. Contributing outbuildings were built during the period of significance and are compatible with their residential counterparts in terms of materials, scale and often even style.

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- ⁶City Directories.
- ⁷John A. Neuenschwander, ed., Kenosha County in the Twentieth Century, A Topical History, Kenosha: Kenosha County Bicentennial Commission, 1976, p. 404.
- ⁸Lyman, pp. 326-327; City Directories.
- ⁹Tax Rolls.
- ¹⁰Lyman, pp. 16-19.
- ¹¹Tax Rolls, City Directories.
- ¹²Ibid.
- ¹³Ibid.
- ¹⁴City Directories; Penny Enroth, City of Kenosha, personal communication.
- ¹⁵Tax Rolls.
- ¹⁶Enroth personal communication.
- ¹⁷City directories, Enroth personal communication.
- ¹⁸Tax Rolls, City directories.
- ¹⁹Neuenschwander, p. 404.
- ²⁰Lyman, pp. 80-81; City Directories; Enroth personal communication; Building Permit and Inspection Master List, on file at the Building Inspection Office, Municipal Building, Kenosha, Wisconsin.
- ²¹City Directories.
- ²²City Directories; Lyman, p. 697.
- ²³Building Permit List.
- ²⁴Neuenschwander, p. 471.
- ²⁵City Directories; Carrie Cropley, Kenosha From a Pioneer Village to Modern City 1835-1935, Kenosha: Kenosha County Historical Society, 1958, p. 201.
- ²⁶Building Permit List.
- ²⁷Lyman, pp. 485-486; City Directories.
- ²⁸National Register of Historic Places nomination form for the James T. Wilson House, September, 1979, on file at the Historic Preservation Office, State Historical Society of Wisconsin, Madison, Wisconsin.
- ²⁹Ibid.
- ³⁰Ibid.
- ³¹Building Permit List.
- ³²Neuenschwander, p. 471.
- ³³Lyman, pp. 617-618; City Directories.

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³⁴Tax Rolls, City Directories.

³⁵Neuenschwander, p. 404.

³⁶City Directories; Lyman, pp. 696-697; Richard H. Keehn, "Kenosha's Industrial Impact is World Wide," Kenosha in the Twentieth Century, Bicentennial edition of the Kenosha News 2 July 1976, pp. 53-55.

³⁷National Register of Historic Places nomination form for Kemper Hall, April, 1976, on file at the Historic Preservation Office, State Historical Society of Wisconsin, Madison, Wisconsin. All dates of construction for buildings are from this form.

³⁸Ibid. All historic information about the buildings of the Kemper Hall complex is from this form.

³⁹City Directories, Tax Rolls, and field observation indicates that this house was built or remodeled around 1900. Tax Rolls and the Building Permit Master List indicate that alterations or additions were made to this house in the early twentieth century as well, at least twice. No definitive information is available to place a specific date on the house, except that it has the current appearance of a Colonial Revival building.

⁴⁰City Directories, Sanborn-Perris Fire Insurance Maps, on file in the Archives Division of the State Historical Society of Wisconsin, Madison, Wisconsin.

⁴¹Tax Rolls, City Directories.

⁴²Ibid.

⁴³Building Permit List.

⁴⁴Tax Rolls.

⁴⁵City Directories.

⁴⁶Building Permit List.

⁴⁷City Directories.

⁴⁸Tax Rolls, City Directories.

⁴⁹City Directories; field observation.

⁵⁰Ibid.

⁵¹Ibid.

⁵²City Directories and Sanborn-Perris Maps indicate that this house was not on this site until around 1930. However, its appearance indicates an earlier construction date. It is known that several houses had to be moved or demolished for the new construction in this district and it is likely that this house was moved to this site around 1930. Field observation dates it to around 1900, though.

⁵³Personal communication from Penny Enroth indicates that this house was indeed moved from elsewhere in the district to this site in the 1940s which is verified by city directories and Sanborn-Perris maps. It has been extensively remodeled but appears to have been built shortly after the Civil War, hence the date of c. 1870

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)
Architecture
Education
Industry

Period of Significance
1850-1938¹

Significant Dates
N/A

Cultural Affiliation
N/A

Significant Person
Nash, Charles W./ Allen, Charles Chester/
Jeffery, Charles

Architect/Builder
Philipp, Richard
Pond and Pond

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

The Third Avenue Historic District is being nominated to the National Register under criteria A, B, and C. It is being nominated under criterion A because the district represents the development of a prestigious neighborhood filled with families important in industry, and because it includes the Kemper Hall complex, a significant private school in the community. It is being nominated under criterion B because there are two houses in the district that are associated with individually significant persons in the history of industry in Kenosha. It is being nominated under criterion C because it contains the best concentration of large, primarily period revival houses in the city, and because these period revival residences are good to excellent examples of their styles, and many were executed by regionally important architects. Each of these criteria will be developed in detail under the themes of architecture, education, and industry, following a brief historic overview.

Historical Overview

Charles Durkee, a New Englander, arrived in the newly founded settlement of Pike Creek (later Southport, then Kenosha) in 1836 and eventually became the owner of large tracts of land in what was then the southern end of the new settlement. Much of the land now occupied by the Third Avenue Historic District was part of Durkee's real estate holdings. Active in other areas of business in the frontier community, Durkee also is credited with erecting the first brick commercial building in town, and in 1853, he built the Durkee House, a large and impressive building for its time. Durkee was instrumental in obtaining funds from Congress for the improvement of the Kenosha harbor, helping the city begin its first economic phase as a port city. Durkee began his political career in 1836 when he was elected to the Wisconsin territorial legislature as an assemblyman from old Milwaukee County. In 1849 he was elected to Congress, and re-elected in 1851. In 1855 he was elected to the U. S. Senate, a post he held until 1861. In that year he returned to Kenosha and built the large Italianate house at 6501 Third Avenue (part of the Kemper Hall complex). The land that most of this district sits on was platted as Durkee's First Eastern Addition, and due to Charles Durkee's development of this land and the establishment of his fine home along this street, the district began to take shape in the mid-nineteenth century.²

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Durkee's house joined several others that had been built along what was then known as Mechanic Street (later changed to Durkee Avenue, in honor of Charles Durkee, then to Third Avenue in 1927 when the city standardized its street name and numbering system). Most of these residences were located on the platted lots on the west side of the street. The east or lake side was still largely undivided. All of these early houses in the district, except for the old Durkee house and the Luther Whitney house (6104 Third Avenue) were demolished or moved when the district was redeveloped into a prestigious neighborhood with large houses in the early twentieth century.³

An 1882 bird's eye view of Kenosha indicates that at that time, the area now forming the Third Avenue Historic District was moderately settled. However, most of the buildings shown on this map are not extant today. The redevelopment of this neighborhood began in 1865, when Charles Durkee left Kenosha for health reasons and to serve as Governor of the Utah Territory. An Episcopal girls' school acquired the property and renamed it Kemper Hall, after Bishop Kemper of the Episcopal Church. In 1871 a major addition was made to the Durkee house of Kemper Hall. It created additional space for the school. In the late nineteenth century and early twentieth century, a building program added two dormitories to the complex, a convent, and other additions. The gradual redevelopment of Kemper Hall coincided with the redevelopment of this district. Kemper Hall was an important private school in the community during its long history on Third Avenue.

Beginning the residential redevelopment of the district were the transitional Queen Anne Colonial Revival homes built between 1899 and 1905. The oldest is the George A. Yule house (6300 Third Ave.), built in 1899. The homes at 6126, 6208, and 6214 Third Ave. were also transitional Queen Anne-Colonial Revival designs. At the same time, the earliest period revival homes were also being built in the district. The development of this neighborhood as a prestigious home for some of Kenosha's most prominent families in business and industry also began at the turn of the century. Of course, several prominent families such as those of Charles Durkee and Myron Baker (6110 Third Ave.) already were associated with Third Avenue. But the new families moving in were associated, in many cases, with Kenosha's largest industries and were from Kenosha's wealthiest families. George A. Yule (6300 Third Ave.) was associated with the Bain Wagon Works and the Badger Brass Company, two large industries in the community. And, George A. Yule was the son of George Yule, who acquired the Bain Wagon Works, the state's largest wagon making firm, from the Bain family. Charles C. Allen was a grandson of the founder of the Allen Tannery, another large and significant industry in the community, and in his own right, he helped a small textile firm grow into the Allen-A Company, a major producer of hosiery in the 1920s. His Georgian Revival house was built at 6305 Third Avenue in 1903. In 1909, Harold W. Jeffery had his Georgian Revival house built at 6331 Third Avenue. Jeffery was vice-president of the Jeffery automobile company, a successful early twentieth century company that became the Nash Motor Company under the direction of Charles W. Nash.

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The second decade of the twentieth century continued the pattern of redevelopment in this district. While lumberyard owner William Bermingham built a vaguely Prairie style house at 6342 Third Ave. in 1910, other prominent new residents of the district appeared to prefer the conservative period revival styles for their new homes. Between 1909 and 1915, six period revival homes were built along Third Avenue. Most were Georgian Revival or Colonial Revival designs. And, continuing the influx of prominent families into the district were Edward W. Thiers of the Allen Tannery (6324 Third Ave.), Eugene Head, editor of the Kenosha News (6348 Third Ave.), Walter J. Frost of the Frost Manufacturing Company (6408 Third Ave.), and Charles W. Nash, who purchased the Jeffery Company from Charles Jeffery (6221 Third Ave.) along with the Jeffery house on Third Avenue.

Several of the most unusual and outstanding period revival houses in this district were built for prominent families between 1920 and 1935. The outstanding Tudor Revival house built for Walter and Gerturde Alford (6315 Third Ave.) was begun in 1928 and completed in 1930. The unusual Spanish Colonial Revival house for industrialist Alexander McCall (6334 Third Ave.) was built in 1922. The stately French Renaissance Revival house built for James T. Wilson of the Nash Motor Company (6536 Third Ave.) was completed in 1926. And the large French Eclectic Revival house built for industrialist James Anderson (121 66th St.) was begun in 1929 and completed in 1931.

At the end of the 1920s, the Third Avenue Historic District was the most prestigious residential address in Kenosha. It was home to many of the community's wealthiest and most important industrialists and their families. This grouping of prominent families in large houses along Lake Michigan on upper Third Avenue created a "gold coast" neighborhood in early twentieth century Kenosha. And, while the neighborhood has changed somewhat since that time, its physical appearance is still that of a prestigious gold coast along the lake.

Ironically, while much of the country was booming in the 1920s, Kenosha suffered an economic slowdown that halted any further development of the lakeshore area in the same fashion up to that time. There were, however, notable exceptions to this factor. Little construction took place between 1930 and the present time. Only two buildings, a Tudor Revival effort (6130 Third Ave., c. 1947) and a 1954 ranch house on a vacant lot (6416 Third Avenue) were constructed in the post-war period. But the prominent families who built the houses in the early twentieth century continued to live in them over a number of years.

At the present time, many homes in the district are still occupied by single families so the level of preservation is very high. But in recent years, upkeep of the largest mansion houses in the district has grown beyond the means of many families, and several of these houses have been adaptively reused. The Alford

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house (6315 Third Ave.), for example, is now the home of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, and has been named "Harmony Hall." The Wilson House (6536 Third Ave.) was part of the Kemper Hall school for a time, but now is a private residence that is also operated as a conference center and a bed and breakfast inn called the "Manor House." The houses at 6221 and 6305 Third Avenue, both large homes at one time, are now owned by organizations of the Catholic Church and used as retreat facilities and offices.

Kemper Hall has also gone through some transitions in the last two decades. After being a prestigious girls' school from the late nineteenth century through much of the twentieth century, it closed in 1975. Threatened with decay and demolition, it is now owned by Kenosha County. The grounds are used as parkland (a beautiful setting along the lake), and the buildings are used for various private and public purposes. The complex today is known as the Kemper Center. It is to the credit of the current occupants of this district that the single-family home ambience is maintained despite the mixed uses in the neighborhood.

AREAS OF SIGNIFICANCE

Architecture

The Third Avenue Historic District is significant for architecture because it contains within its boundaries, an outstanding concentration of early twentieth century period revival residences, many that were designed by regionally important architects. While there are a few good examples of nineteenth century architecture in this district, including the fine Gothic Revival and Collegiate Gothic buildings of Kemper Hall, it is this district's physical appearance as a "mansion" district of fine period revival residences that distinguishes it from other areas of the city. In fact, this architecture represents the collective attitudes and lifestyles of some of Kenosha's most prominent families of the early twentieth century who created this district along the lakeshore. And, unlike Kenosha's other prestigious neighborhood around Library Park, the Third Avenue Historic District is significant for the continuity and compatibility of its architecture, rather than the variety of architectural styles found in the diverse Library Park. The following discussion will center on how the individual elements of this district represent fine examples of architectural styles, and how, together, they are an outstanding concentration of early twentieth century architecture. A discussion of architects responsible for many of the building's designs in the district is also included.

While this district is significant primarily because of its concentration of fine period revival architecture, there are several buildings constructed in the nineteenth and early twentieth century that do not fit into this category, yet contribute to the architectural significance of the district. The Charles Durkee house (6501 Third Ave., 1861), the first building of the Kemper Hall complex is a good example of the Italianate style. According to Wisconsin Cultural Resource Management Plan, the Italianate style commonly featured wide eaves, brackets, low-pitched hipped or gable roofs, and square plans. Other details of the style include window hood molds or round arches, and bays.⁵ The Durkee house has most of these

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stylistic elements Its most outstanding details are probably the round arched windows and the north facade bay window. The Durkee house has an unusually high level of integrity, considering it was part of an expanding educational facility in the late nineteenth and early twentieth century.

Also part of the Kemper Hall complex are several fine buildings executed in Gothic styles. The earliest is the chapel (1875). Typical Gothic Revival details include pointed arches, steeply-pitched gable roofs, pinnacles, battlements, and decorative bargeboards. The style was particularly popular for churches.⁶ The chapel of the Kemper Hall complex is an excellent example of the style and contains almost all the typical elements including the steeply-pitched gable roof, pointed arches, and buttresses. The chapel and the Durkee house are the finest examples of nineteenth century architecture in this district, and are fine examples of their styles in general.

The Gothic expression was continued in the designs of subsequently built structures in the Kemper Hall complex. The dormitory-gymnasium building (1894) has typical Gothic details including parapets, battlements, label moldings, and Tudor and round arches. Similar details are also found on the Convent (1911). Both of these buildings have a high level of integrity with few alterations to compromise their fine design. Even the connecting ells and wings of the complex continue the Gothic theme. The result is a homogeneous group of buildings melded together by a uniformity of architectural expression. It is generally unusual for a complex of educational buildings to illustrate such a continuity of design. It is obvious that the school administration recognized the association of this style with both religious and educational construction, and desired the image of Gothic architecture to be associated with Kemper Hall. And, while the architecture of the Kemper Hall complex differs somewhat with that of the rest of the district, its fine quality and upper class elegance blend in well with the neighborhood.

The Queen Anne style commonly included classical details such as pediments, modillions, and classical columns. As the style progressed into the early twentieth century, these classical details tended to become more dominant on Queen Anne houses and the irregularity of plan that characterized Queen Anne houses was lessened. Eventually, a separate style, the Colonial Revival, emerged in the early twentieth century.⁷ The transition between the Queen Anne and the Colonial Revival styles is seen clearly in this district in several houses. The first is the George A. Yule house (6300 Third Ave.). While its general appearance is Colonial Revival, the two-story bays on the front facade are more common to the Queen Anne style. The Samuel Reynolds house (6126 Third Ave., 1902) has the general plan of the Queen Anne style, but the overall symmetry and classical details suggest the Colonial or Classical Revival. The George Pugh house (6208 Third Ave., 1904) and the Thomas Donley House (6214 Third Ave., 1903) are also versions of the late Queen Anne style. Both have very symmetrical plans, yet the shingled gables, and shallow bay of the Pugh house and the bay and veranda of the Donley house are elements of the Queen Anne style. While these houses are not the most outstanding in the district, they suggest that when the street

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was fully developed and redeveloped in the early twentieth century, owners desired houses of a more modern style than the Queen Anne, yet related to it.

The residents of this district embraced the period revival styles of the early twentieth century. These industrialists chose conservative period revival styles in order to give their neighborhood an elegant appearance and upper class ambience. That this was a somewhat conscious decision is suggested by the area around this neighborhood which features a number of fine progressive designs. Kenosha is in close proximity to Chicago and many buildings in the city were designed by Chicago architects. So, it is unlikely that the residents of Kenosha were unaware that progressive architecture and architects were gaining notice in Chicago. Therefore, it is significant that so many of these families chose conservative period revival architecture rather than the more progressive Craftsman or Prairie designs. The result is that the architecture of Third Avenue reflects the appearance which the leading industrialists of Kenosha wished to project to the entire community.

According to the Cultural Resource Management Plan, period revival architecture generally describes the wide range of historic details and motifs borrowed from historic styles and used on new buildings applying modern techniques and materials. Many of the period revival designs were re-interpretations of historic styles, while others were attempts to recreate archeologically correct copies of historic buildings. Several individual variations make up the broad group of period revival styles. One of the most popular was the Georgian Revival style, which borrowed its forms and details from Georgian or Federal architecture. The style's trademarks are formal symmetrical, often rectangular plans, hipped roofs, and classical details such as denticulated cornices, elliptical fanlights, sidelights, flanking doorways, Palladian windows, broken pediments, and classical columns. Related to the Georgian Revival is the Colonial Revival which may use any or all of the above details. However, Colonial Revival designs are generally less decorative than the Georgian Revival. Colonial Revival details also appear on late Queen Anne houses.⁸

The largest group of period revival architecture in the district is Georgian or Colonial Revival. The unusual variation in the individual examples of Georgian or Colonial Revival design in this district particularly characterizes the neighborhood as a fine concentration of period revival architecture. In some individual examples there is less emphasis on the central entry pavilion than is commonly seen with the style. Further, the porticos that replace the entry pavilions feature unusual design. The Cole-Thiers house (6324 Third Ave., 1909), for example has many fine Georgian Revival details including a steeply-pitched roof, cornice with modillions, gable-roofed dormers, and symmetrically placed windows with six-over-one lights. But the oversized portico with a large segmental broken pediment decorated with large modillions and supported with Corinthian Columns is an unusual treatment.

The Head house (6348 Third Ave., 1913) also features a portico, this time, though, a semi-circular portico with balcony. The building also features an unusually decorated window grouping behind the balcony. The other details of this house are typically Georgian Revival, including the dormers, modillioned cornice, and symmetrically placed windows.

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Two other examples of the Georgian Revival in this district are elegant, with traditional entry pavilions. The Edward F. Rowell house (6312 Third Ave., 1911) is simply decorated with brick pilasters defining the entry pavilion. But even though not elaborately decorated, this house captures the formal symmetry of the style. The Harold W. Jeffery house (6331 Third Ave., c. 1909) is embellished with classical details and formal symmetry. The house features a shallow entry pavilion like the Rowell house as well as an unusual segmental arch with returned eaves over the entrance. The symmetrically placed windows with the heavy jack arches especially give a sense of classical formality. The piazza with classical balustrade is a formal, classical touch to the house.

Another large Georgian Revival design that stands out in the district is the Charles C. Allen house (6305 Third Ave., 1903). One of the largest in the district, it has many of the style's typical details such as dormers projecting from the roof, but the entry pavilion is made up of massive Ionic columns supporting a decorative pediment, a detail that dominates rather than complements the overall design. Also, the irregular placement of the window openings are not typical of the style.

The Tudor Revival style features details taken from sixteenth century English architecture. Half-timbering is common in the style, although larger buildings are often more formal, usually done in brick. Details of the style include elaborate chimneys, multi-gabled rooflines, and large window expanses subdivided by a multitude of mullions.⁹ The best example of the style and one of the most outstanding houses in this district is the Alford house (6315 Third Ave., 1928-1930). All the major elements of the more formal versions of the style are here in a design that is not overally decorative and well-proportioned. The craftsmanship of the stone entry pavilion and the cast stone trim, including the fine oriel windows are just a few details of this significant house.

The Spanish Colonial Revival style is rarely seen in Wisconsin. The McCall house (6334 Third Ave., 1922) features some fine architectural details. The Spanish Colonial Revival style usually includes unadorned walls, often plastered or stuccoed, and punctuated with irregularly shaped openings often decorated with wrought iron. Tile roofs are almost always seen.¹⁰ The McCall house has a fine red tile roof, and the flat wall surfaces that are typical of the style. Windows, however, are more symmetrical and include uncharacteristic shutter decorations not typically seen in the style. But the arched portal with the elaborate cast stone surround is an outstanding detail, and overall, the building has the grace and exotic feel and high level of integrity that make it a good example of the style.

Next to the Alford house, the two most distinctive houses in the district are the unusual French period revival houses. French Renaissance Revival buildings are less often seen in the state, and they exhibit historic details from buildings of the French Renaissance period, including hipped roofs and ogee arches. The Wilson house (6536 Third Ave., 1926), is a grand example of the style. There is an unusually large formal entry pavilion, and it, along with the arched openings and symmetrical front facade. These details and others give this house a style that matched its current name, "Manor House." A simpler, yet elegant example is the French Renaissance Revival Anderson house (121 66th St., 1929-31). It is both formal and elegant and

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less decorative than the Wilson house. But both houses exhibit a strong sense of European manor houses and are fine and unusual elements in the district.

Architects. Several architects were responsible for many of the period revival buildings in the district, and one firm, Pond and Pond, is credited with many of the Georgian and Colonial Revival houses in the district.

Richard Philipp (1874-1957) was responsible for the elegant Tudor Revival Alford house (6315 Third Ave.). Philipp was a Milwaukee native who apprenticed with prominent architects Ferry and Clas for 10 years. In 1906 he formed a partnership with Peter Brust and the two architects practiced under the name of Brust and Philipp until 1927. Philipp's most noted work in Wisconsin is Riverbend, the Walter J. Kohler estate in Kohler. Riverbend apparently was meticulously designed after several months of study by Philipp and Kohler in Europe. It was finished in 1923. Riverbend, like the Alford house is a Tudor Revival design, and the quality of the Alford house speaks well to the training Philipp received while on the Kohler payroll. The National Register nomination for Riverbend states that Philipp succeeded at making the mansion "orderly without being static. . . picturesque without being overdone." The same can be said for the fine work he performed on the Alford house.¹¹

Max Dunning (1873-1945) was responsible for the design of the fine Georgian Revival Eugene Head house (6348 Third Ave.) and the Colonial Revival Fred H. Carpenter house (6318 Third Ave., 1915). Dunning was born in Kenosha and studied at the University of Wisconsin. He trained under Chicago architect J. C. Llewelyn, then worked and studied in Europe. He opened an office in Chicago in 1891 and practiced there until 1933, when he left for Washington D. C. for government service. Among his noted designs were the American Book Company building, the 14th Church of Christ Scientist and the Immanuel Baptist Church in Chicago. With Henry Raeder, he designed the Furniture mart in Chicago as well. His designs in Kenosha included the city hospital. He was active in Roosevelt's New Deal administration in Washington between the 1930s and up to his (Dunning's) death in 1945. His design of the Georgian Revival Eugene Head house is well-proportioned with typical elements of the style, while not being overly decorative. The Carpenter house, though, is a very unusual interpretation of what is basically a Colonial Revival effort.¹²

The most prolific architectural firm in this district was Pond and Pond of Chicago. They were responsible for some of the largest homes in the district including the Yule house (6300 Third Ave.), the Jeffery-Nash house (6221 Third Ave.), the Allen house (6305 Third Ave.), and the Wilson house (6536 Third Ave.). The firm was made up of brothers Irving K. Pond (1857-1939) and Allen B. Pond (1858-1929). The Pond brothers were born in Ann Arbor, Michigan. Irving Pond was educated at the University of Michigan, receiving a degree in civil engineering in 1879. He trained in the Chicago offices of Major Jenney and S. S. Beman and also studied in Europe. Allen B. Pond was also educated at the University of Michigan, graduating in 1879. He taught school at Ann Arbor High School for three years, then at the State University. He was then an assistant to his father, the warden at the state prison in Jackson, Michigan. In 1886 the brothers formerly established the

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firm of Pond and Pond in Chicago and worked together for 40 years. Allen B. Pond became associated with Jane Addams and her Hull House reform movement and between 1895 and 1913, the Pond and Pond firm designed the Hull House buildings erected between those years. Other works of the firm include the Chicago Commons and City Club in 1910-11, the Baptist Training School for Nurses, and the Ravenswood Presbyterian Church, all in Chicago. Between 1926 and Irving Pond's death in 1939, the firm was associated with Edgar Martin and Alfred L. Lloyd of Chicago.¹³

Pond and Pond's known designs in this district illustrate the firm's knowledge in interpretation of revival architecture, especially the Georgian Revival style. The Yule house, executed in 1899 has some lingering elements of the Queen Anne style, but indicates that at this early period, the firm was familiar with and was incorporating elements of the emerging Colonial Revival style. The Jeffery-Nash house, built in 1904 probably began as a simple Colonial Revival style. Its current appearance may be the result of the alteration around 1925. While the house is not as finely designed as others in the district, its large proportions make a significant statement in the district. The Allen house (1903) is another early Georgian Revival design in the district. Like the Jeffery-Nash house, it has large proportions and unusual details. But again, its overall size, especially its entry pavilion, makes it a dominant presence in the district. Probably Pond and Pond's best design is the Wilson house (1926), perhaps one of the last of their collaboration. The unusual use of French Renaissance Revival design and the finely executed details of the Wilson house is an indication that the firm was adept at period revival styles beyond the common Colonial or Tudor Revival. Overall, the work of Pond and Pond in this district is distinctive because the designs are not just archeologically correct examples of historic styles, but individualized interpretations for clients.

The architecture of the Third Avenue Historic District reflects the people who developed this neighborhood in the early twentieth century. The prominent businessmen and their families made a statement with their homes, a statement that indicated they were conservative and upper class while still being fashionable. The period revival styles were architecture that expressed this statement best. The owner could be fashionable without being avant garde. The result is a neighborhood unlike any other in Kenosha, a neighborhood of large stately homes, a "Gold Coast" along Lake Michigan where the elite of Kenosha put their mark on the architecture of the city.

Education

The Third Avenue Historic District is being nominated to the National Register, in part, because the Kemper Hall complex was an important and significant educational institution in Kenosha in the late nineteenth and much of the twentieth century. In fact, no other private school or academy in Kenosha achieved the size or distinction in private education that Kemper Hall did in the community. For over 100 years, Kemper Hall provided young women with a private education that was distinguished in the midwest.

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While Wisconsin's Cultural Resource Management Plan does not yet discuss private primary and secondary education in great detail as yet, it does indicate that in Wisconsin, before the mass movement for free public schools and public high schools, secondary education for young people was gained largely through private academies. These academies offered coursework in a broad range of liberal arts subjects. Usually these academies were operated by individuals for profit, or by a group of citizens desiring secondary education for their community, or by religious denominations. Some private academies emerged at an early date in several Wisconsin communities, including Kenosha. Because the movement for free public schools in the 1840s concentrated largely on primary schools, academies still played a large role in educating secondary school pupils until later in the nineteenth century. But, in Kenosha, specifically, a free public high school came early, in 1849. In fact, this school is considered the first free public high school in the state.¹⁴

Probably because of the early development of free public secondary education in Kenosha, private schools and academies were not significantly developed or maintained in the community. Reportedly, in the early 1840s, as many as 11 private home schools were being operated in Kenosha, although it is unclear how many of these offered secondary education. A local historian points to at least one private tuition-supported academy existing in Kenosha during the years prior to the establishment of the first public high school, but again, little more information is known about this school. It is known that a pioneer female seminary or secondary school was operated in the city in the early 1840s. Known as the Southport (Kenosha) Female Seminary, it was established in 1843-44. The school had an erratic history until it was merged with the Episcopal girls' school that was to become Kemper Hall.¹⁵

Historical sources differ as to the exact time the Episcopal girls' school was founded, but sometime between 1860 and 1870 the Episcopal church decided to locate a girls' school in Kenosha, partly because of the existence of the female seminary in the community. At first known as St. Clare's Hall or Academy, it acquired the Charles Durkee house and some of the grounds for its location. Since the school's first class reportedly graduated in 1876, it is likely that the school was founded around 1870 or 1871. For the early years of the school, it was under the direction of an Episcopal priest and was noted for its emphasis on scholarship. In 1878 the church decided to operate the school under the direction of the Sisters of St. Mary, an Episcopalian order. Kemper Hall became the sole property of the sisters by 1886. Under their care, Kemper Hall maintained its reputation as a leading private school in the region and drew students from both local families and other areas of the country. It was operated as both a day school and boarding school, and many prominent women traced their education back to Kemper Hall.¹⁶

In 1970, in an attempt to stave off declining enrollments, the school became co-educational and added an elementary program. But due to financial pressures, in 1975 the school closed. Threatened with decay and demolition, the facilities of Kemper Hall were acquired by the county and operated as Kemper Center, a convention center, meeting site, public facility, and park.¹⁷

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Kemper Hall was the most significant private school in the community. The large complex they built over the years indicates the popularity and success of the school that lasted until well beyond World War II. It is particularly significant that Kemper Hall was so successful given the fact that Kenosha had an early and innovative high school program in the community during the nineteenth and early twentieth centuries. While the school was operated by an Episcopalian order, it was not necessarily restricted to girls of that faith, and its reputation as a fine private school probably had a lot to do with maintaining enrollments throughout its history. Because Kemper Hall represents an important event in Kenosha--the establishment and maintenance of a long-term and prominent private school--it is significant for the history of education in the community. Kemper Hall was listed in the National Register in 1976.

Industry

The Third Avenue Historic District is being nominated to the National Register under criteria A and B because the neighborhood as a whole was the residential area of choice for many of Kenosha's most important industrialists and their families in the early twentieth century, and because there are two individually significant properties in the district that are associated with industrialists who made a significant impact on the history of industry in the community.

The earliest development in Kenosha revolved around the establishment of a successful lake port, and during much of the nineteenth century, city leaders hoped that shipping would be the major economic activity in the community. As a result, industrial growth was slow. There were some notable exceptions, namely the Bain Wagon Works and the Allen Tannery. These two firms were among five that were major manufacturers in Kenosha in 1890. Even though Kenosha never succeeded in becoming a major lake port, its transportation facilities, including the port, along with the city's abundant labor pool and its location between two major metropolitan areas in the midwest were factors that created an economic industrial boom in the city between 1890 and 1920.¹⁸

Between 1890 and 1920, the peak growth years of the Third Avenue Historic District, Kenosha's population grew from 6,532 to 40,472, as it rose from 17th position in the state to third among Wisconsin's cities. Employment in the community rose from 1,000 to over 13,000 and the value of manufactured goods rose from 2.5 million in 1890 to 103.7 million in 1920. By 1920 Kenosha ranked only behind Milwaukee and Racine in the number of workers and value of manufactured goods their factories were producing.¹⁹

In 1890 the major manufacturing firms in Kenosha were the Simmons Manufacturing Company, the Bain Wagon Works, the N.R. Allen Sons Tannery, the Pettit Malting Company, and the Chicago Brass Company. By 1920, the major manufacturers were the Nash Motor Company, the Simmons Manufacturing Company, the American (Chicago) Brass Company, the Allen-A Company (Black Cat Textiles Co.), the N.R. Allens Sons Tannery, and the Cooper Underwear Company (Jockey International). Even more

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significantly, between 1910 and 1920, the Nash Motor Company emerged in Kenosha as the major employer, overtaking the Simmons Company. It is typical of Kenosha that a few firms employed large numbers of people. In other words, throughout Kenosha's history of industrial growth, employment was largely concentrated in a small number of firms. The result in the Third Avenue Historic District was that a small group of families controlled much of the industrial wealth in the community and because many of these chose to live in the district, it accounts for the district's relatively small size. In particular, the Nash Motor Company, in the mid and late twentieth century, tended to even overshadow other large manufacturers in the community. At one time Nash (American Motors) employed as many as 15,000 workers.²⁰

There are three individually significant industrials who were associated with two properties in this district. They were Charles Jeffery and Charles W. Nash (6221 Third Ave.), and Charles C. Allen (6331 Third Ave.). These three men had a significant impact on the development of industry in Kenosha in the early twentieth century.

The Nash Motor Company, as stated above, became the leading industry in Kenosha in the twentieth century, and as American Motors Corp. it became a leading automaker in the United States. The Nash Motor Company had its beginnings in the Thomas B. Jeffery Company, founded in 1900 to make automobiles. In 1902 its first product, the Rambler automobile was produced. By 1913 a profitable truck line was established, and by 1914 the Jeffery Company was producing 13,513 vehicles per year. In 1910, Charles Jeffery took over the company his father founded, and was responsible for developing the Jeffery "Quad", the successful truck line of the company. While he did not found the company, it can be said that Charles Jeffery took his father's company to new successes in the 1910s that led to its overtaking the large Simmons Company as the largest employer in the community. And, it was the truck line that he fostered that helped the company expand as a major automaker.²¹

But in 1915, Charles Jeffery wished to sell the company. Charles Nash had just resigned as president of General Motors. Nash had rapidly worked his way up in a Michigan buggy company by 1900; and reportedly, after taking his first ride in an automobile in that year, he began his climb up the ladder in the fledgling auto industry. By 1910 he was President of Buick Motor Company, and by 1912, he was President of General Motors. In 1915, Jeffery found a willing buyer for his company in Charles W. Nash. Renamed the Nash Motor Company, Charles Nash increased production in the company to 35,084 autos per year by 1920, and by 1928, the company built 138,169 cars per year. As Kenosha's local economy leveled off in the 1920s, Nash Motors took up the slack, and Nash continued to operate successfully in the depression years of the 1930s, merging in 1937 with the Kelvinator Company. In 1952 Nash-Kelvinator was the largest industry in Kenosha, employing 7600 workers at the local plants. Known in recent years as American Motors, the company merged with the French automaker Renault in 1979, after suffering some economic losses in the 1970s. Unable to reverse their losses, the company was acquired by the Chrysler Corporation in 1987, and they have announced plans to almost completely close the production facilities at Kenosha in 1988. While for years Nash-American Motors was behind General Motors, Ford, and Chrysler

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in the production of autos and overall success as an automaker, it has always been a major employer in both Kenosha and an important industry for the state of Wisconsin. The cutbacks the company has made in the last decade have made a significant impact on the economy of the city and the state, and the recent announcement to almost completely close the plant has been bitterly received by many state leaders, as they see the closing of Kenosha's auto plant as an economic failure in the state, and a serious problem in southeastern Wisconsin.²²

Because the Nash-American Motors company had such a significant impact on Kenosha, those persons responsible for the growth and development of the company are individually significant in the history of industry in the community. The house at 6221 Third Avenue was the home of Charles Jeffery between 1904 and 1915 and Charles W. Nash between 1915 and at least 1935. Because these men, especially Charles W. Nash, were significant developers of the auto industry in Kenosha, their home is significant, even though some historic facilities of the company still exist in the community. These historic facilities will soon be threatened with redevelopment due to the probable closing of the plant in the near future. And, these men were so significant in the development of industry in Kenosha, that any historic resources directly associated with them are significant as well.

Another important employer and manufacturer in the 1910s and 1920s was the Allen-A Company, a hosiery manufacturer. The company began in 1882 as the S. B. Wilkins Company in Rockford, Illinois. In 1892 the plant moved to Kenosha and became the Chicago-Kenosha Hosiery Company, making products under the "Black Cat" name brand. In 1912 Charles C. Allen took over the company, becoming president and general manager of the company. In 1920 the company was known as the Allen-A Company and began expanding in the area of full-fashioned hosiery for women. Employment rose at the plant from 800 workers in 1920 to 1300 workers in 1928, approximately 10 percent of the city's labor force at that time. A devastating strike and the depression of the 1930s spelled doom for the plant, but during its heyday in the 1920s, the Allen-A Company was an important industry in the community and fourth on the list of the most significant industries in the community. Charles C. Allen, as president and general manager of the company played an important role in its success, and because of the company's important status in the community's industrial base, he is individually significant in local history. His house at 6305 Third Ave. which he occupied from 1903 to the 1940s, is significant for its association with him.²³

The Third Avenue Historic District was filled with the families of prominent industrialists besides the individually significant people mentioned above. The residences of these families, considered together, contribute to the historical significance of the district in the area of industry. While many of their company's historic facilities still exist in the community, the development of Third Avenue as a choice residential neighborhood for many of the most important industrialists in Kenosha in the early twentieth century, is a significant event in the history of Kenosha. A brief discussion of some of these industrialists will justify this claim.

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One of the first of the industrialists in the redeveloped neighborhood was George A. Yule (6300 Third Ave.). Yule was the son of George Yule who took over the Bain Wagon Works after Edward Bain's death. As stated earlier, the Bain Wagon Works was one of Kenosha's important nineteenth century industries. George A. Yule was an executive in the Bain Wagon Works during the era in which it declined, but he was also a president of the Badger Brass Company, one of the city's leading industries in the twentieth century.²⁴

Walter J. Frost was a long-time resident of this district at 6408 Third Avenue. He was president of the Frost Manufacturing Company between 1910 and the 1930s. The company was incorporated in 1902 with Walter Frost the secretary-treasurer. Related to the growing brass industry in Kenosha, the Frost Manufacturing Company specialized in plumbing supplies and other brass goods. While not a company of the size of Nash or Allen-A, the Frost Manufacturing Company was an important industry in the city.²⁵

Another small firm that developed as an adjunct to the important Simmons Company in the city was the Vincent-McCall Company, a producer of furniture springs. The company had its beginnings as the Windsor Spring Company, founded in 1895. In June of 1912, William Wright Vincent joined with V. L. Alward to form the Vincent-Alward Company. They purchased the assets of the Windsor Company and manufactured springs. In 1922, the same year he built his Spanish Colonial Revival house at 6334 Third Avenue, Alexander McCall, previously the vice-president and secretary of the Hannahs Manufacturing Company, a table manufacturer, joined Vincent and formed the Vincent-McCall Company. This company remained an important adjunct to the Simmons Company throughout McCall's association with it.²⁶

The history of the Allen-A Company has been given earlier. Roger Kimball purchased an interest in the company in 1916 and became vice-president and assistant general manager. In the 1930s, Kimball was the president of the company. He lived at 6331 Third Avenue during the time he was associated with the Allen-A Company.²⁷

A number of other business executives in industry contributed to the development of this district as a prestigious residential neighborhood for industrialists in the early twentieth century and beyond. They include James Anderson, who lived at several locations in the district before building his French period revival mansion at 121 66th St. between 1929 and 1931. Anderson was an executive with the American Brass Company, formerly the Chicago Brass Company. James T. Wilson, who built the equally large French mansion at 6536 Third Ave.), was a vice-president and eventually chairman of the board of the Nash Motor Company, as well as the chairman of the board of the First National Bank. The house at 6324 Third Avenue was the home to Edward C. Thiers, vice-president and secretary of the N. R. Allens Sons Tannery between c. 1912 and c. 1918. Charles B. Voorhis, vice-president of the Nash Motor Company, lived there in the 1920s. Earl Myers, president of Snap-On Tools, an important current industry in Kenosha, lived here briefly in the 1930s, and in the 1940s and 1950s, Ferdinand Hinrichs, president of the Tri Clover Machine Company, another important twentieth century industry, lived at this address. Walter Alford was the vice-president and controller at Nash Motor Company when he began con-

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struction on the Tudor Revival mansion at 6315 Third Ave. Ironically, his home was built on the site of the Thomas B. Jeffery house. Jeffery was the founder of the Jeffery Company which became the Nash Motor Company after it was purchased by Charles W. Nash. Thomas Donley was an executive with the N. R. Allens Sons Tannery during the years he resided at 6214 Third Avenue (1903-c.1931). Samuel Reynolds was the assistant superintendent of the Bain Wagon Works when he built the house at 6126 Third Avenue in 1902. He lived there until around 1908. And finally, Gilbert Lance, a long-time executive with the Cooper Underwear Company (Jockey International, one of Kenosha's leading industries today) when he lived at 6110 Third Avenue between c. 1923 and the 1950s.²⁸

That this district was filled with industry executives can clearly be seen from the above narrative. While not all individually significant, they contribute to the development of this district as a neighborhood of industrialists that together, were important to the history of industrial growth in Kenosha, one of the state's most important industrial cities.

Notes to Section 8:

¹The period of significance includes all dates of construction for contributing buildings in the district and the overall time period of historical significance for this district.

²"Durkee Name Linked to Progress of Kenosha, State in Early Days," Kenosha Evening News, 3 July 1948.

³H. F. Walling, Map of Kenosha County Wisconsin, Kenosha: J. Lathrop, Jr., 1861, on file in the Archives Division of the State Historical Society of Wisconsin, Madison, Wisconsin.

⁴National Register of Historic Places nomination form for Kemper Hall, April, 1976, on file at the Historic Preservation Office, State Historical Society of Wisconsin, Madison, Wisconsin.

⁵Barbara Wyatt, ed., Cultural Resource Management in Wisconsin Vol. II, Madison, State Historical Society of Wisconsin, 1986, Architecture, p. 2-3.

⁶Ibid., p. 2-6.

⁷Ibid., p. 2-17.

⁸Ibid., pp. 2-28, 29.

⁹Ibid., p. 2-30.

¹⁰Ibid., p. 2-32.

¹¹National Register of Historic Places nomination form for Riverbend, Kohler, Wisconsin, on file at the Historic Preservation Office, State Historical Society of Wisconsin, Madison, Wisconsin.

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¹²Henry F. Withey and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased), Los Angeles: Hennessey & Ingalls, Inc., 1970, pp. 184-185.

¹³Ibid., pp. 478-479.

¹⁴Wyatt, Vol. III, Education, pp. 3-23.

¹⁵Carrie Cropley, Kenosha From Pioneer Village to Modern City 1835-1935, Kenosha: Kenosha County Historical Society, 1958, p. 15; Francis H. Lyman, The City of Kenosha and Kenosha County Wisconsin, Chicago: S. J. Clarke Publishing Company, 1916, p. 211.

¹⁶"Kemper Hall Dates Back to Territorial Days," Kenosha Evening News, 3 July 1948, p. 60; Lyman, pp. 188-189.

¹⁷National Register nomination form for Kemper Hall.

¹⁸Richard H. Keehn, "Kenosha's Industrial Impact in World Wide," Kenosha in the Twentieth century, Bicentennial edition of the Kenosha News, 2 July 1976, p. 53.

¹⁹Ibid.

²⁰Ibid., pp. 57-61; Lyman, pp. 696-97.

²¹Ibid.

²²Ibid.; "Charles W. Nash Known to All as 'The Boss'," Kenosha News Centennial Edition, June 1935, Industrial Section, p. 4.

²³"Allen-A Grew from Small Knitting Mill to National Leader," Kenosha News Centennial Edition, June 1935, Industrial Section, p. 10; Leon Applebaum, "Turmoil in Kenosha: The Allen-A Hosiery Dispute of 1928-1929," Wisconsin Magazine of History, 70:4 (Summer, 1987), pp. 287-290.

²⁴Lyman, pp. 326-327.

²⁵"Frost Name a Pioneer Here for Industry," Kenosha News Centennial Edition, June 1935, Industrial Section, p. 13.

²⁶"Vincent-McCall History Dates Back 40 Years," Kenosha News Centennial Edition, June 1935, Industrial Section, p. 16.

²⁷Applebaum, pp. 287-290.

²⁸City Directories for the City of Kenosha, on file at the Gilbert M. Simmons Memorial Library, Kenosha, Wisconsin.

ARCHEOLOGICAL POTENTIAL

Historical sources indicate that there were Native American campsites and activity in what is now Kenosha. Two prehistoric campsites (Kn-9 and Kn-50) have been located in and nearby the Third Avenue Historic District. Kn-9 according to historical accounts is located along a sandy ridge near the Durkee House (now Kemper Center). No systematic study of this site or survey of archeological sites was undertaken in this district, so the extent of archeological resources is unknown and individual resources are unevaluated. There is a likelihood that excavation in the area may produce additional sites, although there has been some surface disturbance in the district since the mid-nineteenth century. Because of the area's early settlement there is also potential for historic archeological resources.

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PRESERVATION ACTIVITIES

The landmarks commission in Kenosha has identified this area of the city as an architecturally and historically significant residential neighborhood. They, along with the city's development department initiated the work for nomination of this district to the National Register. The commission is also working on a publication that will help publicize the significance of this neighborhood to the entire community. While the houses in the district are not particularly threatened, the large buildings of the district present constant maintenance problems and their upkeep could be threatened at any time in the future. The establishment of this historic district is a first step in the recognition of this neighborhood as a historic district and assists its ultimate preservation.

CRITERIA CONSIDERATION B

The Kemper Hall Faculty House at 6551 Third Avenue was moved to its present site around 1930. Because the move took place during the period of significance, the siting is compatible with the size, scale and style of the building, and the building is contributing on the basis of its architectural significance alone, 6551 is considered to be an exception to Criteria Consideration B and is a contributing element of the district.

9. Major Bibliographical References

See continuation sheets.

Previous documentation on file (NPS):

- 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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 21 acres

UTM References

A

1	6
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4	3	3	0	6	0
---	---	---	---	---	---

4	7	1	4	2	6	0
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Zone Easting Northing

C

1	6
---	---

4	3	3	2	9	0
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4	7	1	3	5	7	0
---	---	---	---	---	---	---

B

1	6
---	---

4	3	3	2	0	0
---	---	---	---	---	---

4	7	1	4	1	2	0
---	---	---	---	---	---	---

Zone Easting Northing

D

1	6
---	---

4	3	3	0	6	0
---	---	---	---	---	---

4	7	1	3	6	6	0
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See continuation sheet

Verbal Boundary Description

See continuation sheets.

See continuation sheet

Boundary Justification

See continuation sheets.

See continuation sheet

11. Form Prepared By

name/title Carol Lohry Cartwright, historian date March 10, 1988
 organization for the City of Kenosha telephone 414-473-6820
 street & number Rt. 2, 5581A Hackett Rd. city or town Whitewater state WI zip code 53190

United States Department of the Interior
National Park Service

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Kenosha, Kenosha County, WI

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Kenosha, Kenosha County, Wi

VERBAL BOUNDARY DESCRIPTION

The boundaries of the Third Avenue Historic District are as follows:
Beginning at the southwest intersection of the curblines of 61st Street and Third Avenue, then south along the west curbline to the intersection of the north lot line of 6221 Third Avenue, then east along said lot line to Lake Michigan then south along the shore of Lake Michigan to the intersection with the south lot line of 121 66th Street, then west along said lot line to the intersection with the east curbline of Third Avenue, then north along said curbline to the intersection with the south lot line of 6536 Third Avenue, then west along said lot line to the intersection with the rear lot lines of 6536, 6518, 6514 and 6510 Third Avenue, then north along said lot lines to the intersection with the north lot line of 6510 Third Avenue, then east along this line to the intersection with the rear lot line of 6502 Third Avenue, then generally north along the rear lot lines of 6502, 6416, 6408, 6402, 6348, 6342, 6334, 6330, 6324, 6318, 6312, 6300, 6220, 6214, 6208, 6130, 6126, 6110, and 6104 Third Avenue to the intersection with the south curbline of 61st Street, then east along said curbline to the point of beginning.

BOUNDARY JUSTIFICATION

The boundaries of the district include all extant historic properties that are related to the Third Avenue neighborhood. It excludes the surrounding neighborhood that are less distinctive on the north, west and south. The natural boundaries of Eichelman Park and Lake Michigan form the district boundaries on the east and northeast. The district boundaries enclose an area distinguished from its surroundings by a continuity of styles, scale, construction and historical integrity. The areas to the south and west are smaller scale, contain more intrusive elements and lack the overall cohesiveness of the Third Avenue Historic District.

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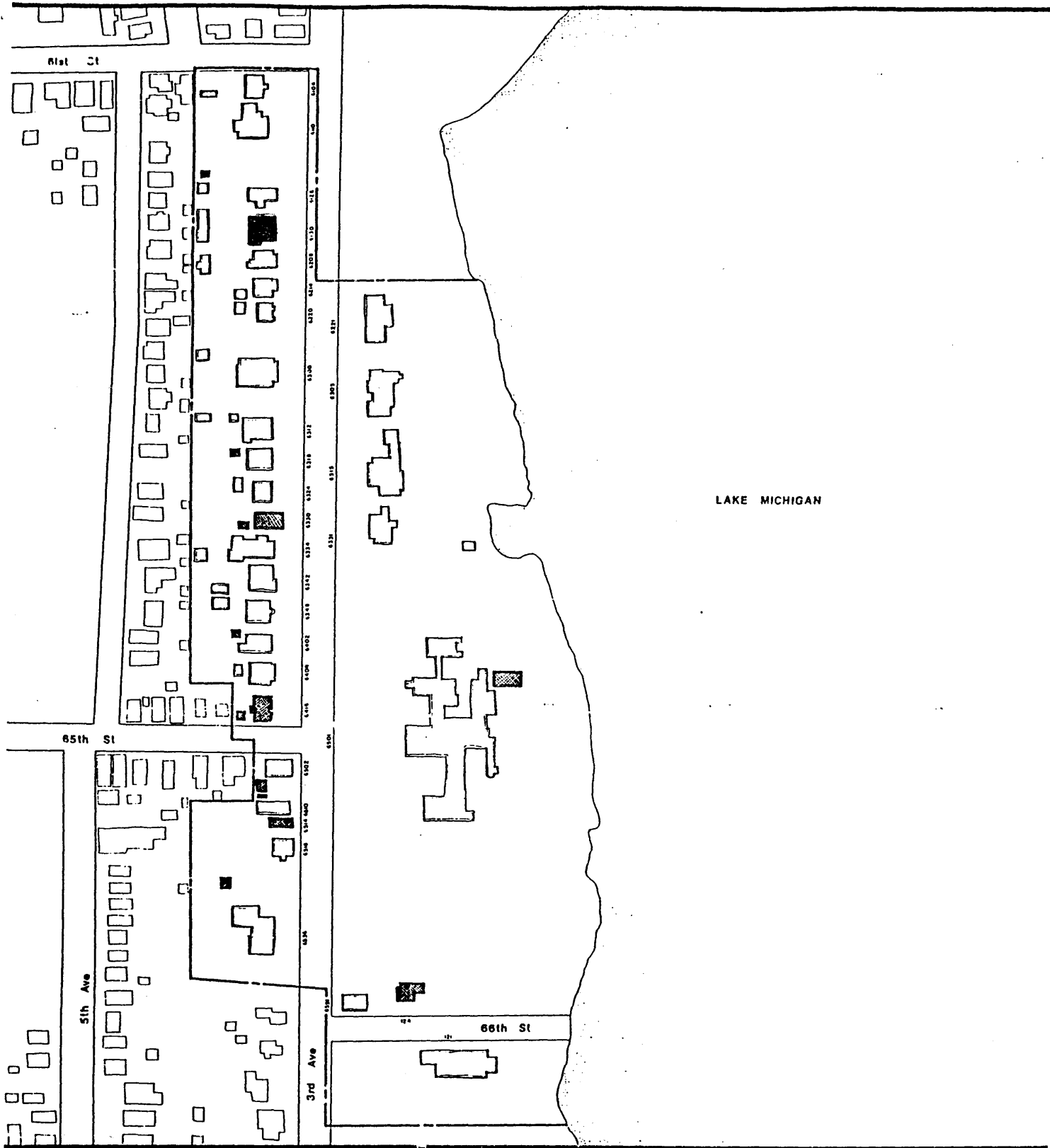
Third Avenue Historic District
Kenosha, Kenosha County, WI

Photographs:

THIRD AVENUE HISTORIC DISTRICT, Kenosha,
Kenosha County, WI. Photos by C. Cartwright,
October, 1987. Neg. at SHSW. District
Views.

Left to Right:

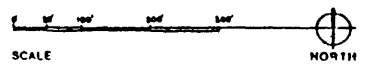
- 1 of 20: 61st St. and Third Ave., looking northwest out of the district.
- 2 of 20: 6126, 6110, 6104 Third Ave. View from the southeast.
- 3 of 20: 6214, 6208, 6130 Third Ave. View from the southeast.
- 4 of 20: 6300, 6220 Third Ave. View from the southeast.
- 5 of 20: 6324, 6318, 6312 Third Ave. View from the southeast.
- 6 of 20: 6348, 6342, 633^{1/2} Third Ave. View from the southeast.
- 7 of 20: 6408, 6402 Third Ave. View from the southeast.
- 8 of 20: 6502, 6416 Third Ave. View from the southeast.
- 9 of 20: 6518, 6514, 6510 Third Ave. View from the southeast.
- 10 of 20: 6536 Third Ave. View from the southeast.
- 11 of 20: South of 6536 Third Ave., out of the district, looking northwest into the district.
- 12 of 20: 66th St. and Third Ave., looking southeast out of the district.
- 13 of 20: 121 66th St. View from the northwest.
- 14 of 20: 6551 Third Ave. and 124 66th St. View from the southwest.
- 15 of 20: 6501 Third Ave., Charles Durkee house, view from the southwest.
- 16 of 20: 6501 Third Ave. Kemper Hall Convent and Chapel, view from the west.
- 17 of 20: 6331 Third Ave. View from the southwest.
- 18 of 20: 6315, 6331 Third Ave. View from the northwest.
- 19 of 20: 6221, 6305 Third Ave. View from the northwest.
- 20 of 20: At 6221 Third Ave. looking out of the district. View from the southwest.

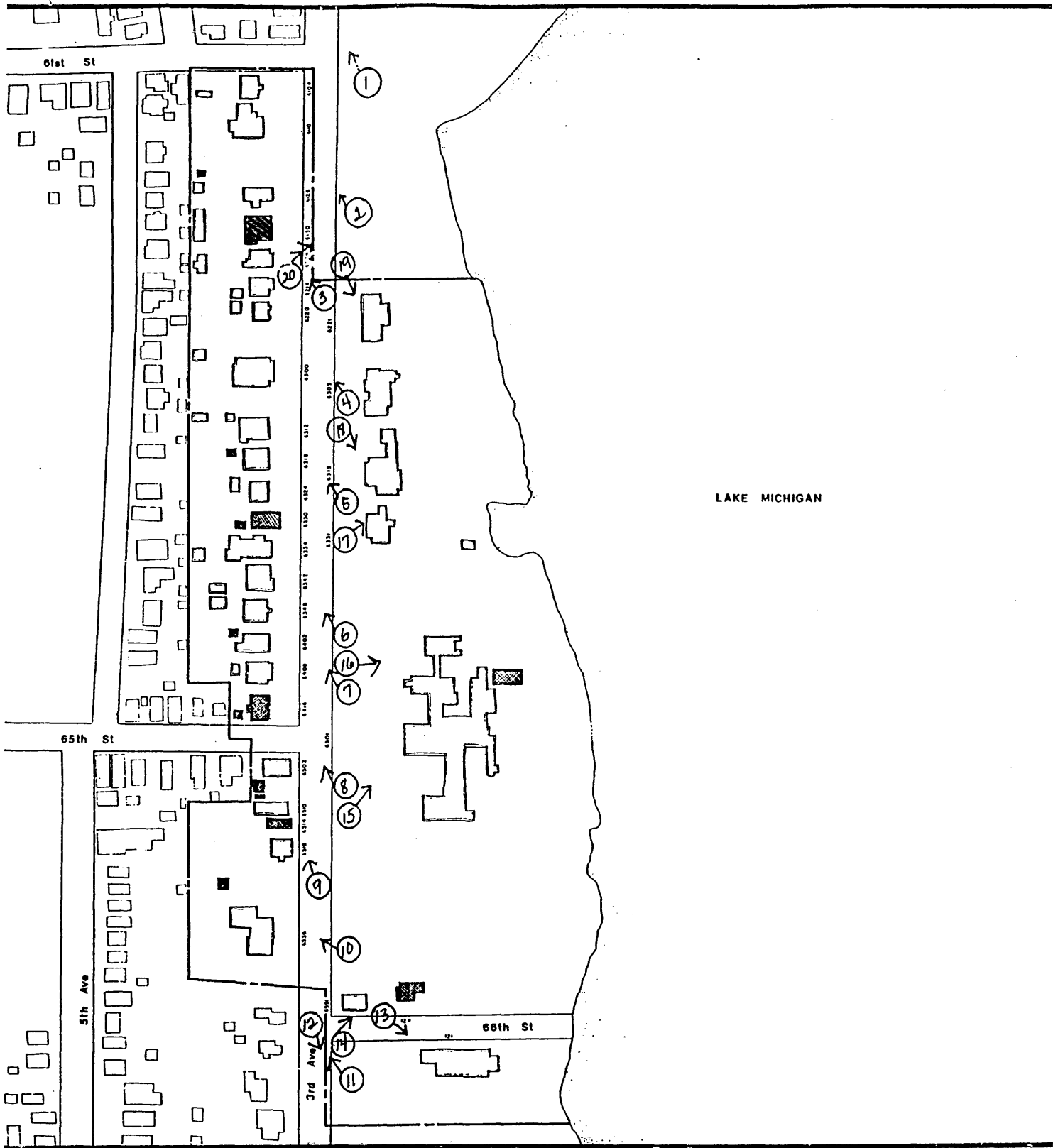


**THIRD AVENUE HISTORIC DISTRICT
KENOSHA, WISCONSIN**

- LEGEND**
- DISTRICT BOUNDARY
 - 0123 PROPERTY ADDRESS
 - 1123 SURVEY NUMBER
 - ▭ CONTRIBUTING STRUCTURES
 - NON-CONTRIBUTING STRUCTURES
 - ⊙ PHOTO NUMBER AND VIEW

PREPARED FOR THE CITY OF KENOSHA, FEBRUARY 1968





LAKE MICHIGAN

THIRD AVENUE HISTORIC DISTRICT KENOSHA, WISCONSIN

- LEGEND**
- DISTRICT BOUNDARY
 - 0111 PROPERTY ADDRESS
 - 0117 SURVEY NUMBER
 - ▬ CONTRIBUTING STRUCTURES
 - ▨ NON-CONTRIBUTING STRUCTURES
 - ⊙ PHOTO NUMBER AND VIEW

PREPARED FOR THE CITY OF KENOSHA, FEBRUARY 1968

