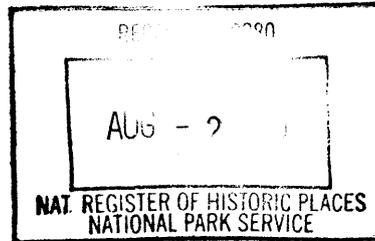


1045

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



**National Register of Historic Places  
Registration Form**

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

**1. Name of Property**

historic name McIntosh-Goodrich Mansion  
other names/site number Wisconsin Conservatory of Music

**2. Location**

|                 |                            |          |                     |
|-----------------|----------------------------|----------|---------------------|
| street & number | 1584 North Prospect Avenue | N/A      | not for publication |
| city or town    | Milwaukee                  | N/A      | vicinity            |
| state           | Wisconsin                  | code     | WI                  |
| county          | Milwaukee                  | code     | 79                  |
| zip code        | 53202                      | zip code | 53202               |

**3. State/Federal Agency Certification**

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

*Alicia J. [Signature]*  
Signature of certifying official/Title  
Deputy State Historic Preservation Officer-WI

6/20/00  
Date

State or Federal agency and bureau

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

Signature of commenting official/Title

Date

State or Federal agency and bureau

McIntosh-Goodrich Mansion

Milwaukee

Wisconsin

Name of Property

County and State

**4. National Park Service Certification**

I hereby certify that the property is:

entered in the National Register.

See continuation sheet.

determined eligible for the National Register.

See continuation sheet.

determined not eligible for the National Register.

See continuation sheet.

removed from the National Register.

other, (explain:)

*Edson H. Beall*

8/31/00

*[Signature]*

Signature of the Keeper

Date of Action

**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

private

public-local

public-State

public-Federal

**Category of Property**  
(Check only one box)

building(s)

district

structure

site

object

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

contributing      noncontributing

1                      buildings

                                 sites

                                 structures

                                 1 objects

1                      1 total

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

N/A

**Number of contributing resources is previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

DOMESTIC/Single Dwelling

EDUCATION/College

**Current Functions**

(Enter categories from instructions)

EDUCATION/School

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS/

Classical Revival

**Materials**

(Enter categories from instructions)

Foundation STONE

walls BRICK

STONE

roof ASPHALT

other METAL

**Narrative Description**

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

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 7 Page 1

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., WI

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**Describe the historic and current condition of the property.**

The former McIntosh-Goodrich Mansion is located on the east side of Prospect Avenue, which runs in a southwest to northeasterly direction. It is perched high on a bluff that overlooks Lake Michigan in the City of Milwaukee. The .76 acre parcel, landscaped with small bushes and shrubs, includes a paved, semi-circular drive at the front of the structure, while a paved parking lot is situated to the rear. Although the area was historically composed of single-family residences, the subject structure is currently situated between an 82-unit, high-rise condominium to the north, with an 126-unit, high-rise apartment complex to the south. The former residence and a modern sign are the only two elements associated with the property; the latter of which is considered to be non-contributing.

Residence/Conservatory (contributing, 1903-1904):

Oriented to the northwest, this Neo-Classical Revival style mansion is constructed of red, Galesburg paving brick and is trimmed with Michigan raindrop brownstone. The seven-bay, main block of the structure is three stories in height and is topped with an asphalt-shingled, hipped roof. A one-story wing extends to the northeast and a one-story, arcaded loggia is located to the southwest. The building's dominant exterior feature is a monumental portico entrance which is composed of four fluted Corinthian columns. The extensive, exterior detailing includes the following: stone quoining; carved consoles; a projecting and continuous molded beltcourse; wrought iron grilles; and a copper cornice featuring dentils and modillions. Five brick chimneys rise from various locations along the hipped roof, the latter of which is completely encircled by an ornamental, copper balustrade. Windows throughout the main block are generally one-over-one-light, double-hung sash; however, a series of three semi-elliptically-arched windows line the north wall of the one-story wing. Plain metal grilles cover the majority of the largely, regularly-spaced, basement level fenestration.

The structure's primary (northwest) elevation fronts Prospect Avenue; the main block of which features a symmetrical, seven-bay facade. A monumental portico entrance, supported by four fluted Corinthian columns, rests upon a raised podium with an eight-stair approach. A pair of fluted pilasters, also with Corinthian capitals, support the rear of the porch. Two metal hand rails divide the staircase into three sections, the whole of which is anchored at each end by plain stone piers. The columns support a stone entablature composed of a molded architrave and a plain frieze; however, the copper cornice features both dentils and modillions. Furthermore, a sheet copper balustrade rests along the portico's flat roof and then wraps around the full perimeter of structure.

Centered within the portico is a double-door entrance composed of wrought iron and glass. The entry sits within a molded stone surround that features a simple keystone which is further surmounted by carved stone cartouche. Four regularly-spaced, carved brownstone consoles project immediately above the doorway and support a small, second story balcony with a decorative, wrought iron balcony. A French door, composed of a pair of eight-pane casements, opens onto the balcony. Six symmetrically arranged, double-hung sash windows

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

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McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., WI

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comprise the remaining wall space along both the first and second floors; three to either side of the central doorways. While the second level fenestration features only a simple stone surround, first floor windows are further embellished with a molded keystone above and a decorative, wrought iron grille below. A series of three elliptically-arched dormers project from the roof; each dormer carries a casement window with stone trim and copper edging.

A flat-roof, one-story wing on an elevated base, also featuring stone quoining, projects southwest from the main block. Its short, northwest facade carries a single, modern, double-hung sash window within a round-arched opening with stone trim and a carved keystone above, while an ornamental, metal railing occupies the space below. A molded stone cornice and a brick parapet with additional stone trim tops the projection.

Moving around to the six-bay, southwest elevation, the initial west bay is identical to that which was immediately previously described. The fifth division of the wing is similar to the westernmost insofar as it includes stone quoining and a round-arched opening trimmed with stone. However, instead of featuring a sash window, it includes a pair of large, single-pane, fixed openings that are surmounted by the original, multiple-light transom. Bays two through four, as well as the sixth and final division are composed of brick and carry a single, modern, sash window, each of which is flanked at either side by a plain, brownstone column. The second level of the main block is visible above the wing projection and features a series of five, regularly-spaced, double-hung sash windows with molded stone surrounds. A pair of brick chimneys rise from the second-floor roof and are separated by a single, elliptically-arched, roof dormer of the third story. A metal fire escape rises for three stories at the east end of the facade.

The rear (southeast) facade is asymmetrical in nature; however, it can be largely broken into three distinct units; the porch wing, the central bay unit and the service wing. The southernmost porch wing is composed of the southeast-facing elevation of the preceding one-story wing and a two-story, enclosed porch wing; all of which extends from the southeast corner of the main block. The former, one-story wing features a single, sash window at its center. Flanking the opening are a pair of square, stone piers that are slightly obscured by a pair of larger brick piers. The two-story, porch section also features a pair of obscured square, stone piers; however, an additional set of stone column supports trim the entrance. A new, wooden staircase provides access to the rear entry that is comprised of a single door and a pair of sash openings. The second floor features a pair of sash openings and a new copper balustrade lines the porch roof. The north elevation of the two-story porch contains a single sash opening and continues the brick pier and stone column and pier combination. The second level is devoid of fenestration.

The mid-section of the east elevation is dominated by a semi-circular, two-story, projecting bay which is symmetrical in design. It features a series of five, double-hung sash windows along each of the first, second and basement levels. A projecting, stone beltcourse runs immediately above the basement level openings, as well as beneath those

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along the first floor; however, the continuous heads of the first and second floor windows are comprised of flush, smooth stone trim. The remaining wall space of the mid-section is flush with the main block and features a single sash window along each of its basement, first and upper levels. A copper-sheathed, third story rises from the main block and is topped with a hipped roof. A pair of tall and narrow, multiple-sash openings occupy its center, while a pair of standard-sized, sash windows rest to either side.

Finally, a two-story rectangular unit (historically the servant's wing) completes the easterly facade. The projecting wing's short south elevation carries a single, sash window along both its first and second levels. The southeast elevation of the wing features a slightly-projecting, left-of-center, exterior brick chimney, which rises to break the roof line and interrupts the copper balustrade. Fenestration along this unit is asymmetrically arranged. First-floor window openings immediately flank the chimney and include a modern, wood and glass door which rests beneath a tripartite grouping to the south and a single sash opening on the north. A series of three, modern, double-hung windows infill what was originally a small, open, rear porch. The second floor carries a pair of windows to either side of the chimney, the southernmost example of which is smaller than the remaining three. Rising above the roof balustrade for a third story is a modern, hipped-roof elevator shaft; the exterior of which employs copper edging and brickwork to match the original block. A galvanized steel guardrail shields the rear basement stairwell from the parking lot to the east. A series of four, sash windows are set within the quarried stone foundation.

The north elevation of servants' quarters features a pair of windows along each of the basement and first levels. The second floor carries only a single example at its western edge. Although all examples are double-hung sash types, they are variously-sized and asymmetrically arranged. The west facade of the projecting service wing carries a pair of double-hung sash windows along the first floor. At the second level, a metal fire escape provides access to a modern metal fire door which is flanked by a pair of double-hung sash openings. The tripartite grouping is framed by a carved stone surround. The third story elevator addition is visible from the northeast and features a series of single-pane windows and a single door. Another break occurs in the copper balustrade for the continuance of the metal fire escape to the roof level.

Moving west, only a small portion of the main block's first-floor is visible beyond the ornamental, iron fence. This space, originally consisting of a door, has been infilled with brick. As well, a sash window which is located between the first and second floors, is largely obscured by a projecting, one-story, ballroom/music hall wing with a brick parapet. Both the southeast and northwest ends of the one-story wing terminate in a semi-circle, each of which carry a series of double-hung sash windows along its mid-section.

Three regularly-spaced, semi-elliptically-arched window arrangements line the northerly elevation of the wing. Each window, topped with a stone head and keystone, is composed of a central fixed pane with flanking sashes and a four-light, stained-glass transom. A set of paired, casement windows lie immediately beneath each of the first-floor openings. The second level carries a series of three, distinct and varied window arrangements.

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McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., WI

Beginning near the main block's east juncture with the service wing, a three-part opening, composed of a pair of nearly square, sash windows is separated by a blind, brick opening. The central portion features a five-part, Tiffany, stained-glass, bay window. A pair of double-hung sash windows occupy the westernmost portion of the second floor. Two brick chimneys rise above the second floor and a single, elliptically-arched dormer projects from the hipped roof.

The following interior description explains the current function and arrangement of the rooms and includes the historic function, if different, in parentheses (please see Appendix--Attachments 3 & 4, current floor plans and historic layout, for further clarification). The westerly half of the first-floor includes the following: a 6 x 9 foot entrance vestibule, a 9 x 15 foot lobby and two classrooms; one to the north and one to the south (the original owner's den and a sitting room, respectively). The main hall, measuring 16 x 30 feet, is located at the center. It includes a mahogany and white enamel staircase at its north end, while the 19 x 38 foot reception area with parquet flooring (library) and four offices (exterior terrace/loggia) anchor the south end. The 20 x 24 foot, former dining room (reception/board room) is located opposite the primary entrance and includes a delicately carved, mahogany fireplace with a cast iron inlay, hand-painted leather wall coverings, parquet flooring and a circular bay window which overlooks Lake Michigan. Extensive plasterwork is located throughout each of the aforementioned rooms.<sup>3</sup>

Beyond the staircase of the main hall and down three stairs (or via ramp access) is the recital hall (ballroom/music room), which is situated within the one-story wing to the north. Measuring 25 x 50 feet, the ceiling of the hall is elaborately decorated with French-inspired plasterwork composed of roses, while the floor features parquetry. Mirrors line the walls to the north and south, while the room's southeast and northwest walls terminate in a five-part bay window. The remaining, east portion of the first floor consists of three offices, an elevator and rear vestibule and a restroom (main kitchen, servant's dining room, butler's pantry, restrooms, and a telephone booth).<sup>4</sup>

Second floor rooms surround a 15 x 48 foot main hall and consist of four classrooms and four studio spaces along the northwest (two guest chambers), southwest (the daughter's suite) and southeast (master bedroom). Each of the four former bedrooms features its own

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<sup>3</sup>Horatio Reed Wilson, "Residence for C.L. McIntosh," (July 1903), Copy of original plans on file at the Wisconsin Architectural Archive (WAA), File #139-01; "New Milwaukee Homes: Residence of C.L. McIntosh," *The Evening Wisconsin* (29 October 1904), 13; Uihlein-Wilson Architects, "Remodeling for Wisconsin Conservatory of Music," Sheets A-1.00-1.03 and A2.00-2.02, dated 7 April 1999; See Appendix--Attachments 3 & 5 for the current floor plans and the 1904 article in its entirety.

<sup>4</sup>Wilson, "Residence for C.L. McIntosh"; "New Milwaukee Homes," 13; Uihlein-Wilson, "Remodeling," Sheet A-1.01.

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fireplace. The northeast corner area includes three additional studios (servant's bedrooms), the elevator, a restroom (master bedroom dressing room) and storage (bathroom of the master bedroom).<sup>5</sup>

Five studios (a store room with extensive pine cabinetry and three guest bedrooms) and a classroom (bedroom of the original owner's only son) surround the third floor's main hall to the northwest, southwest and southeast. The east corner consists of the elevator and lobby (store room) and a restroom (hallway). The basement level includes a large library space (drying room, store room and wine storage) along the westerly half and includes four rooms in the northwest corner which are associated with the computer lab and recording studio (butler's room and coal storage). A hall and vending area is located at the center, while a classroom (billiard room) is situated within the bay to the southeast. A mechanical room (boiler room), classroom (laundry), two restrooms and the elevator (service area) occupy the east corner.<sup>6</sup>

Likely the most impressive artifact within the former residence is a Louis Comfort Tiffany-designed window which is located at the landing between the first and second floors. The tripartite arrangement composed of multiple panes, features a lavender and gold magnolia design. Additionally, the three semi-elliptically-arched windows which line the northerly wall of the recital hall feature an Art Nouveau-inspired rose pattern; the design of which is also suggested as having been produced in the Tiffany glass studio in New York.<sup>7</sup>

Ten fireplaces are located throughout the four floors of the over 22,000 square foot residence, each one employing different materials (see Appendix, Attachment 5, for a complete description of the interior detailing). Perhaps the most interesting of the ten is the brick fireplace located in the basement level (former) billiard room. Immediately above the hearth and incised within a stone inset, is Stanza 1 of "The Welcome," a poem by Irish author Thomas Osborne Davis (1814-1845). It reads, "COME IN THE EVENING,/COME IN

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<sup>5</sup>Wilson, "Residence for C.L. McIntosh"; "New Milwaukee Homes," 13; Uihlein-Wilson, "Remodeling," Sheet A-1.02.

<sup>6</sup>Wilson, "Residence for C.L. McIntosh"; "New Milwaukee Homes," 13; Uihlein-Wilson, "Remodeling," Sheets A-1.03 and A-1.00.

<sup>7</sup>Although no actual bill of sale or shipment confirmation is known to exist, the three-part, Tiffany Magnolia design window was recently authenticated and appraised by J. Alastair Duncan, Ltd. Duncan is the author of three books relating to the Louis Comfort Tiffany studios, including *Louis Comfort Tiffany* (1992), *Tiffany Windows* (1992), and *Masterworks of Louis Comfort Tiffany* (1993). J. Alastair Duncan, Letter of Correspondence to Ms. Joyce Altman, President and CEO, Wisconsin Conservatory of Music, Regarding the appraisal of the Tiffany "Magnolia" windows, dated 21 April 1999. Letter on file at the Wisconsin Conservatory of Music, Milwaukee, WI.

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McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., WI

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THE MORNING, /COME WHEN LOOKED FOR, /COME WITHOUT WARNING.<sup>8</sup>

Unique to the structure's interior construction is the flooring which is composed of several layers and includes the following: a rough floor, deafening quilt, two inches of mineral wool, another layer of deafening quilt, a second rough floor and finally a top layer of 7/8-inch, quarter-sawn, oak flooring. Additional interior features of note include a carved, wooden lantern fixture with gesso application, which hangs suspended from the ceiling, within the open staircase. Oak trim is located throughout, however, the most extensive woodwork is found in the former library, where built-in bookshelves line three walls and wood trim outlines the ceiling.<sup>9</sup>

In 1945, architect Fitzhugh Scott was hired to design the additions of fire escapes to both the north and south facades, as well as the sprinkler system, thereby bringing the structure up to current building code standards. The building remained largely intact until 1977-1978, when the Conservatory contracted the architectural firm of Kahler-Slater & Fitzhugh Scott, Inc., for the purposes of both interior and exterior remodeling. The primary exterior alteration included the unsympathetic enclosure of southeast corner, the work of which employed a stucco veneer and modern fenestration. In addition, the north window of the music hall's northwest bay was replaced by a modern door and one bay of the service porch was enclosed with board siding. Significant interior changes were largely limited to the first floor of the service wing, with that space having been reconfigured into two offices. Also, carpeting was installed in various 2nd and 3rd floor rooms, as well as the basement.<sup>10</sup>

The exterior remained largely untouched for the next twenty-five years, until July 1999, when the Conservatory began a year-long, renovation/restoration project. Following approval from the City of Milwaukee's Historic Preservation Commission, exterior alterations include the following: (1) the enclosure of the southwest loggia, including the incorporation and restoration of the original, brownstone columns; (2) a third level elevator addition to the rear; (3) the rehab of the southeast corner porch; (4) the enclosure of the first-floor, east service porch; (5) either complete window replacement or the addition of new, fixed wooden storms to existing windows; and (6) total roof replacement, including the in-kind replacement of the original copper balustrade. All

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<sup>8</sup>Photocopied biographical information regarding Thomas Osbourne Davis, from an unnoted source, provided by the Wisconsin Conservatory of Music.

<sup>9</sup>"New Milwaukee Homes," 13.

<sup>10</sup>Brian Forseth, Project Architect, Uihlein-Wilson, Conversation with Traci E. Schnell, 06 March 2000, Notes on file at Heritage Research, Ltd., Menomonee Falls, WI; Fitzhugh Scott, "Remodeling Plans," dated 1945; Kahler, Slater & Fitzhugh Scott, Inc., "Remodeling," dated 26 October 1977 and 12 September 1978, All plans on file at the Wisconsin Architectural Archive (WAA), 2nd floor of the Milwaukee Public (Central) Library, Milwaukee, WI (File #32-276).

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**NATIONAL REGISTER OF HISTORIC PLACES  
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McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., WI

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infill consists of matching brick and sized-to-match, energy-efficient, wood-frame sash windows.<sup>11</sup>

Interior alterations consist of complete ADA accessibility and complete mechanical upgrading, including HVAC replacement and the installation of wiring/cabling for computers and video/recording equipment. As far as interior spacing is concerned, the most significant renovation work occurred in the basement level. The walls which had originally delineated the space for two store rooms and a pair of wine storage areas, have been demolished to create one open space for the music library. The northwest corner area, which had previously consisted of a hall, store room and the coal room, has been reconfigured into four spaces related to a music lab/recording studio. What was formerly the laundry room, closet areas and storage now consists of a large classroom, the elevator shaft and restrooms. The remaining central and southeast spacing remains largely intact, most significantly of which is the former billiard room retains its bay window seating and fireplace.<sup>12</sup>

Within the first-floor interior, reconfiguration occurs within the east service wing and the southwest loggia. Regarding the latter, four office spaces were created within the southerly enclosure, while an additional office and a faculty lounge are situated within the southeast porch area. The service wing, which had been remodeled in 1977-1978 to include two offices, now includes three office spaces. In addition, the service staircase was removed and the new elevator shaft and hall, as well as a modern restroom, have been introduced into this space.<sup>13</sup>

Aside from the addition of the elevator shaft within the northeast corner space, the second floor remains intact in regard to spacing. In fact, a wall which had previously divided the original southwest (daughter's) bedroom/sitting room area into a third space, and thusly obscured the room's original fireplace, has been removed.<sup>14</sup>

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<sup>11</sup>Brian Pionke, City of Milwaukee Historic Preservation Officer, Letter of Correspondence to Ms. Joyce Altman, CEO of the Wisconsin Conservatory of Music, regarding the Certificate of Appropriateness for the proposed exterior alterations to the McIntosh-Goodrich Mansion, dated 21 January 1999; Forseth, Conversation with Schnell, 1 March 2000.

<sup>12</sup>Uihlein-Wilson Architects, "Remodeling," Lower Level Floor Plan, Sheet No. A-1.00, Included in Appendix; Forseth, Conversation with Schnell, 1 March 2000; Diane Grace, Vice President of Development and current Campaign Director, Wisconsin Conservatory of Music, Conversation with Traci E. Schnell, 3 March 1999, Notes on file at Heritage Research, Ltd., Menomonee Falls, WI.

<sup>13</sup>Uihlein-Wilson Architects, "Remodeling," First Floor Plan, Sheet No. A-1.01.

<sup>14</sup>Uihlein-Wilson Architects, "Remodeling," Second Floor Plan, Sheet No. A-1.02.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

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McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., WI

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Finally, the third level is also affected by the addition of the elevator shaft and lobby area within its northeast corner. While the remaining spacing remains largely intact, the original store room area and bathroom to the southeast has been divided into two studio spaces.<sup>15</sup>

The aforementioned alterations uncovered some of the home's original elements and detailing which were sealed off after the late 1970s renovation. Five sets of pocket doors were discovered on the first and second levels and have been restored. Two interior windows, located between the basement level billiard room and the central hall, were uncovered and will be retained. The fireplace in the building's original main kitchen was found after removing layers of drywall. And the striped, cloth awnings, which had originally sheltered the west elevation's fenestration, were found; however, their condition was such that they could not be restored. In addition, the renovation will prompt the reuse of some of the structure's original artifacts. A lead-glass skylight, which was removed from the third floor bathroom, has been re-installed on the same level, within the corridor leading to the new elevator. Also, one of the carved, wooden medicine cabinets is re-mounted in the first-floor lobby, above the water fountain.<sup>16</sup>

Other efforts of the Renewal Campaign include the following: (1) the refurbishing of light fixtures by the Brass Light Gallery; (2) the restoration of the leather wall coverings in the dining room by Conrad Schmidt Studios; (3) refinishing the wooden flooring; (4) repairing both plasterwork and gold leaf ceilings; and (5) the general cleaning of glass, leadwork, plasterwork and other woodwork.<sup>17</sup>

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<sup>15</sup>Uihlein-Wilson Architects, "Remodeling," Third Floor Plan, Sheet No. A-1.02.

<sup>16</sup>"Wisconsin Conservatory of Music: Construction Notes," Prepared by the Wisconsin Conservatory of Music as an update for campaign donors and Friends of the Conservatory (December 1999), 4.

<sup>17</sup>Ibid.; "Wisconsin Conservatory of Music: Construction Notes," Prepared by the Wisconsin Conservatory of Music as an update for campaign donors and Friends of the Conservatory (September 1999), 3.

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**NATIONAL REGISTER OF HISTORIC PLACES  
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McIntosh-Goodrich Mansion  
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Signage (Non-contributing, modern):

A modern metal sign which simply reads, "Wisconsin Conservatory of Music," is situated near the center of the grassy area within the circular drive that fronts the subject structure.

Mcintosh-Goodrich Mansion  
Name of Property

Milwaukee  
County and State

Wisconsin

## 8. Statement of Significance

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

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

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

Property is:

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

**Areas of Significance**  
(Enter categories from instructions)

Architecture  
Education

**Period of Significance**

1903-1950 (1)

**Significant Dates**

1903-1904  
1932 (2)

**Significant Person**  
(Complete if Criterion B is marked)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Wilson, Horatio R. (architect)  
Niklean, Susan (builder)

## Narrative Statement of Significance

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

<sup>1</sup>The period of significance begins with the construction date and terminates in 1950, in keeping with the National Register's general fifty-year principle. However, the facility changed from residential to educational usage in 1932, and has since functioned as a school of music.

<sup>2</sup>The date of 1932 represents the first year that the Wisconsin College of Music occupied the subject structure.

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**NATIONAL REGISTER OF HISTORIC PLACES  
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Section 8 Page 1

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., Wisconsin

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**Explain the significance of the property.**

Statement of Significance:

The former McIntosh-Goodrich Mansion was evaluated for the National Register under Criteria A and C. With regard to Criterion C, the structure is an excellent example of the Neo-Classical Revival style, perhaps the foremost example in the entire city of Milwaukee. It features all the finest building materials of the era, including Galesburg paving brick, Michigan brownstone and extensive copper trim. The former residence was designed by Chicago architect, Horatio R. Wilson, who is noted as a design participant of the World's Columbian Exposition of 1893. In addition to its architectural significance, the elaborately designed residence stands as a testament to the "second-coming" of Prospect Avenue. Although initial construction along the roadway dates to the 1850s, by the 1880s, new and more grand construction had replaced the old. Both sides of the street were lined with ornately detailed homes, thus the avenue became known as Milwaukee's "Gold Coast."

Prospect Avenue residents were largely considered the elite of the elite. Indeed, both the residence's original and second occupant, Charles L. McIntosh and William Osborne Goodrich, respectively, were prominent members of society and notable contributors to the industrial history of Milwaukee. However, eligibility under Criterion B could not be substantiated.<sup>18</sup> Nonetheless, the structure is significant under Criterion A for its association with its third occupant, the Wisconsin College of Music, which evolved as the present-day Wisconsin Conservatory of Music, and its association with Milwaukee's long-standing musical history. Both the College and the city's musical roots in general derive from various German singing groups; most specifically the Musikverein (or Milwaukee Musical Society), which was founded in 1850. Milwaukee's first "conservatory"--Mickler's Conservatory of Music--was established in 1879; however, a larger-scale operation of musical instruction, the Milwaukee School of Music, was established in 1884. Just three years later, the city supported three scholastic musical institutions, the last of which to form was the Leuning Conservatory (1877). In 1899, Leuning of the conservatory, in association with Hans Bruening, created the Wisconsin College of Music. In the College's initial year, students numbered over 450 with a faculty of only seventeen. That same year, the Wisconsin Conservatory of Music was founded, also by a group of Germans. After a brief union under the name United Wisconsin Conservatories from 1901 to 1904, the two institutions functioned independently. The College would occupy a series of buildings

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<sup>18</sup>Regarding Criterion B eligibility, the first home of William O. Goodrich still stands at 2234 Terrace Avenue, Milwaukee, and is therefore, a more appropriate resource associated with Goodrich. Although information regarding McIntosh's professional career indicates he held controlling interest in the J.I. Case Company, was a director of the Milwaukee Harvester Company, and was involved with an unknown aspect of mining, his specific contributions to either of the two manufacturing entities are unknown. See Historical Background section for further information and citations.

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over the next three decades and grow in enrollment from 450 in 1899 to 2,507 by 1921. The following year, the College is noted as "the largest institute of the kind in the state," with students from "nearly every state in the Union." Furthermore, by 1925, the school had "...gained a reputation unsurpassed by any institution in the West." In 1932, the College found a permanent home in the subject McIntosh-Goodrich Mansion. By the next year, the College was operating five branch schools in addition to their new headquarters.

Not only did the College survive the world wars, it also faced various financial difficulties in the 1950s and 1960s. In 1968, the College and the Wisconsin Conservatory of Music merged and formed the Wisconsin-College Conservatory. By 1972, the name formally changed to the Wisconsin Conservatory of Music. The Conservatory is not only important in and of itself, it also stands as a testament to the city's early ethnic musical associations and to the history of music education created by the College. Today, the Conservatory stands as the oldest and largest independent, non-profit community music school in the state of Wisconsin.

Historical Background:

The City of Milwaukee was established by three land speculators, Byron Kilbourn, Solomon Juneau and George Walker; thus, three separate communities emerged around the convergence of the Menomonee, Milwaukee and Kinnickinnic rivers. By 1846, the settlements of Kilbourntown, Juneautown and Walker's Point had incorporated as the City of Milwaukee, which, within two years, totaled a population of 16,521. By 1860, the ethnically-diverse population increased nearly three-fold.<sup>19</sup>

The roadway upon which the McIntosh-Goodrich Mansion structure was erected was officially named Prospect Street in 1853. Although residential construction along Prospect had begun as early as the mid-1850s, significant development north of the downtown did not occur until the North Point Water Works Tower was erected in 1872. Improved transportation also encouraged expansion northward. A street car line ran up Prospect to North Avenue as early as 1862; however, by 1874, the line was moved one street to the west, to Farwell Avenue. The following year, Prospect Street was re-designated as an avenue and a new surge in construction occurred soon thereafter. The modest frame and brick homes of the previous quarter-century were being replaced by large, opulent residences designed by the likes of James Douglas and Edward Townsend Mix. In 1881, an account regarding the area's elegance read, "as far as the eye can see, Prospect Avenue is lined with houses, many of which fall little short of palaces." The avenue was thereafter dubbed as Milwaukee's "Gold Coast." Local industrialist, Charles L. McIntosh was among those drawn to living along Prospect Avenue during its heyday between the 1880s to approximately 1905.<sup>20</sup>

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<sup>19</sup>Landscape Research, *Built In Milwaukee: An Architectural View of the City* (Milwaukee: City of Milwaukee, Department of City Development, 1983), 10, 15, 17.

<sup>20</sup>Ibid., 186; "Prospect Avenue Mansions Historic District," National Register nomination prepared by Les Vollmert and Carlen Hatala, City of Milwaukee Historic Preservation Department, Department of City Development (1988), Section 8, page 1; Frank A. Flower, ed., *History of Milwaukee, Wisconsin* (Chicago: The Western Historical Company, 1881), 423.

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McIntosh was born in Columbia, Connecticut, and married Effie Ann Worthington in 1878. Together, they had two children, Helen and Charles J. After serving as secretary of the Jewel Belting Company in Hartford, Connecticut, and later working as a banker in Denver, Colorado, McIntosh made his way to Racine, Wisconsin, in 1895 when he purchased controlling interest in the J.I. Case Threshing Machine Company. Two years later he reorganized the business and became treasurer. While remaining at Case, McIntosh became a director of the Milwaukee Harvester Company in 1902; this directorship likely spurred his move to Milwaukee.<sup>21</sup>

While temporarily residing at the Pfister Hotel, McIntosh purchased lakeview property along Prospect Avenue for \$57,500, a lot occupied by the Robert C. Spencer House (Spencer was the founder of the Spencerian Business College). McIntosh had the modest brick house and frame garage razed and then hired Chicago architect Horatio R. Wilson to design his new residence. The choice of architect was, no doubt, predicated by the fact that Wilson had recently been commissioned to design the J.I. Case Administration Building.<sup>22</sup> Horatio Reed Wilson was born on 5 December 1857 in Jamestown, New York. After receiving both his public and preparatory education in his home state, Wilson went abroad to study architecture. Returning to the U.S. in 1878, Wilson moved to Chicago and was employed as

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<sup>21</sup>"Charles L. McIntosh, obituary," *Milwaukee Sentinel* (19 April 1910); McIntosh family genealogical information, Compiled by the Research Committee of the Wisconsin Conservatory of Music (1996). Although the 1910 Milwaukee city directory indicates that McIntosh died at the age of 63, 1905 (state) and 1910 (federal) census information notes that he was 53 and 59, respectively. Therefore, his date of birth is anywhere between 1846 and 1851, *Wright's Milwaukee City Directory* (Milwaukee: Wright Directory Co., 1910), 1005; United States Department of the Interior, Bureau of the Census, *Thirteenth Federal Census of the United States, 1910: Population* (Washington, D.C. Government Printing Office, 1910), microfilm copy reviewed; State of Wisconsin, Office of the Secretary of State, *Tabular Statements of the Census Enumeration and the Agricultural, Dairying and Manufacturing Interests of the State of Wisconsin* (Madison: Democrat Printing Co., 1906), microfilm copy reviewed. McIntosh's affiliation with Milwaukee Harvester was, no doubt, prompted by long-time, Case co-owner, Stephen Bull. During his tenure at Case, Bull also served as the President of the Milwaukee Harvester Company, a position which he held for twenty years. C.H. Wendel, *150 Years of J.I. Case* (Sarasota, FL: Crestline Publishing Co., 1991); Susan Karr, *Architectural and Historical Survey of the City of Racine* (Racine, WI: Racine Landmarks Commission, 1980), 13-14.

<sup>22</sup>*Baist's Property Atlas of the City of Milwaukee, 1898* (Philadelphia: G.W. Baist, 1898); H. Russell Zimmermann, *Magnificent Milwaukee: Architectural Treasures, 1850-1920* (Milwaukee: Milwaukee Public Museum, 1987), 159; Building permit information for 1584 N. Prospect Avenue, On file at the Municipal Building, City of Milwaukee; Horatio Reed Wilson, "Residence for C.L. McIntosh," (July 1903), Copy of original plans on file at the WAA, File #139-01.

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a designer for one of Chicago's early architects, Charles J. Hull, until 1885. For the next ten years, Wilson worked independently and is noted as having assisted in the design of buildings of the 1893 World's Columbian Exposition in Chicago. Wilson later partnered with Benjamin H. Marshall; Marshall had joined Wilson in 1893 as his office boy and worked his way up to partner just two years later. That arrangement lasted until April 1902.

For the next eight years, Wilson independently designed a variety of buildings in various locations throughout the Midwest including the Sharp Office Building in Kansas City, Missouri, the Aurora, Elgin & Chicago Railroad Station in Wheaton, Illinois, the J.I. Case Administration Building in Racine, Wisconsin, as well as the subject residence. At the age of fifty-three, Wilson joined John A. Armstrong and organized H.R. Wilson & Company; he headed the firm until his death on 14 August 1917. Principal works produced by the latter concern were primarily located in Chicago and include the MacMillan Publishing Company Office Building and Warehouse (1911) and both the Surf and Sisson hotels.<sup>23</sup>

After fifteen months under the watchful eye of superintendent P.M. Adams, the Wilson-designed residence was completed on 29 November 1904. An October 1904 article entitled, "New Milwaukee Homes: Residence of C.L. McIntosh," provided a detailed description of the mansion's interior, room-by-room, including the approximate overall cost of \$140,000 (the article is included in full as Attachment A). By no later than June of the following year, three female servants occupied the three servants bedrooms of the service wing's second floor. They included Anna Nugent (age 36), Catherine Gerran (age 27), and Jessie Pringle (age 36).<sup>24</sup>

By 1909, McIntosh had apparently purchased an automobile, for he had an auto livery constructed on a lot he acquired three blocks to the west, at 143 Warren Avenue (now 1569). The substantial, two-story structure, which remains extant but is not included in this nomination, reflects the classical styling of the residence, and included brick sheathing and stone trim. The 1909 permit indicates that P.M. Adams was the designer.<sup>25</sup>

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<sup>23</sup>A.N. Marquis, ed., *The Book of Chicagoans* (Chicago: A.N. Marquis & Co., 1911), 460, 728; "Death Notice for Horatio Reed Wilson," *American Architect & Building News* (05 September 1917), vol. 112, 175; Henry F. and Elsie Withey, *Biographical Dictionary of American Architects* (Los Angeles: Hennessey & Ingalls, Inc., 1970), 663; Karr, *Survey of the City of Racine*, 13.

<sup>24</sup>"New Milwaukee Homes," 13; State of Wisconsin, Office of the Secretary of State, *Tabular Statements of the Census Enumeration (1905)*.

<sup>25</sup>"Intensive Survey Form for 1569 N. Warren Avenue," Prepared by Carlen Hatala and Paul Jakubovich, Staff of the Historic Preservation Department, Department of City Development, City of Milwaukee, 1986. The auto livery included living quarters along the second floor and it is likely that the McIntosh family chauffeur resided there; however, no information was uncovered regarding the off-site domestic.

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Mr. McIntosh's tenure at the house was rather short-lived, for in 1910, he passed away in Naples, Italy, during a return trip from Egypt. At the time of his death, he was the President of First National Bank, part owner and president of Pierce Motor Works in Racine, and remained a director of the Milwaukee Harvester Company (Milwaukee Harvester would merge later that year with McCormick Harvest Machine Company, to become International Harvester). McIntosh's widow Effie continued to reside at the Prospect Avenue mansion until moving into Hotel Astor in 1921. The mansion, as well as the garage, was then purchased by William Osbourne and Marie (Pabst) Goodrich that same year.<sup>26</sup>

The Goodriches had, just three years prior, sold their ornate, Chateausque residence on Terrace Avenue, which was located in the equally-affluent neighborhood of North Point. After temporarily residing in Unit H of the Ilsley Apartments, a twelve-unit complex at 572 Marshall Street (present-day 1030), the Goodrich family, including at least four of their children, moved into 176 Prospect Avenue in 1921.<sup>27</sup>

Born in Milwaukee on 2 December 1862, William Osbourne Goodrich was the heir to the city's only linseed oil business, which was begun by his father, Timothy Watson, and Gen. Charles S. Hamilton, in 1875. The younger Goodrich attended Milwaukee (Markham) Academy (the institution of which his father helped to establish); however, at the age of twelve, he experienced a temporary loss of sight as a result of a gunshot accident. He reportedly found comfort in music and began singing and playing the piano. After partially regaining his sight, Goodrich attended Riverside High School. Locally, Goodrich was involved with many of the established musical groups of Milwaukee, including the Arion Musical Club, the Musikverein (or Musical Society) and at Immanuel Presbyterian Church. Thereafter, he pursued a career in music, studying in London and Paris and eventually attending the University of Berlin in Germany. In 1890, Goodrich returned to the United States to join the family business in preparation of his father's retirement.<sup>28</sup>

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<sup>26</sup>Zimmerman, *Magnificent Milwaukee*, 159; "Charles L. McIntosh," obituary; Effie continued to reside at the Astor until her death in 1934, while visiting her daughter in Boston, "Mrs. M'Intosh Was Visiting In Boston." *Milwaukee Wisconsin News*, 7 July 1934 (In Wisconsin Necrology, Vol. 34, 75-76); McIntosh family information, compiled by the Research Committee of the Wisconsin Conservatory of Music (WCOM); Arlene Hale Brachman, WCOM Research Committee, Letter of Correspondence to Ms. Joyce Altman, Director and CEO of the WCOM, dated 29 March 1996. Although no information could be found regarding the chauffeur of the McIntosh family, city directory information indicates that the Goodriches chauffeur was John F. Jacobson. Jacobson's name (with wife, Hattie and son John) is listed at the subject address while the Goodriches were in possession of the property (1922 until 1932) and his occupation is, indeed, listed as a chauffeur. *Wright's City of Milwaukee Directory* (1922-1932).

<sup>27</sup>*Wright's City of Milwaukee Directory*, 1920, 1921, 1922.

<sup>28</sup>John G. Gregory, *The History Milwaukee, Wisconsin*, 4 Vols. (Chicago: The S.J. Clarke Publishing Company, 1931), Vol. 3; 480-483; *Milwaukee: A Half Century's Progress, 1846-1896*

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In 1892, Goodrich married Marie Pabst, the eldest daughter of beer baron Captain Frederick Pabst, and together they had six children. By 1894, Goodrich had taken over his father's concern and renamed the business the William O. Goodrich Company, the firm he would head until merging with the Minneapolis-based, Archer-Daniels-Midland Company, in 1928. Goodrich maintained his position as the chairman of the successor company's board of directors into the 1930s, while his son Hunter was the manager of the organization's New York plant into the mid-1940s.<sup>29</sup>

During the Goodrich's residency at the mansion, the character of Prospect Avenue had been gradually changing from single family homes to multiple-unit dwellings. By 1920, a need for central city housing developed, which resulted in the demolition of many of the rambling homes and the construction of multi-story, apartment buildings in their place. Although the Benjamin Apartments had been in place at the corner of Prospect and Kane as early as 1905, by the 1930s, a total of seventeen apartment buildings stood along Prospect Avenue. Whether a direct result of the changing character of the roadway, or simply running concurrent with the new trend of suburbanization, many of the wealthy families were leaving the avenue and heading north to the North Point area or even further to the developing suburbs of Shorewood, Whitefish Bay and Fox Point. By the late 1920s, many of the large mansions were converted for other uses. While some became rooming houses, others were occupied by various organizations, groups and/or schools, or commercial ventures. At least two music-related institutions had also moved to Prospect during this period, including The Milwaukee Institute of Music (in the former Bill Bradley mansion at 1749 N. Prospect) and the Marwood Music Studios (at 1661 N. Prospect).<sup>30</sup>

After eleven years, the Goodrich family eventually followed suit and, in 1932, moved to the northern suburbs, specifically to 1413 E. Goodrich Lane in Fox Point. That same year, another musical institution made the move to Prospect Avenue. After a few years of negotiation with Clarke Wooddell, the president of the Wisconsin College of Music, Goodrich leased the building, rent-free, to the, then, thirty-three-year-old, musical

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(Milwaukee: Consolidated Illustrating Company, 1896), 131-132; Jerome A. Watrous, ed., *Memoirs of Milwaukee County*, 4 Vols. (Madison: Western Historical Association, 1909), Vol. 2; 958-959; Fred L. Holmes, ed., *Wisconsin: Stability, Progress, Beauty*, 5 Vols. (Chicago: The Lewis Publishing Co., 1946), Vol. 3; 334-335; Flower, *The History of Milwaukee* (1881), 549.

<sup>29</sup>Watrous, ed., *Memoirs of Milwaukee County*, Vol. 2; 959; Holmes, ed., *Wisconsin: Stability, Progress, Beauty*, Vol. 3; 335-336.

<sup>30</sup>Landscape Research, *Built In Milwaukee*, 186; "Prospect Avenue Mansions Historic District," Section 8, page 6; Les Vollmert, Carlen Hatala and Paul Jakubovich, *Lower East Side Neighborhood Historic Resources Survey, City of Milwaukee, Wisconsin* (Milwaukee: Department of City Development, City of Milwaukee, February 1988), 37-38.

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institution of Milwaukee.<sup>31</sup>

The Wisconsin College of Music, as well as Milwaukee's musical history in general, has its roots in various German singing groups, most specifically within the Musikverein (or the Milwaukee Musical Society), which was established as early as 1850. Milwaukee's first "conservatory"--Mickler's Conservatory of Music--was established by at least 1879 by Wilhelm A. Mickler and his son August. The former had previously served as the conductor of the Milwaukee Musical Society. A larger-scale operation of musical instruction, the Milwaukee School of Music, was established in 1884. Headed by John Comfort Fillmore, the school occupied space in the Academy of Music Building on Milwaukee Street and had a faculty of four. An advertisement in the 1884 city directory indicates that the institution's academic calendar included four, ten-week quarters and a summer term with class offerings in piano, organ, theory and the history of music, as well as voice and violin. For the next eight years, the city supported three musical institutions, the last to form during that period was the Luening Conservatory. Begun under the auspices of the Milwaukee Musical Society, Eugene Luening formed his namesake conservatory in 1887.<sup>32</sup>

The purpose of the founding of the Luening Conservatory of Music was to augment the membership of the Musical Society and to "prevent the loss of such growing talent to the English societies." On 1 June 1888, the conservatory incorporated as an institution independent of the Musical Society and, like its predecessor the Milwaukee School of Music, offered instruction in voice, piano and string instruments. Also included in the curriculum were classes in flute, clarinet, trumpet, and orchestration. In 1894, Luening asked Hans Bruening to head piano instruction of the conservatory. Five years later, a decision was made to establish "a large school of music, to be conducted on a broad and

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<sup>31</sup>Holmes, ed., *Wisconsin: Stability, Progress, Beauty*, Vol. 3; 336; "Historic Designation Study Report: Charles L. McIntosh House," Prepared by Carlen Hatala, Historic Preservation Staff, Department of City Development, City of Milwaukee (1985), 3; Richard S. Davis, "Music College Reaches 60 Years," *Milwaukee Journal*, 27 March 1960.

<sup>32</sup>*The Milwaukee Directory for 1884* (Milwaukee: A.G. Wright, 1884), 803; Michael G. Corenthal, comp. and ed., *The Illustrated History of Wisconsin Music, 1840-1990* (Milwaukee: MGC Publications, 1991), 37; Ann Bakamjian Reagan, "Art Music In Milwaukee in the Late Nineteenth Century, 1850-1900," Ph.D. Thesis, Music Department, University of Wisconsin--Madison, 1980, 74; William George Bruce, ed., *History of Milwaukee City and County*, 3 Vols. (Chicago: S.J. Clarke Pub. Co., 1922), Vol.1; 675-676, 679; *Wisconsin College of Music and Luening Conservatory* (Milwaukee: Burdick & Allen, 1899), frontispiece, 5; Joyce Altman, ed., *Wisconsin Conservatory of Music, 100th Anniversary: Commemorative Book, 1899-1999* (Milwaukee: Exclusively Yours, 1999), 6-7. Although Mickler's Conservatory of Music first appears in city directories, as such, in 1879, it appears that instructors included only Wilhelm himself and his son August. *The Milwaukee Directory for 1877-8* (Milwaukee: Murphy & Hogg, 1877); *The Milwaukee Directory for 1879* (Milwaukee: William Hogg, 1879). The Milwaukee School of Music and Mickler's Conservatory were discontinued by 1896 and 1897, respectively.

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comprehensive plan." With Luening as president, and Bruening as vice president, the Wisconsin College of Music was founded on 12 February 1899. Later that year, the College erected a three-story, classically-influenced edifice at 811 W. Wisconsin Avenue and named it Mendelssohn Hall.<sup>33</sup>

In its initial year, the Wisconsin College of Music (and Luening Conservatory) offered four, ten-week terms and a five-week summer session with a faculty of seventeen. Free and partial scholarships were available to those who qualified and children's classes were offered. Over 450 students are noted as having attended the school within its first year.<sup>34</sup>

Another musical institution to form that same year was the Wisconsin Conservatory of Music, which incorporated on 27 April 1899. Founded by William Boeppler (conductor of the A Capella Chorus), Hugo Kaun (head of the Milwaukee Maenner Choir and owner of a music store) and Dr. Louis Frank (member of the A Capella Chorus), the organization was founded with the expectation that it would be a "centre of musical education not only for this city, but also for the state and the entire Midwest." The Conservatory took up residence in the Ethical Building on Jefferson Street, the former Luening Conservatory quarters. Within its first year, the Conservatory had a faculty of twenty-six and admitted its first student, Edwin Kappelmann. Interestingly, Kappelmann would go on to head the Conservatory from 1924 to 1961. In 1900, the Conservatory awarded its first diploma.<sup>35</sup>

Two years after the creation of both the College and the Conservatory, they chose to merge as the United Wisconsin Conservatories, but continued to occupy their respective buildings. Although each group envisioned a variety of advantages with the merger, the association dissolved in 1904. That same year, the Conservatory offered teacher's

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<sup>33</sup>*Wisconsin College of Music and Luening Conservatory*, frontispiece, 5, 8.

<sup>34</sup>*Ibid.*, 34-38. Shortly after its creation, Luening discontinued all active interest in the school and Bruening took over the directorship and presidency. Interestingly, immediately following Bruening's take-over, Luening was never mentioned in the school's annual announcement catalogues as the co-founder of the Wisconsin College of Music. However, following the death of Bruening, the new director and president Clarke Wooddell gave credit to both Bruening and Luening, *Milwaukee College of Music, Annual Announcements*, (Milwaukee: Milwaukee College of Music, 1913-1925). The College did not list their graduates in their Annual Announcements until the 1921-1922 school year. As a result, the first year that the school produced a graduate could not be ascertained. However, their catalogues did indicate that a diploma could be earned after one year of study; therefore, it is possible that their first graduate could have been as early as 1900.

<sup>35</sup>Historic Designation Study Report, 4; Altman, ed., *Wisconsin Conservatory of Music*, 7. The original quarters for both the Wisconsin College of Music and the Wisconsin Conservatory of Music are no longer extant.

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certification and, in 1906, their first post-graduate degree program was offered.<sup>36</sup>

Aside from a brief association with Marquette University from 1911 to 1913, the Conservatory and the College successfully operated independent of each other for the next half-century. In 1913, the College moved into the sixth floor of the Manhattan Building at 133-135 (later 617) 2nd Street. That same year, the College's catalogue indicates that the faculty numbered approximately thirty-five, and that they offered a teacher's certificate program, a graduate diploma (after one year), a post-graduate program (after two years) and an artist's diploma (the equivalent to a Bachelor's Degree). By 1915, twenty-four new teachers were noted as having joined the faculty and the school opened a North Side branch location. Students numbered 1,955 by 1919, increasing to 2,507 just two years later.<sup>37</sup>

The 23rd Annual Announcement for 1921-1922 notes that branch locations had increased to four and, for the first time, a list of the graduates of the preceding year. Two Master's Degrees, one Artist's diploma, three Post-Graduate diploma's, one Artistic diploma, eighteen diplomas, two Dramatic diploma's, one General Culture diploma, twenty-one teacher's certificates and twelve certificate's of merit were awarded to students from all over Wisconsin, including Mattoon, Markesan, Watertown and Burlington. A 1922 History of Milwaukee notes that the college had over seventy faculty members and more than 2,500 students "from nearly every state in the Union," and refers to it "...being the largest institute of the kind in the state." Further underscoring the school's increased statewide standing, the 27th Annual Announcement for 1925-1926 notes that "...the College has gained a reputation unsurpassed by any institution in the West." That same year appears to be the first year that the College offered degrees in cooperation with the University of Wisconsin (Milwaukee)-Extension Division. In 1926, the College moved to the seventh floor of the Kesselman Building at 441 (later 757) N. Broadway, and eventually moved into the McIntosh-Goodrich Mansion in 1932.<sup>38</sup>

The season which followed the College's move to Prospect Avenue boasted not only their new headquarters, but also five branch schools. While one was located in Milwaukee proper, the remaining four were located in Bayview, Wauwatosa, West Allis and, as far away as

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<sup>36</sup>"Wisconsin Conservatory of Music: Historical Timeline," prepared by the Wisconsin Conservatory of Music, no date.

<sup>37</sup>Ibid.; Altman, ed., *Wisconsin Conservatory of Music*, 11; *Wright's Milwaukee City Directory*, 1913-1926; *Wisconsin College of Music, Annual Announcement* (1913-1914), 3-4, 37; (1915-1916), 14-15; (1919-1920), frontispiece; (1921-1922), frontispiece.

<sup>38</sup>Bruce, *History of Milwaukee* (1922), Vol. 3; 290-291; *Wright's Milwaukee City Directory*, 1926-1932; *Wisconsin College of Music, Annual Announcement* (1921-1922), 9, 62-62; (1925-1926), 9.

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Racine. The faculty, which had numbered only seventeen at its inception, had grown to just over 100. And, in addition to the traditional strings, piano and voice offerings, the College offered classes in dancing, broadcasting and even whistling. After occupying the McIntosh-Goodrich Mansion for sixteen years, the College was able to formally acquire the property in 1948 (upon the death of Marie Goodrich) for a sum of \$50,000.<sup>39</sup>

The Conservatory also occupied multiple buildings and operated a number of branch locations. After vacating their original quarters on Jefferson in 1913, they moved to the Stephenson Building at 440 Milwaukee Street. While at this location, the Conservatory awarded its first Master's of Music degree (1922) and, in 1926, awarded a scholarship to seven-year-old, (Wladziu Valentino) Liberace. Two years later, the school became a charter member of the National Association of Schools of Music. In 1937, they relocated to the Watkins Building at 840 N. 3rd Street. Staying abreast of musical tastes and trends, the institution began classes in both classical and flamenco guitar as early as 1956. Shortly thereafter, the Conservatory conferred one of the first B.A. degrees in Guitar in the country. By 1962, the Conservatory moved to 1428 N. Farwell, just one block west of the College's headquarters.<sup>40</sup>

Throughout this first half-century, both the College and the Conservatory offered classical music instruction in the traditional instruments of piano, strings, woodwinds, brass and voice. In addition, courses were offered in music theory, composition, conducting and ear training. Also common to both institutions were problems which developed in the 1950s and 1960s. While the Conservatory could boast national accreditation, their financial situation was poor as their revenue was solely based on student tuition. The College, on the other hand, had a permanent home; however, they were not an accredited school of music. Despite their earlier failed attempt at association, the two schools merged again in 1968. The resulting entity was named the Wisconsin-College Conservatory of Music. Three years later, it was re-named the Wisconsin Conservatory of Music, as it remains today.<sup>41</sup>

Following the merger, the institution offered a number of new programs which included the

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<sup>39</sup>Wisconsin College of Music, *Thirty-Fifth Annual Announcement, 1933-1934* (Milwaukee: Wisconsin College of Music, 1933), 6, 27-37.

<sup>40</sup>Altman, ed., *Wisconsin Conservatory of Music*, 11, 16; *Wright's Milwaukee City Directory, 1913-1967*. Although Liberace is noted as having received a scholarship to the Conservatory, he is noted as the student of Florence Bettray Kelly and a graduate of the Wisconsin College of Music, Davis, "Music College Reaches 60 Years."

<sup>41</sup>Altman, ed., *Wisconsin Conservatory of Music*, 11; "Merger Study Slated by College of Music," *Milwaukee Journal*, 5 April 1968; "2 Major Music Schools Merged," *Milwaukee Sentinel*, 14 June 1968.

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Section 8 Page 11

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., Wisconsin

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introduction of the Kodaly concept of music education into the curriculum in 1971. Over the next year, an electronic music studio was constructed and a Jazz Department was established, the latter of which was under the direction of Tony King. The Conservatory was the first accredited music school in the United States to offer a B.A. in Jazz Studies. In 1976, the Wisconsin Conservatory Symphony Chorus was formed under the direction of Margaret Hawkins, faculty member from 1969 until her death in 1993. Although the Conservatory's College Division was discontinued at the end of the 1984-1985 academic year, a cooperative arrangement leading to various B.A. degrees exists with both the University of Wisconsin-Milwaukee and Cardinal Stritch.<sup>42</sup>

On 20 December 1985, the McIntosh-Goodrich Mansion was officially designated as a City of Milwaukee Landmark. Three years later, a National Register nomination was prepared for the Prospect Avenue Mansions Historic District to commemorate the avenue's "Gold Coast" status. However, the district boundary was drawn to exclude the McIntosh-Goodrich property as the Conservatory Board was again faced with financial difficulties and did not feel that they could support national designation at that time.<sup>43</sup>

Faced with overcrowding, as well as the financial burden related to the upkeep of the subject facility, the Conservatory considered selling the property as early as 1984. A variety of alternatives were discussed, including a merger with Concordia College; however, the complete dissolution of the school remained a possibility. By 1993, after nearly a decade of uncertainty that included both budget and administrative cuts, the Conservatory's long-term debt was eliminated and Joyce Altman was appointed president and CEO. Shortly thereafter, a number of community outreach programs were instituted and the Ethnic Music Institute was established in 1998. Instruction in multicultural music education includes classes in African drumming and singing, the Irish Tin Whistle and Middle Eastern music. As a result of the expanding curriculum, enrollment increased from approximately 600 students in 1993, to nearly 3500 six years later.<sup>44</sup>

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<sup>42</sup>"Notable Dates in the History of The Wisconsin Conservatory of Music," Dateline compiled by the Wisconsin Conservatory of Music and printed in the 1980 Corinthian Ball program; Altman, ed., *Wisconsin Conservatory of Music*, 12-13.

<sup>43</sup>William Ryan Drew (Executive Secretary of the Historic Preservation Commission), Letter of Correspondence regarding local landmark designation to Ms. Joan Boehm, dated 12 November 1985. Letter on file at the WCOM, Milwaukee, WI.

<sup>44</sup>James Chute, "Conservatory at Crossroads, But Full of Hope," *Milwaukee Journal* (18 March 1984), n.p.; Tom Strini, "Mansion Can't Meet School's Needs," *Milwaukee Journal* (17 July 1990), 1, 4; Carolyn Kott Wasburne, "Where Great Music Gets Its Start," *Exclusively Yours* (September 1999), 28, 33; Altman, ed., "Wisconsin Conservatory of Music," 19-20. Grace, Conversation with Schnell, 5 March 2000.

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Section 8

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McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., Wisconsin

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As a result of the increased enrollment, more efficient quarters were required. On 15 April 1998, the Conservatory began The Renovation and Renewal Campaign for the mansion and, by June 1999, the organization had raised over \$5.2 million. The thrust of the campaign was to expand the facility within the space available, while retaining the structure's historic integrity. The Milwaukee architectural firm of Uihlein-Wilson submitted renovation plans to the city's Historic Preservation Commission and a Certificate of Appropriateness was granted on 21 January 1999. The renovation was completed by Beyer Construction of New Berlin, WI. In June 2000, the Conservatory will return to their newly-restored quarters at 1584 N. Prospect Avenue.<sup>45</sup>

Architecture:

Although dubbed "Colonial" in style at the time of its construction, the McIntosh-Goodrich Mansion has since been appropriately identified as an example of the Neo-Classical Revival style. Largely popularized by the 1893 World's Columbian Exposition in Chicago, the style was en vogue from 1895 to 1935 and was applied to mostly public and institutional facilities; however, domestic examples are not exceptionally rare. Characterized by a symmetrically-balanced facade, a colossal portico with Ionic or Corinthian capitals, a cornice with dentils and/or modillions, and rectangular, double-hung sash windows, the style can be further embellished with a roof line balustrade and side or wing porches.<sup>46</sup>

The Goodrich-McIntosh Mansion, designed by Chicago architect Horatio Reed Wilson (design participant of the 1893 World's Columbian Exposition), prominently displays all of the previously described elements. Only the finest materials were employed in its exterior construction, including red Galesburg paving brick, Michigan brownstone, extensive copper trim and wrought iron railing. Unique to the structure's interior construction is the flooring which is composed of several layers and includes the following: a rough floor, deafening quilt, two inches of mineral wool, another layer of deafening quilt, a second rough floor and finally a top layer of 7/8-inch, quarter-sawn, oak flooring. Aside from the flooring, interior detailing includes a tripartite, Tiffany "Magnolia" design window, leather wall coverings, extensive plasterwork and woodwork, leaded glasswork and gold leaf ceilings. The lavish home also included all of the era's modern conveniences such as a trunk lift, speaking tubes and call bells.<sup>47</sup>

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<sup>45</sup>Altman, ed., *Wisconsin Conservatory of Music*, 12.

<sup>46</sup>Barbara Wyatt, ed., *Cultural Resource Management in Wisconsin*, 3 Vols. (Madison: Historic Preservation Division, State Historical Society of Wisconsin, 1986), Vol. 2; 2-18; Virginia & Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1990), 343-345.

<sup>47</sup>"New Milwaukee Homes," 13.

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**NATIONAL REGISTER OF HISTORIC PLACES  
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McIntosh-Goodrich Mansion  
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Although the Goodrich-McIntosh Residence is generally regarded as the premiere example of the Neo-Classical style in Milwaukee, two properties of similar caliber also exist in the city. Ironically, both examples were constructed by members of the Pabst family (recall that Goodrich's wife was the former Marie Pabst). The older example of the two, the Frederick Pabst, Jr. Residence, was erected in 1897 and is located at 3112 W. Highland Boulevard. Although smaller in scale than the Goodrich-McIntosh home, the Pabst Jr. example also features a colossal portico, albeit with Ionic column supports and a pediment. Similarities also include yellow pressed brick sheathing, limestone trim, wrought iron and copper trim. The Pabst Jr. Residence is a contributing resource within the National Register-listed, Highland Boulevard Historic District. The second comparison property and perhaps the most appropriate is the Gustave G. Pabst Residence at 2230 N. Terrace Avenue. Designed by Ferry & Clas and erected in 1906 (and coincidentally next door to William O. Goodrich's first residence), the G. Pabst home is similar to the McIntosh-Goodrich Mansion in size and massing, for it features a seven-bay facade that includes 28 rooms and nine fireplaces. Other similar design features include a colossal portico with four fluted Corinthian columns, a roof balustrade, modillioned cornice and sheet copper trim. The Gustave G. Pabst Residence is a contributing resource within the National-Register listed, North Point North Historic District.<sup>48</sup>

The fine Neo-Classical styling of the Wilson-designed, McIntosh-Goodrich Residence compares favorably with the both the National Register-listed, Frederick Pabst, Jr. and Gustave G. Pabst residences. That fact, in addition to the preceding information, renders the McIntosh-Goodrich Mansion eligible for the National Register under Criterion C.

Summary:

The former McIntosh-Goodrich Mansion is eligible for the National Register on the basis of Criteria A and C. The structure, designed by Chicago architect Horatio R. Wilson, is an excellent example of the Neo-Classical Revival style of architecture--perhaps the best example in the entire city of Milwaukee. As well, the structure's third occupant, the Wisconsin College of Music (which evolved into the present-day, Wisconsin Conservatory of Music), was significant for its contributions to both Milwaukee's music history, as well as music education in general, both locally and seemingly statewide. The Conservatory now stands as the oldest and largest, independent, non-profit, community music school in the state of Wisconsin. The period of significance, 1903-1950, encompasses both the building's architectural distinction and its significance in the field of music education.

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<sup>48</sup>H. Russell Zimmermann, *The Heritage Guidebook: Landmarks and Historical Sites in Southeastern Wisconsin* (Milwaukee, WI: Heritage Banks, 1978), 78, 140.

McIntosh-Goodrich Mansion  
Name of Property

Milwaukee  
County and State

Wisconsin

### 9. Major Bibliographic References

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

**Previous Documentation on File (National Park Service):**

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

**Primary location of additional data:**

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

Name of repository: \_\_\_\_\_

### 10. Geographical Data

Acreeage of Property less than one acre

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

|   |            |                    |                      |   |                       |
|---|------------|--------------------|----------------------|---|-----------------------|
| 1 | <u>1/6</u> | <u>4/2/7/3/1/7</u> | <u>4/7/6/6/5/8/9</u> | 3 | _____                 |
|   | Zone       | Easting            | Northing             |   | Zone Easting Northing |
| 2 | _____      |                    |                      | 4 | _____                 |
|   | Zone       | Easting            | Northing             |   | Zone Easting Northing |

See Continuation Sheet

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

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

### 11. Form Prepared By

|                 |  |           |              |
|-----------------|--|-----------|--------------|
| name/title      | Traci E. Schnell/Architectural Historian | date      | 2/1999       |
| organization    | Heritage Research, Ltd.                  | telephone | 262/251-7792 |
| street & number | N89 W16785 Appleton Avenue               | zip code  | 53051        |
| city or town    | Menomonee Falls                          | state     | WI           |

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

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McIntosh-Goodrich Mansion  
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**Major Bibliographical References:**

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- Exclusively Yours* (Milwaukee, WI). Various dates used. See notes for individual citations.
- "Floor Plans of 1584 N. Prospect Avenue." Drawings performed by an unknown person; however, they reflect the home's original room spacing as depicted on the original, 1903 drawings by Horatio Reed Wilson. Copy of drawings on file at the Wisconsin Conservatory of Music, Milwaukee, WI, and included in the Appendix of this document as Attachment 4.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 9 Page 2

McIntosh-Goodrich Mansion  
Milwaukee County, Wisconsin

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- Forseth, Brian. Project architect, Uihlein-Wilson. Conversation with Traci E. Schnell, 1 and 6 March 2000. Notes on file at Heritage Research, Ltd., Menomonee Falls, WI.
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McIntosh-Goodrich Mansion  
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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 9 Page 4

McIntosh-Goodrich Mansion  
Milwaukee County, Wisconsin

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"Wisconsin College of Music." Clipping file includes various articles from the 1940s to the present. On file in the Art & Music Department, Milwaukee Public (Central) Library, Milwaukee, WI.

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McIntosh-Goodrich Mansion  
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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 10 Page 1

McIntosh-Goodrich Mansion  
Milwaukee County, Wisconsin

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**Verbal Boundary Description**

The boundary encompasses the property's current lot lines, noted as Rogers' Addition in SE 1/4 section 21-7-22, Block 199, Lot 14, Excepting the R.R. & Northwesterly 7 feet for street.

**Boundary Justification**

The boundary lines coincide with the existing property lines and encompass an appropriate historical setting.

McIntosh = Goodrich Mansion  
Name of Property

Milwaukee  
County and State

Wisconsin

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

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

**Photographs** Representative black and white photographs of the property.

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

### Property Owner

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

|                          |                                 |                  |              |
|--------------------------|---------------------------------|------------------|--------------|
| <b>name/title</b>        | Diane Grace                     | <b>date</b>      |              |
| <b>organization</b>      | Wisconsin Conservatory of Music | <b>telephone</b> | 414/276-5760 |
| <b>street&amp;number</b> | 1584 N. Prospect Ave.           | <b>zip code</b>  | 53202        |
| <b>city or town</b>      | Milwaukee                       | <b>state</b>     | WI           |

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

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

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Name of property  
Milwaukee County, Wisconsin  
County and State

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MCINTOSH-GOODRICH MANSION  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
July 2000  
Negative at SHSW  
View to East Northeast  
Photo #1 of 13

MCINTOSH-GOODRICH MANSION  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
July 2000  
Negative at SHSW  
View to North Northwest  
Photo #2 of 13

MCINTOSH-GOODRICH MANSION  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
July 2000  
Negative at SHSW  
View to Northwest  
Photo #3 of 13

MCINTOSH-GOODRICH MANSION  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
July 2000  
Negative at SHSW  
View to South  
Photo #4 of 13

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Section Photographs Page 2 McIntosh-Goodrich Mansion  
Name of property  
Milwaukee County, Wisconsin  
County and State

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MCINTOSH-GOODRICH MANSION (Detail: Entrance porch)  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
June 2000  
Negative at SHSW  
View to East Southeast  
Photo #5 of 13

MCINTOSH-GOODRICH MANSION (Interior: Dining room; leather wall covering and ceiling)  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
June 2000  
Negative at SHSW  
View to Northwest  
Photo #6 of 13

MCINTOSH-GOODRICH MANSION (Interior: Ballroom/recital hall)  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
June 2000  
Negative at SHSW  
View to Southeast  
Photo #7 of 13

MCINTOSH-GOODRICH MANSION (Interior: First floor, grand staircase/hall)  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
June 2000  
Negative at SHSW  
View to Northeast  
Photo #8 of 13

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McIntosh-Goodrich Mansion  
Name of property  
Milwaukee County, Wisconsin  
County and State

---

MCINTOSH-GOODRICH MANSION (Interior: Tiffany window)  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
June 2000  
Negative at SHSW  
View to Northeast  
Photo #9 of 13

MCINTOSH-GOODRICH MANSION (Interior: Basement level; fireplace inscribed with "The Welcome")  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
June 2000  
Negative at SHSW  
View to East Northeast  
Photo #10 of 13

MCINTOSH-GOODRICH MANSION (Historic photograph)  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo in possession of the Wisconsin Conservatory of Music  
Ca. 1910  
Negative at SHSW  
View to South Southeast  
Photo #11 of 13

MCINTOSH-GOODRICH MANSION (Historic photograph)  
1584 N. Prospect Avenue  
Milwaukee, Milwaukee County, WI  
Photo in possession of the Wisconsin Conservatory of Music  
Ca. 1920s-30s  
Negative at SHSW  
View to West  
Photo #12 of 13

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McIntosh-Goodrich Mansion  
Name of property  
Milwaukee County, Wisconsin  
County and State

---

MCINTOSH-GOODRICH MANSION (Auto livery)  
1569 N. Warren Avenue  
Milwaukee, Milwaukee County, WI  
Photo by Traci E. Schnell  
July 2000  
Negative at SHSW  
View to North  
Photo #13 of 13

NPS Form 10-900-a  
(8-86)

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee Co., WI

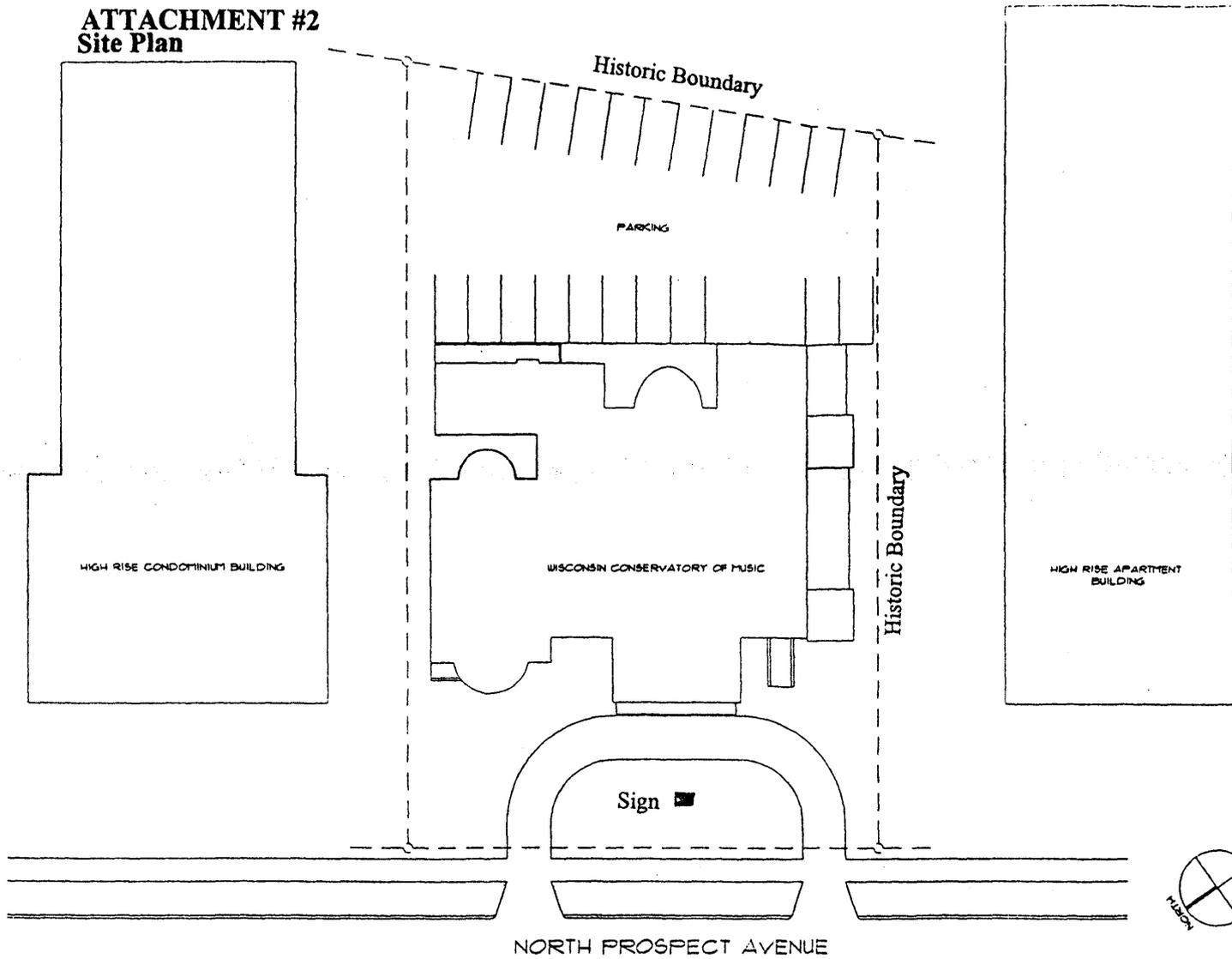
Section Attachment Page 1

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|               |   |
|---------------|---|
| Attachment #1 | Neighborhood Siting                           |
| Attachment #2 | Site Plan                                     |
| Attachment #3 | Current floor plans and Elevations (8 sheets) |
| Attachment #4 | Historic Room Arrangements (4 sheets)         |
| Attachment #5 | 1904 Newspaper article                        |



**ATTACHMENT #2  
Site Plan**



SITE PLAN - WISCONSIN CONSERVATORY OF MUSIC

1"=20'-0"

**McIntosh-Goodrich  
Mansion  
City of Milwaukee,  
Milwaukee County**



**Contributing**



**Non-Contributing**

**ATTACHMENT #3**  
**Current floor plans and elevations;**  
**Sheets A-1.00-1.03 and 2.00-2.03**

**McIntosh-Goodrich Mansion**  
**Milwaukee, Milwaukee County, WI**



**UIHLEIN  
WILSON**  
**ARCHITECTS**

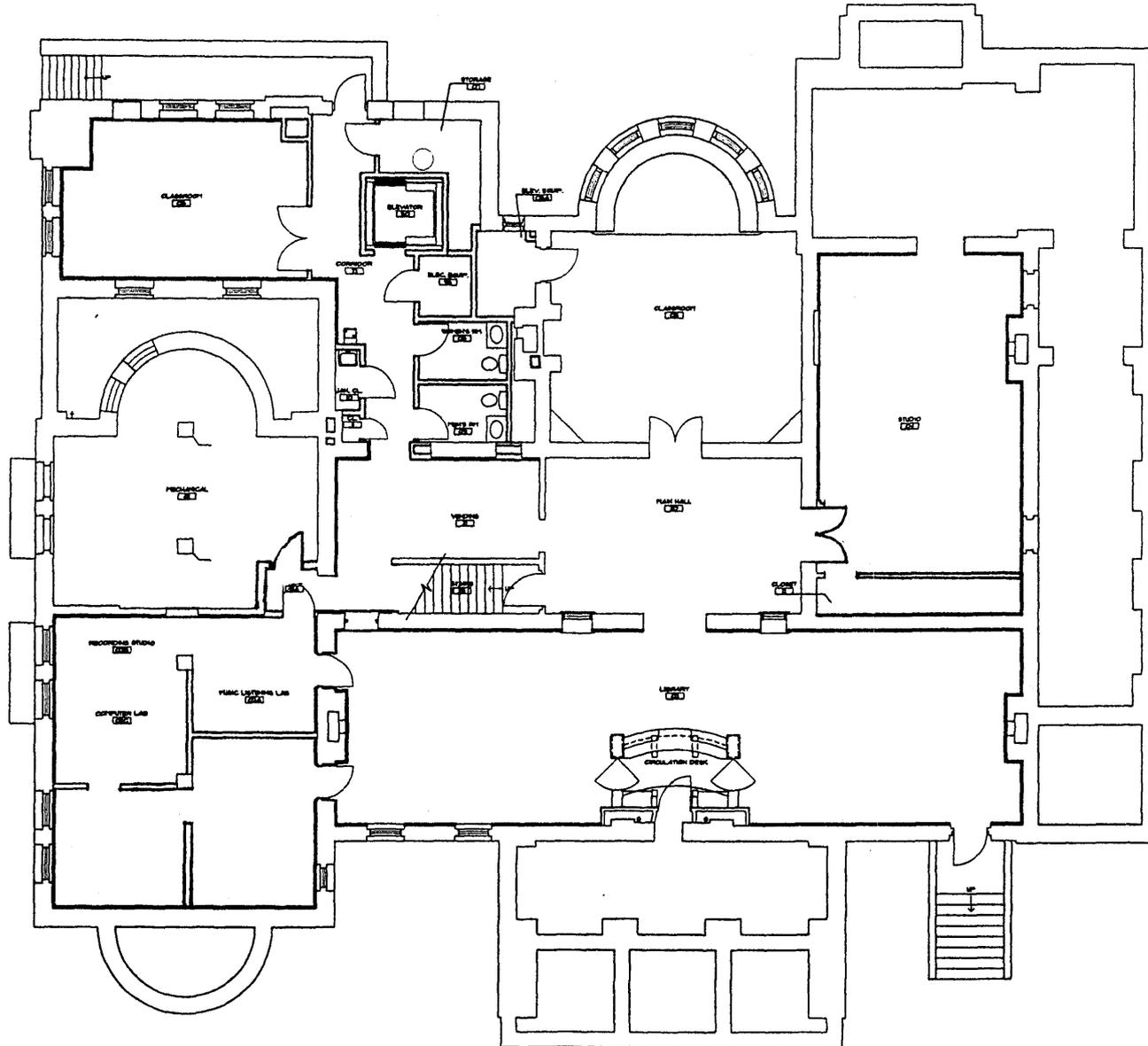
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email | office@uihlein-wilson.com

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STATEMENT OF ARCHITECTS  
We warrant that the drawings were prepared by us or under our direct supervision and that we are a duly licensed architect in the State of Wisconsin.

REVISIONS

| NO. | DATE | BY |
|-----|------|----|
|     |      |    |



PROJECT

REMODELING FOR



SHEET

LOWER LEVEL  
FLOOR PLAN

DATE

APRIL 7, 1999

PROJECT NO.

97-139

SHEET NO.

A-1.00

McIntosh-Goodrich Mansion  
 Milwaukee, Milwaukee County, WI



**UIHLEIN  
 WILSON**  
 ARCHITECTS

322 East Michigan Street  
 Milwaukee, WI 53202

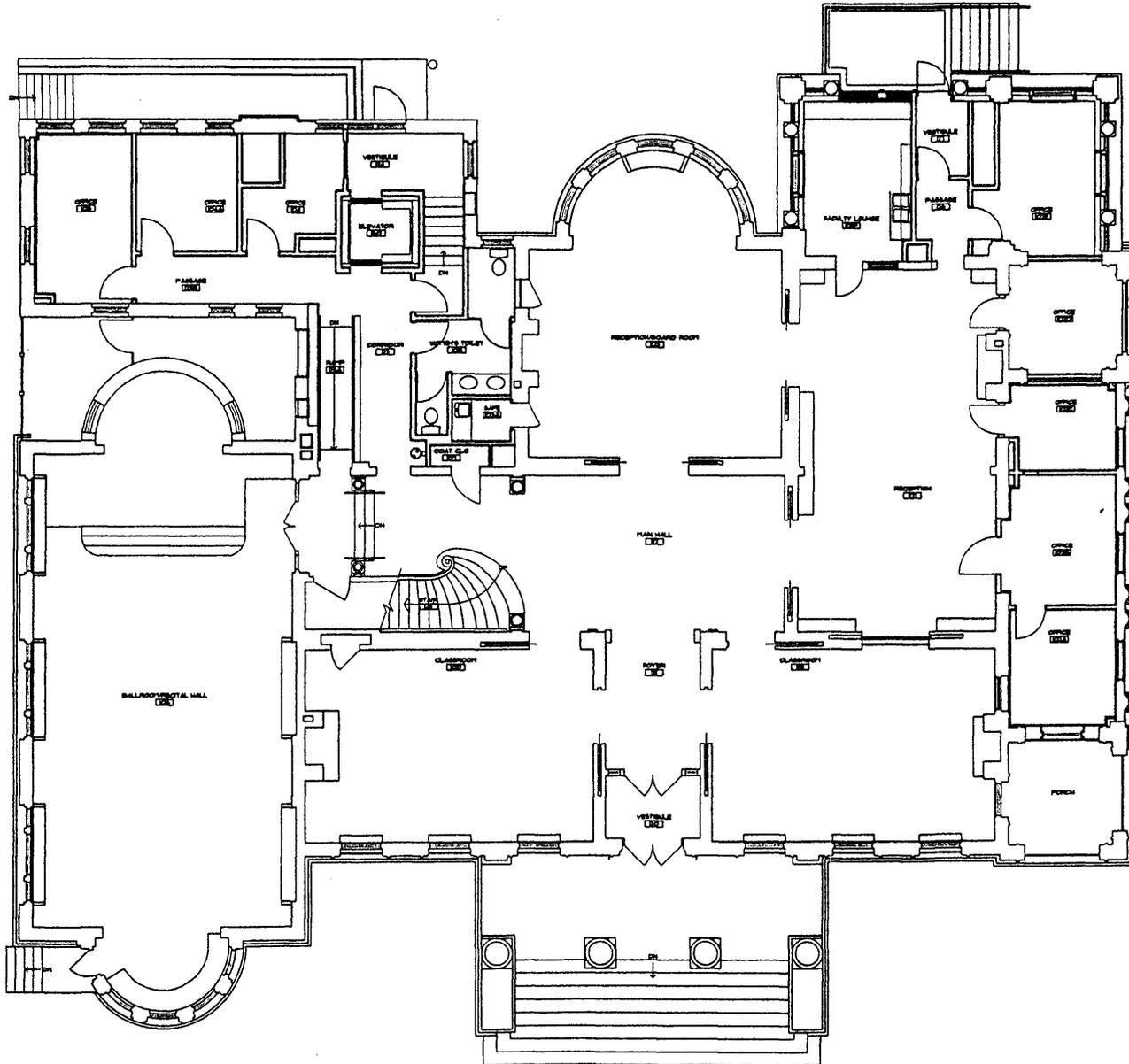
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PROJECT

REMODELING FOR



WISCONSIN  
 CONSERVATORY  
 OF MUSIC

SHEET

FIRST FLOOR PLAN

DATE  
 APRIL 7, 1999

PROJECT NO.  
 97-139

SHEET NO.

A-1.01

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, WI



**UIHLEIN  
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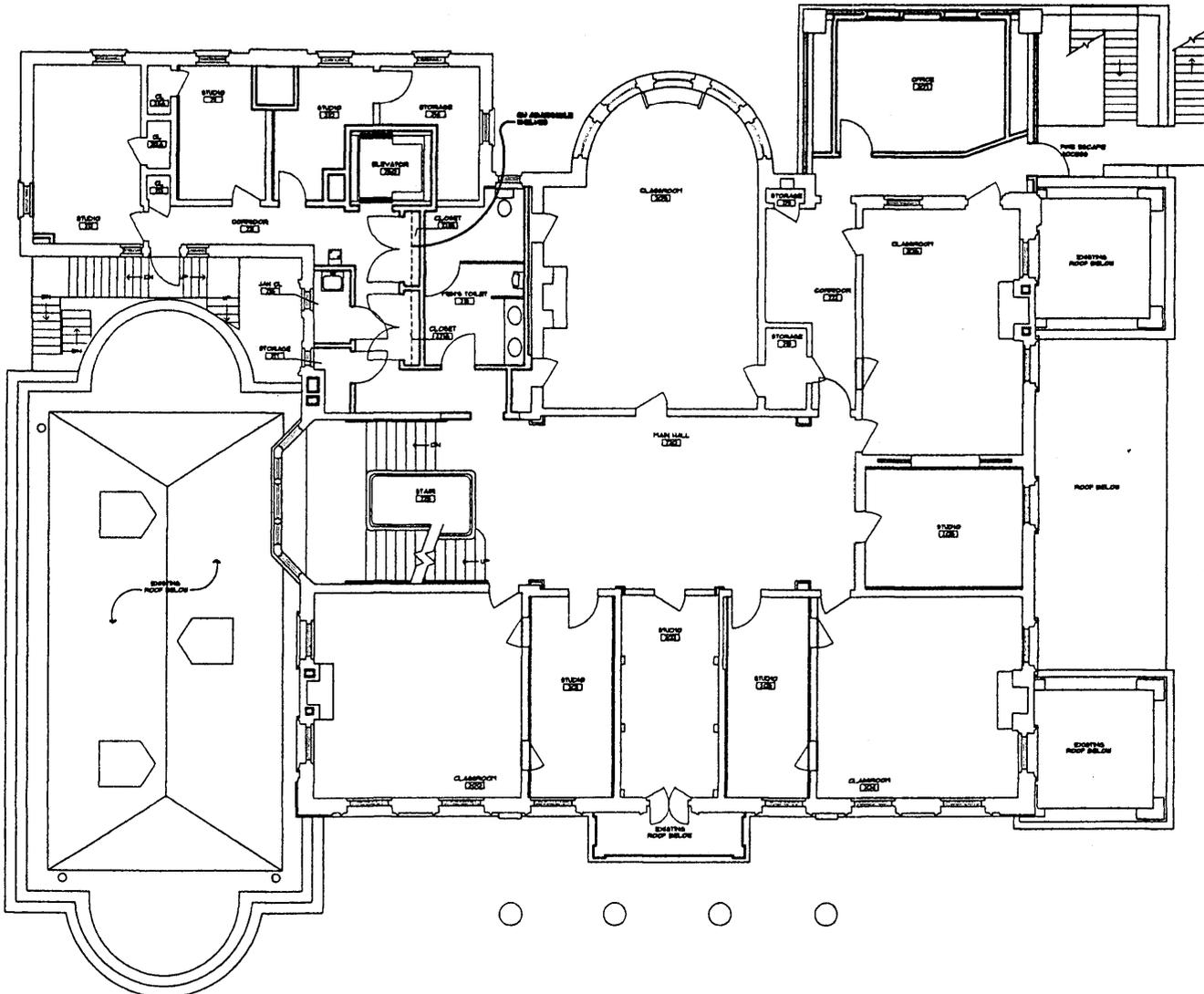
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PROJECT

REMODELING FOR



WISCONSIN  
CONSERVATORY  
OF MUSIC

SHEET

SECOND FLOOR  
PLAN

DATE  
APRIL 7, 1999

PROJECT NO.  
97-139

SHEET NO.

A-1.02

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, WI

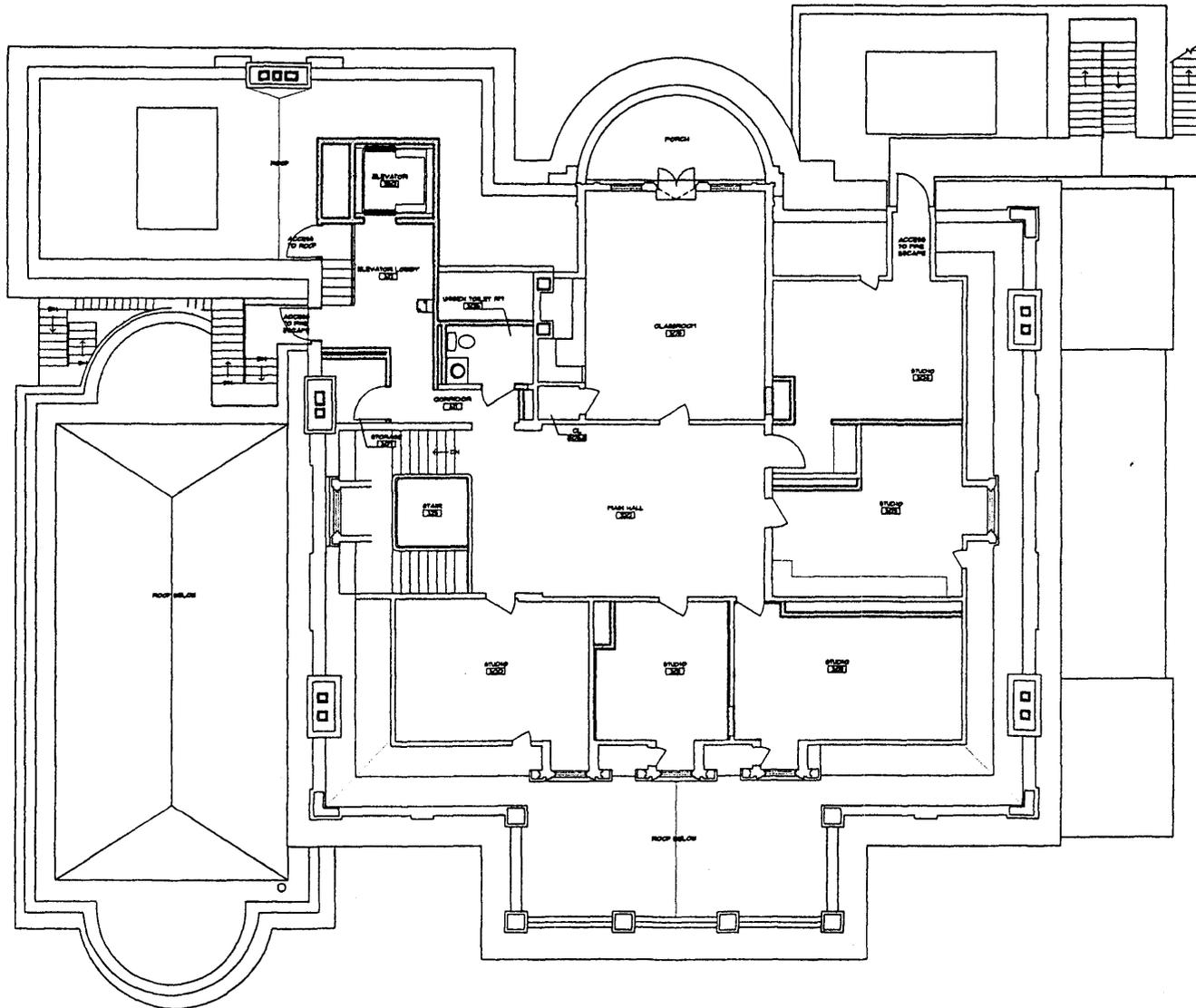


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PROJECT

REMODELING FOR  
  
WISCONSIN  
CONSERVATORY  
OF MUSIC

SHEET

THIRD FLOOR  
PLAN

DATE  
APRIL 7, 1999

PROJECT NO.  
97-139

SHEET NO.

A-1.03



McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, WI



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PROJECT  
**REMODELING FOR  
WISCONSIN  
CONSERVATORY  
OF MUSIC**  
SHEET  
**SOUTH ELEVATION**

DATE  
APRIL 7, 1999  
PROJECT NO.  
97-139  
SHEET NO.

A-2.01

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, WI



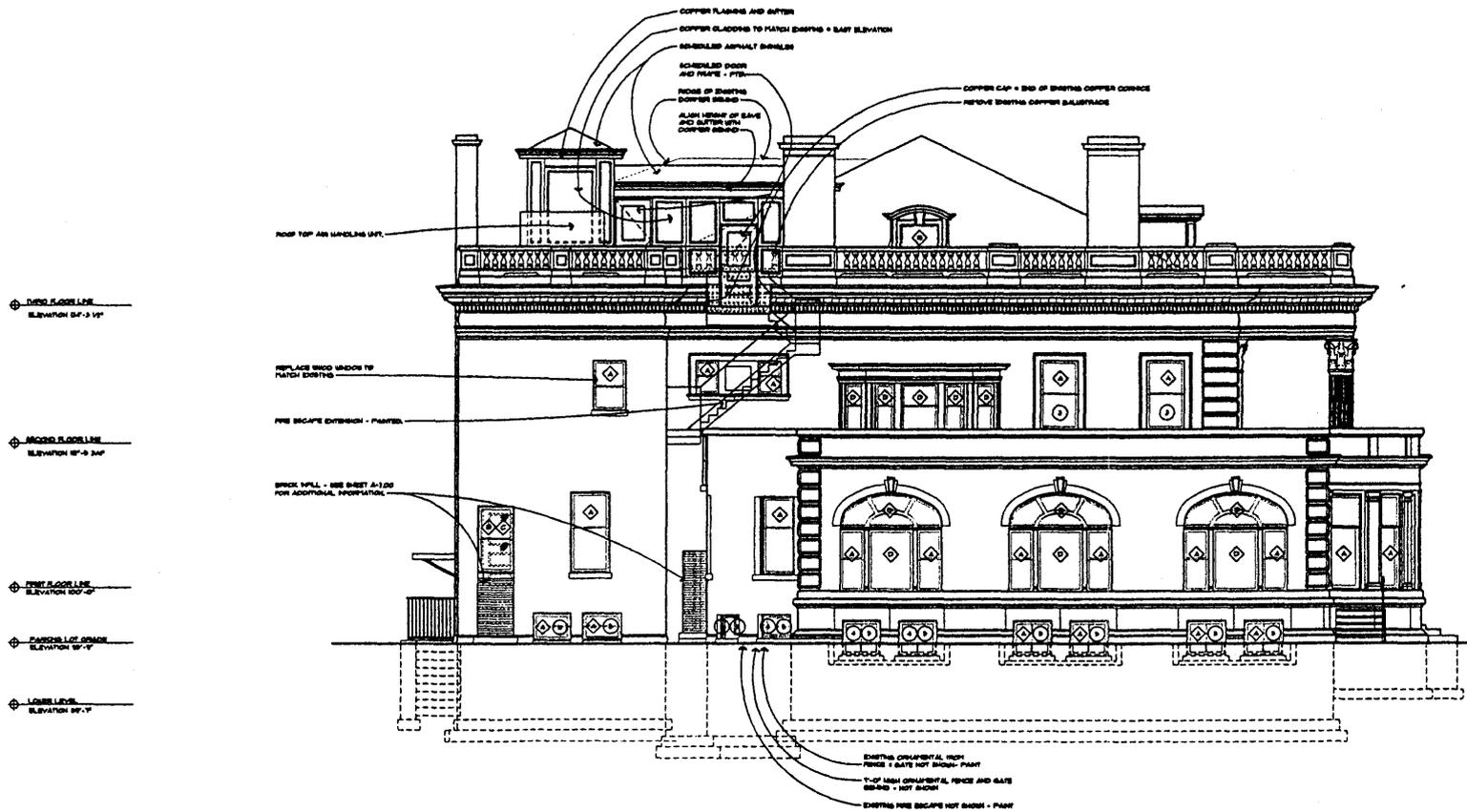
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PROJECT  
**REMODELING FOR  
WISCONSIN  
CONSERVATORY  
OF MUSIC**

SHEET  
**NORTH ELEVATION**

DATE  
APRIL 7, 1999

PROJECT NO.  
97-139

SHEET NO.

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, WI



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PROJECT

REMODELING FOR



WISCONSIN  
CONSERVATORY  
OF MUSIC

SHEET

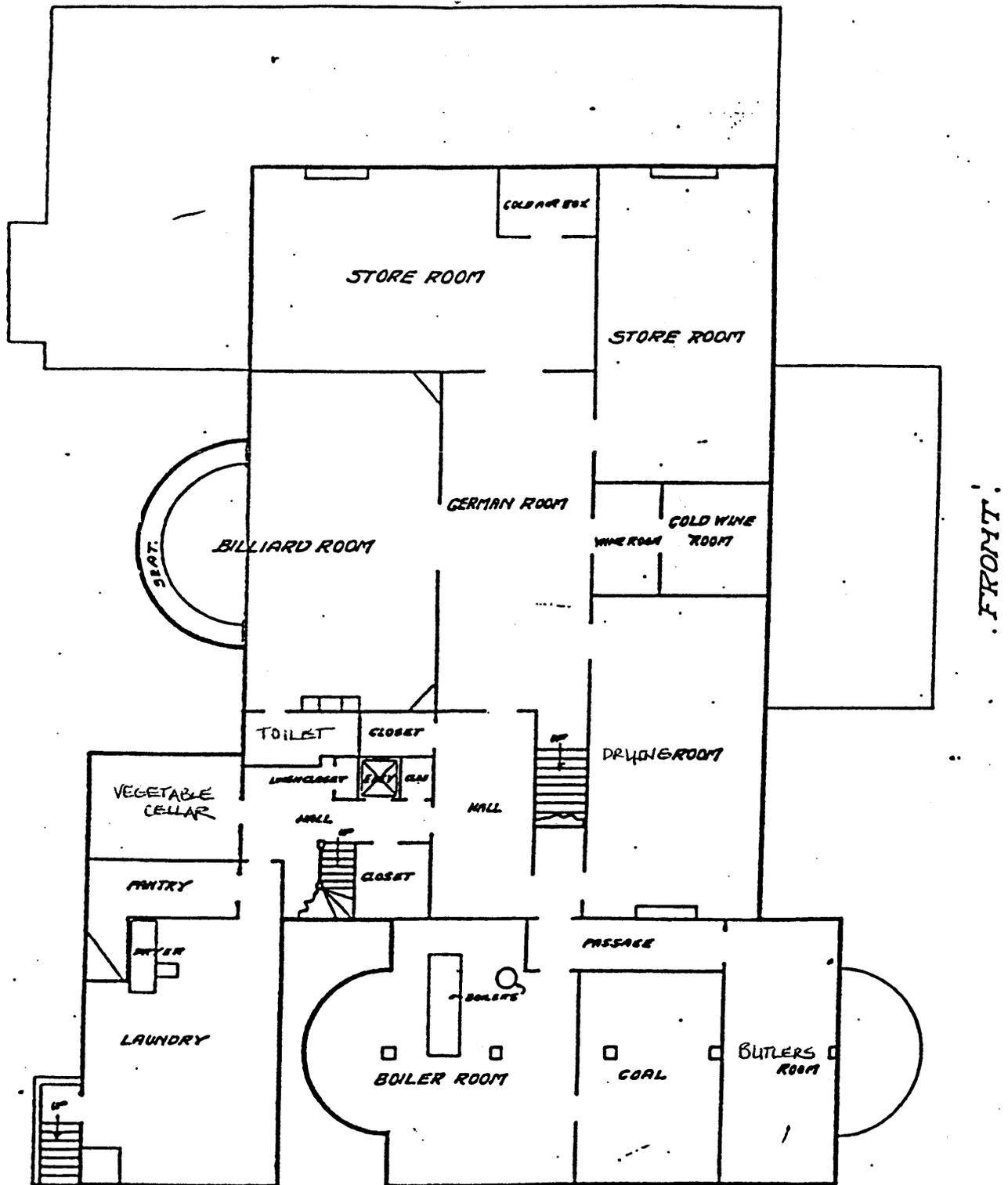
WEST ELEVATION

DATE  
APRIL 7, 1999

PROJECT NO.  
97-139

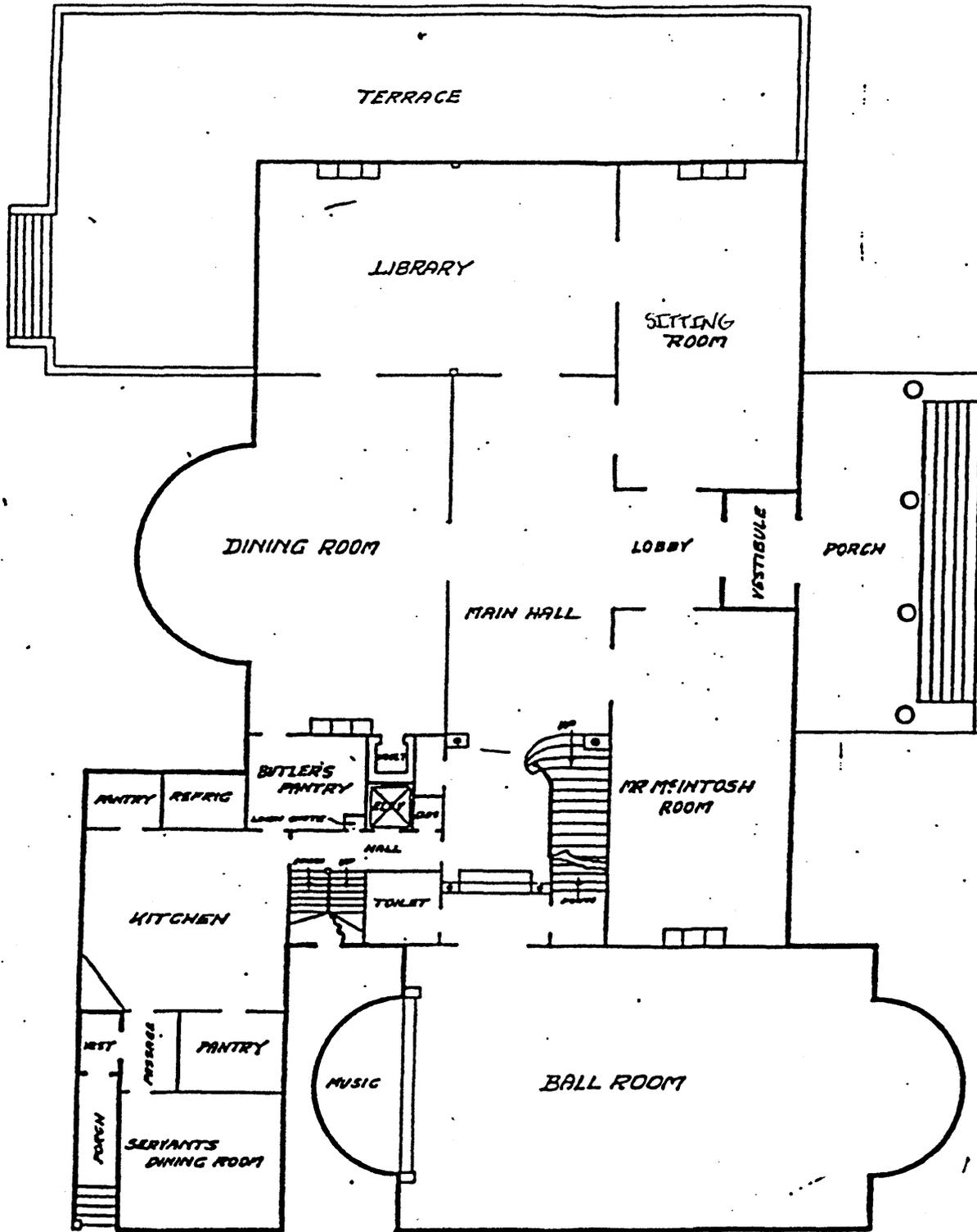
SHEET NO.

A-2.03



→ *BASEMENT FLOOR PLAN* ←

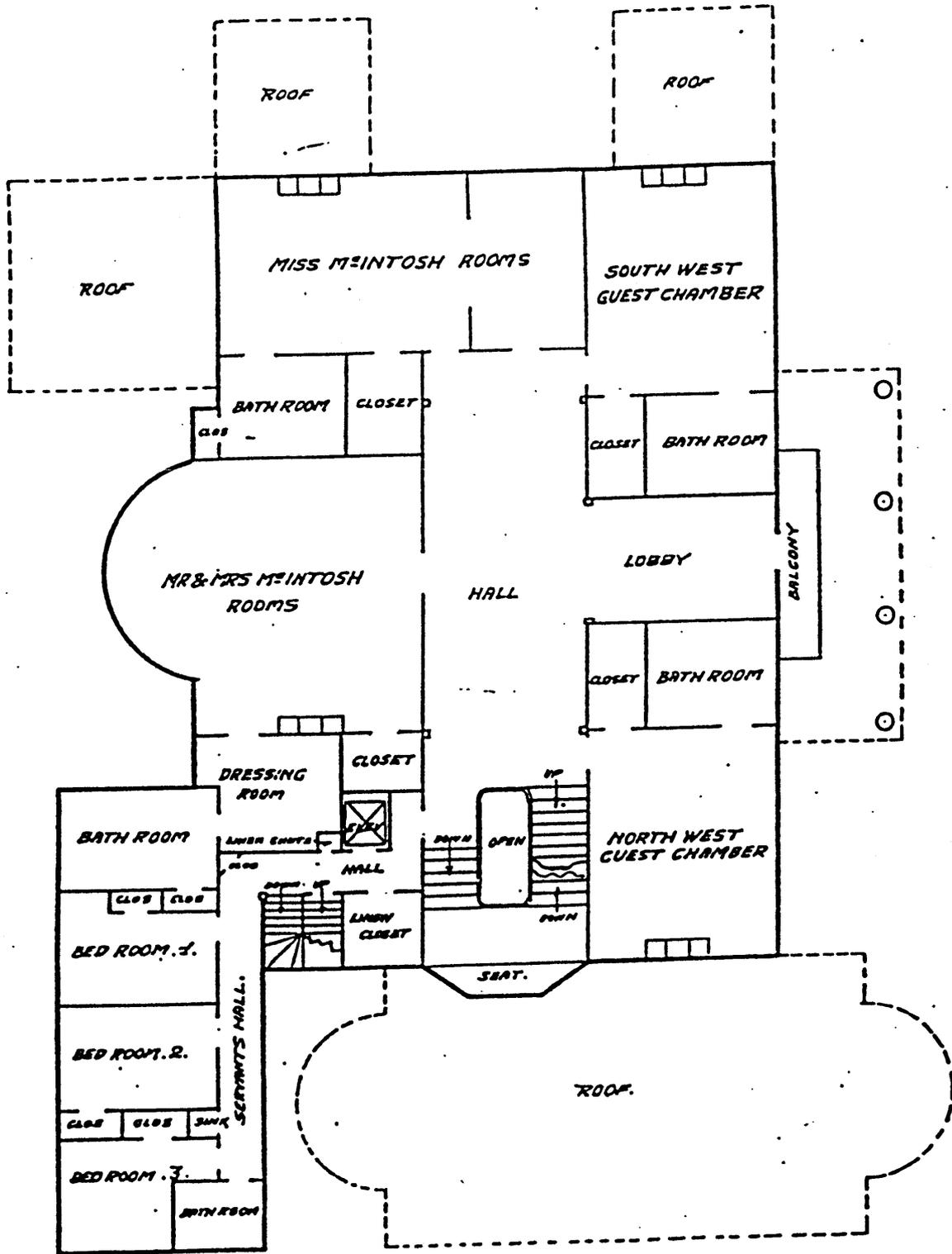
McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, WI



FRONT.

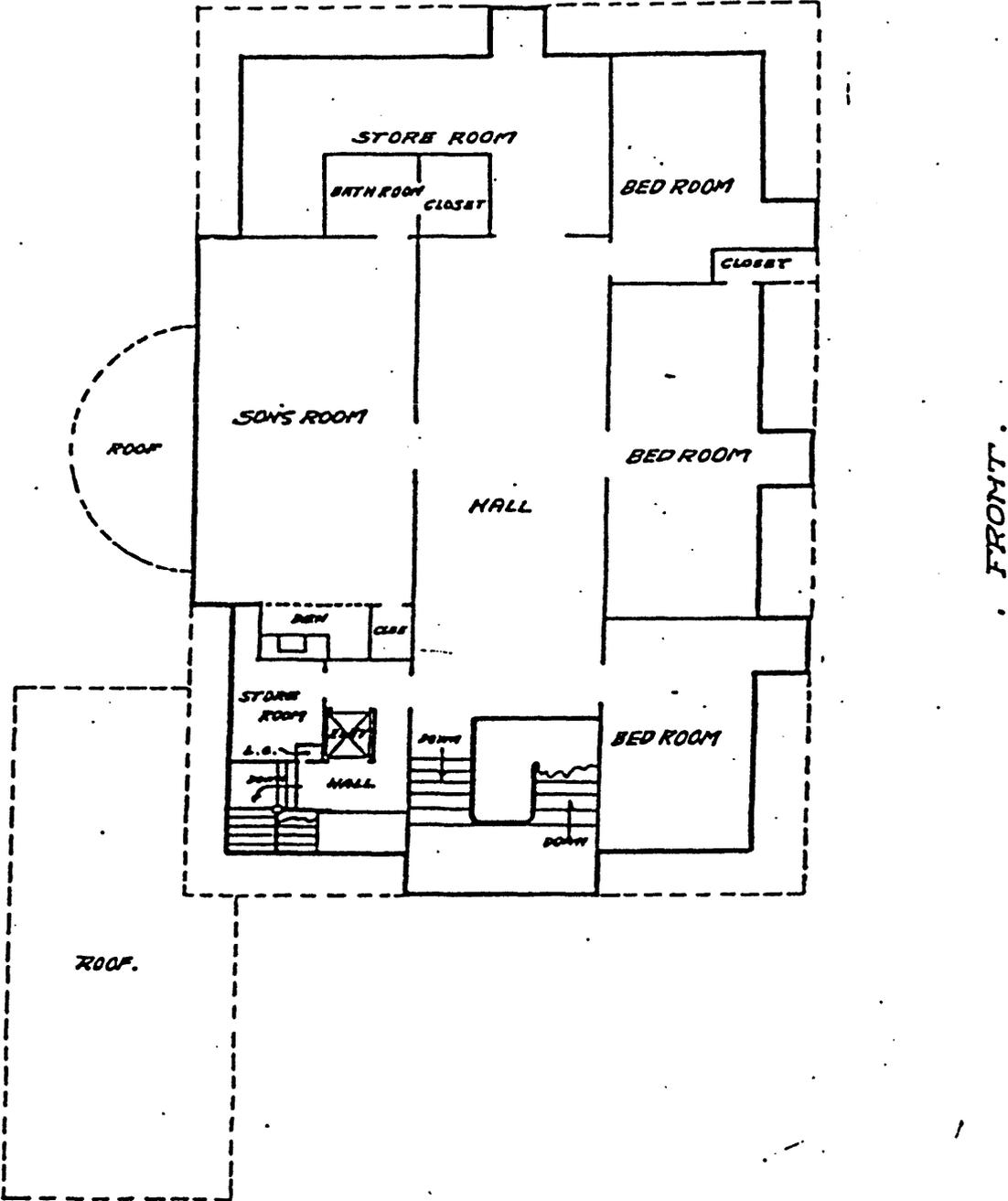
→ FIRST FLOOR PLAN ←

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, W



→ SECOND FLOOR PLAN ←

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, WI



→ THIRD FLOOR PLAN ←

McIntosh-Goodrich Mansion  
Milwaukee, Milwaukee County, Wis.

1904 Newspaper article



Residence of C. L. McIntosh, Prospect  
Photo by Stan, Artist

The residence of C. L. McIntosh of the J. I. Case company, Racine, which is now nearing completion at 170 Prospect avenue, will be one of the most expensive and elaborately finished houses in Milwaukee. It is of colonial designs with four large pillars and two pilasters in front, making a large porch, and with a veranda on the side. The cost will be approximately \$140,000.

The structure is of Galesburg paving brick, with Michigan raindrop brown stone trimming, copper cornices and balustrade and tile roof. The front doors of plate glass and black iron open into a vestibule 6x9 feet, wainscoted with mahogany to the ceiling. The floor is of mosaic and on either side there are radiators in marble lined niches with black iron grilles in front. The vestibule leads into a lobby 9x15 feet in dimension on the south of which is the sitting room and opposite, the den for Mr. McIntosh. The lobby is done in white enamel with black mahogany doors, tapestry walls and metallic ceiling. The sitting room is finished in the French style of green and gold. The ceiling is to be hand-painted and the electric fixtures and hardware is all gold-plated. A beautiful marble mantel is on the south side of the room. The den opposite the sitting room is finished in rosewood with an African marble mantel. Closets with marble sinks and storage places for cigars and so forth are conveniently arranged. The metallic ceiling is tinted to harmonize with the tapestried walls.

From the lobby one passes to the main hall, 16x30 feet in dimension, with the grand stairway winding upwards to the left. At the opposite end—to the south—is the library, 19x18 feet, finished in Circassian walnut, harmonizing with the tapestried walls. The east window of the library overlooks Lake Michigan, presenting a most magnificent view. The book shelves are built into the wall around the room.

The dining room in the center of the house has mahogany wainscoting and is 20x24 feet in dimension. At the east end overlooking the beautiful bay there is a circular bay window, 18x10 feet. The walls are lined with hand-painted leather, with which the metallic ceiling harmonizes with a very rich effect.

At the north end of the main hall down three stairs is the music room or dance hall, which is a veritable paradise. It

is 25x30 feet in dimension with bay windows 10x18 at either end. The ceiling is elliptically domed and of white enamel finish, the entire decoration scheme being a modernized French of rose and gold. Large mirrors will be set into the wall opposite each other with the light fixtures above them, making a most wonderfully entrancing effect. The closets are built into the wall around the room. The floor, like all the floors throughout the house, is of quarter-sawn white oak set in blocks 4x8. These blocks are treated with a special finish in a kiln so that they are of the same color in all the way through and are polished or varnished floors. The ceiling is somewhat similar to that of white silk.

Off the hallway are doors which lead to a telephone booth and convenient bedrooms and storage rooms. Under the grand stairway steps lead down to the billiard room in the basement. A billiard hall leads to the kitchen and dining rooms, with abundant side doors to the china, trunk lift, cook's closet, and so forth. The kitchen is all of enameled tile and ceiling, with a built-in range. The room is 10 by 10 feet in dimension and contains marble work table and sink with great commodious cupboards. On one side is the servants' dining room, a pleasant little room tastefully finished. Through the passage past the coal and great icebox is the buffet's room with fumerous cases of mahogany for the storage of wines. There is a German silver sink and doors of plate glass with brightly burnished trimmings opening into the ice chest. The floor is of rubber tile and the walls and ceiling are tiled.

The main stairway is of mahogany with white enamel and of pretty design. It leads by a wide winding to the second story, where there is a large hall finished in white enamel with mahogany doors 10 by 13 feet in size. Guest chambers are located at the northwest and southwest corners, each 18 by 10 feet with a bath 9 by 12 feet and a closet 3 by 4 feet in dimensions. The bathrooms are very luxurious indeed, with mosaic floor, tile wall throughout and solid porcelain bathtub and wash bowl. The ceiling is hand-painted and a medicine chest with plate glass mirror door is built into the wall. The chambers are lined with expensive tapestries. From the hall, a door

leads to the front balcony over the main entrance, which is separated by French doors. The closets of the chambers are such as to delight the housewife. There are partitions for every conceivable article of dress—hat boxes, shoe boxes, places for skirts and full length dresses, and drawers and storage places in general. Tucked away conveniently in a little niche is a stepladder to be brought forth to allow the occupant of the room to climb to the storage partitions above.

A pretty suite is arranged for the daughter of the household. It consists of a sitting room and bedroom and bath with closets and all sorts of nooks and crannies. Built into the wall is a jewel vault of steel and silver. French doors lead to the balcony which looks out onto the lake. The tapestry of the walls of the sitting room is of the most expensive imported material, of exquisite design, costing \$18 a yard.

The main chamber is 20 by 20 feet in dimensions with a circular bay window to the east overlooking the lake. In each room there is a gas log fireplace. There are two large closets off the main chamber, 10 by 12 feet in dimension and a bath suite which is especially luxurious.

There are three extra bedrooms on the third floor and a large storage room and the boy's bedroom, finished in unique design with fireplace and large mantel set built into the wall and shelves and hooks all about. It, too, has its bathroom and large closet. The walls are of fabricano and the floors of quarter-sawn oak, as on the lower stories. It is interesting to note that the floors are constructed by building a rough floor, which is covered with a deerskin quilt, over which is placed two inches of mineral wool. This is topped by another deerskin quilt and a rough floor is built above this. Then comes the top surface of 1/2-inch quarter-sawn oak flooring, especially prepared as described.

The building is fitted with a house telephone system, call bells, speaking tubes and every conceivable convenience. In the basement is the billiard room and toilet rooms and laundry and vegetable cellar and drying room and wine storage and coal bins and boiler room. Hot water heating is provided.

The plans were drawn by H. R. Wilson of Chicago for whom P. M. Adams has been superintendent, remaining at the house continuously for fourteen months. It is expected that the beautiful home will be completed in four weeks.

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