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NATIONAL REGISTER

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

historic name Prospect Avenue Apartment Buildings Historic District
other name/site number N/A

2. Location

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street & number Kane Place and North Prospect Avenue N/A not for publication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

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)		
<input type="checkbox"/> public-Local	<input checked="" type="checkbox"/> district	<u>19</u>	<u>2</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site		<input type="checkbox"/> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		<input type="checkbox"/> structures
	<input type="checkbox"/> object		<input type="checkbox"/> objects
		<u>19</u>	<u>2</u> Total

Name of related multiple property listing:

N/A

No. of contributing resources
previously listed in the
National Register 1

4. State/Federal Agency Certification

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

X [Signature]
Signature of certifying official

3/9/90
Date

State Historic Preservation Officer-MI
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

**Entered in the
National Register**

- Entered in the National Register.
___ See continuation sheet
- determined eligible for the National Register. ___ See continuation sheet
- determined not eligible for the National Register.

[Signature] 4/19/90

removed from the National Register.
 other, (explain:)

[Signature] Signature of the Keeper Date

6. Functions or Use

Historic Functions
(enter categories from instructions)

Current Functions
(enter categories from instructions)

Domestic/Multiple Dwelling

Domestic/Multiple Dwelling

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Colonial Revival	foundation concrete
Tudor Revival	walls brick
Spanish Colonial Revival	stone
Art Deco	roof
	other terra cotta
	metal

Describe present and historic physical appearance.

General Character

The Prospect Avenue Apartment Buildings Historic District is a grouping of early twentieth century apartment houses on Milwaukee's Lower East Side that front on Prospect and Summit Avenues between Kane and Windsor Places in the 1800 to 2000 blocks and also front on two cross streets, East Kane and East Lafayette Places in the 1700, 1800 and 1900 blocks. Within the district is a concentration of apartment buildings dating from 1903 to 1931 and two non-contributing structures built in the early 1960s. The styles include predominantly Mediterranean Revival, Classical Revival, Elizabethan Revival, Georgian Revival, Neo-Gothic Revival, and the Art Deco styles. The two non-contributing buildings are modern in style.

The district consists of twenty-two flat-roofed buildings constructed of concrete and brick. Detail is executed in stone, cast-stone, terra cotta, structural glass and metal. The principal facades are finished in face brick and are well-articulated while the side elevations, generally not visible from the street, are typically of common brick and unornamented. Although the majority of the buildings are three- and four-story walk-ups, they are interspersed with elevator-equipped buildings that range from six to twelve stories in height. Seven of the buildings have been converted into condominiums while the remainder continue in use as rental apartment buildings. One is operated as an apartment hotel. Lot sizes vary considerably, but the majority of the sites are at least 80 to 120 feet wide and 120 to 150 feet deep. Setbacks from the sidewalk are generally uniform with the structures along Prospect and Summit Avenues having small lawn areas at the front of the building while those along Kane Place and Lafayette Place are placed closer to the sidewalk. The dense development resulted in buildings that occupied as much of their lots as was practical, with the result that side yards were reduced to narrow walkways while the small, barren, rear yards function as service or parking areas. Most of the buildings have flat facades fronting to the street while six are built around a courtyard. One structure, the Shorecrest, extends through its block and has entrance facades on both Prospect Avenue and Summit Avenue.

Architectural Character

At one time, Prospect Avenue, with its stately rows of arching elm trees, had representative examples of most of the nineteenth and early twentieth

X See continuation sheet

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century architectural styles. Along Upper Prospect Avenue, between Brady Street and East Lafayette Place, could be seen costly residences in the High Victorian Italianate, Queen Anne, and German Revival styles. North of Lafayette Place the architectural character dramatically changed to small, simple, clapboard cottages. The absence of mansion-scale buildings north of Lafayette Place was most likely due to the proximity of the nearby Chicago and North Western Railroad tracks that originally crossed Prospect Avenue at grade north of East Windsor Place. The tracks were not entrenched below grade, as they are now, until early in the twentieth century. The section of Prospect Avenue from Kane Place north to the railroad tracks underwent considerable redevelopment during the period 1903 to 1931. During these three decades virtually all of the remaining vacant lots were built upon and practically all of the single family residences were replaced with apartment houses.

INVENTORY

<u>Address</u>	<u>Historic Name / Use</u>	<u>Date</u>	<u>Class</u>
1704-1714 E. Kane Place	Wallard Apartments	1911	C
1717 E. Kane Place	Viking Apartments	1930-1931	C
1806 E. Kane Place	Madra Villa Apartments	c. 1915	C
1816 E. Kane Place	Nunnemacher Flats / Sorrento Apartments	1903	C
1830 E. Kane Place	Hathaway Tower	1930	C
1913 E. Lafayette Place	Lafayette Apartments	1911	C
1857 N. Prospect Avenue	Cudahy Apartments	1909	C
1914 N. Prospect Avenue	Embassy Apartments	1928	C
1915 N. Prospect Avenue	Drake Apartments	1925	C
1924 N. Prospect Avenue	Del-Ray Apartments	1925	C
1925 N. Prospect Avenue	Prospect Residence	1916	C

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1930 N. Prospect Avenue	Park Lane Apartments	1930	C
1940 N. Prospect Avenue	Carlton Apartments	1924-1925	C
1962 N. Prospect Avenue (also 1961 N. Summit Avenue)	Shorecrest Hotel NRHP 9/7/84	1924 and 1928	C
1981 N. Prospect Avenue	Marggraff Apartments	1915	C
1982 N. Prospect Avenue	Stellwin Apartments	1911	C
2007-2011 N. Prospect Avenue	Georgian Court Apartments	1917	C
2027 N. Prospect Avenue	Florentine Manor	1927	C
1943 N. Summit Avenue	Ambassador Apartments	1922	C
1983 N. Summit Avenue	Commodore Apartments	1921	C
1901 N. Prospect Avenue	Coronet Apartments	1961	NC
1919 N. Summit Avenue	Summit House Condominiums	1962	NC

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Description of Contributing Buildings

1704-1714 East Kane Place, The Wallard, 1911.
Architect: Martin Tullgren & Sons.¹

This rectangular, brown brick, three-story with raised basement apartment building is stylistically similar to three other Tullgren apartment buildings in the district built at the same time at 1913 East Lafayette Place, 1982 North Prospect Avenue, and 1806 East Kane Place. The Wallard's facade is oriented south to face East Kane Place. It also has a west elevation facing Farwell Avenue. The building is set back several feet from the sidewalk which allows for a small landscaped area in front of the building. The east and west halves of the facade are identical, creating the appearance of twin structures set side-by-side. Each half consists of a central entrance above which are pairs of small windows on the second and third stories. Pairs of plain sash windows flank the entrance bay while the end bays consist of recessed, glass enclosed sun porches. Penciled rustication defines the raised basement story as well as a stone belt course that forms the sills for the first story windows. A similar belt course with brick dentils extends across the facade below the third story windows. Decorative features include a stone pediment supported by lion's head brackets above the entrance, brick quoins that define major building divisions, and a projecting modillioned cornice. Diamond-shaped patterns of brick are located at the sunporch area in the spandrels above the first and second stories.

Each apartment consists of a living room with a decorative mantel, a dining room, kitchen, two bedrooms, a maid's room and one bath. The rooms are finished in birch. The dining rooms on each floor feature² semicircular bay windows. The twelve apartments are condominium units today.

1717 East Kane Place, Viking Apartments, 1930-1931.³
Architect: Herbert W. Tullgren.

This nine-story, rectangular apartment building closely resembles Tullgren's Hathaway Tower at 1830 East Kane Place and is a good example of simplified late Art Deco design. The Viking's principal facade faces north to

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East Kane Place and a narrow, secondary elevation faces west to North Farwell Avenue. The building is set back a few feet from the sidewalk to allow for foundation plantings around the property. Like the Hathaway Tower, yellow tile brick (described in the plans as slag brick), black terra cotta, black brick, and black vitrolite or structural glass are the primary building materials. The narrow west facade consists of large, central steel casement windows flanked by narrower steel casement windows; beginning with the third story, the outer windows on every alternate floor are square rather than rectangular in shape. On the principal facade the number of steel casement windows alternates from fifteen to twenty-one on alternate floors. Windows are grouped into vertical bands by the use of black terra cotta, black brick panels, and spandrels; the windows alternate with yellow brick piers for a striped effect. Virtually all horizontal elements such as belt courses, window surrounds, and cornices have been eliminated, and the walls terminate abruptly in a parapet wall at the flat roof. The first two stories are treated as a visual unit reflecting the unique, two-story, duplex apartments within. Most of the first story windows are surmounted by black terra cotta panels above which are medallions featuring a Viking ship design. Every fourth window is joined to a second story window by spandrels of black brick. These second-story windows feature curved wrought iron balconies and are accented by two horizontal bands of black terra cotta. Balconies on the Farwell Avenue facade are located at the second, third, fifth, seventh and ninth stories. The Viking's entrance is located at the east end of the Kane Place facade and is surrounded by black vitrolite. For symmetry, black terra cotta is repeated at the west end of the Kane Place facade but rather than an entrance, the terra cotta merely frames a steel casement window. Three additional exits are located at the ground level, one in the center of the Kane Place facade, one near the west end of the Kane Place facade, and one at the south end of the Farwell Avenue front.

Tullgren designed the Viking to contain thirty-two two-story apartments, each with a lower level kitchen, lavatory, and living-dining area and either two or three bedrooms with a full bath upstairs. The corner units have three bedrooms. Although duplex apartments had been built in other cities earlier in the century, no known examples had been constructed in Milwaukee prior to the Viking. Tullgren patented the Viking design in 1930 because of its unique compactness and economy. Hallways were virtually eliminated in the apartments themselves, and the duplex arrangement required public corridors only on alternate floors. Much of the design was standardized to allow the use of local materials and prefabrication. The Viking's ground floor features an oval vestibule and large lobby area to the east of which were located a baby carriage room and a receiving room. The Viking was completed at the end of 1931 and was featured in the Architectural Record of March, 1934 in a section devoted to special building types.

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1806 East Kane Place, Madra Villa Apartments, c.1915. ⁵
Architect: Martin Tullgren & Sons.

This rectangular, brown brick apartment building is an example of Tullgren's Commercial style. It is oriented south to face Kane Place and also has a secondary elevation on North Prospect Avenue. The building's setback from the sidewalk is minimal and allows only for a narrow strip of grass in front of the building. Like other apartments designed around this time by Tullgren, the basement is raised above ground and creates a visual base for the structure through the use of penciled rustication. A stone belt course defines the transition from the basement to the first story. A similar belt course with brick dentils defines the third story. In both instances the belt course also serves as a sill for the windows above. The asymmetrical facade features a prominent, off-center entrance, to the right or east of which is a shallow bow window. To the left or west of it is a projecting rectangular bay. A second bow window is featured on the Prospect Avenue facade and defines the locations of the living rooms. A variety of windows are used including small, rectangular one-over-one sash, six-over-one sash, and eight-paned casement windows. The different windows reflect the various different types of rooms on the interior. The casement windows are grouped together in a bank of four at the east end of the Kane Place facade and the north end of the Prospect Avenue facade and define the sunroom area. Decorative features include brick quoins, a tiled, pent roof with projecting rafters, and geometric designs in brick and glass tile above the first and second story sunrooms and entrance. The main entrance is clad in stone and features an unusual curved transom and curved entablature whose projecting ends are supported by heraldic lions and scrolls of acanthus leaves. A shallow stone stoop leads to the wood and glass entrance door.

The Madra Villa was built to house six, eight-room apartments that included a mahogany-finished living room, oak finished dining room, kitchen, three bedrooms, sunroom, servant's room, and two bathrooms. Between 1946 and 1947 the apartment were subdivided to create twenty-two units; today the building has twenty-three apartments. The building is now known as the Prospect-Kane Apartments. ⁶

1816 East Kane Place, Nunnemacher Flats/The Sorrento, 1903. ⁷
Architect: Unknown, possibly Hood and Tullgren.

This four-story with raised basement apartment building is constructed of brown, pressed St. Louis brick with common brick used on the minor elevations. The symmetrical facade is oriented south to face Kane Place, and the building

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is set back about a foot from the sidewalk. A shallow stone stoop leads to the glass entry door. The relatively flat surface of the building is interrupted by two polygonal bays that rise from the basement to the flat roof on either side of the central entrance. The elevated basement story is sheathed with smooth coursed Bedford limestone. Shallow stone cornices extend across the facade to delineate each story and also serve as sills for the simple sash windows. Flat belt courses of stone also extend across the facade and form lintels for windows on the first, second and third stories. The Sorrento's chief ornamental feature is the large central portal, sheathed in smooth coursed ashlar limestone. The large, arched entry is framed by an acanthus leaf archivolt with lion's head keystone. At either end of the framing are cartouches with foliated forms that support a simplified entablature above which shallow brick pilasters frame pairs of windows on the upper three stories. The building terminates in a plain frieze and modillioned cornice above which is a brick parapet. The arrangement of the bays and the treatment of the entrance are quite similar to an apartment building at 802-808 North Seventeenth Street, designed in 1902 by Hood and Tullgren. The building was designed with eight flats, each of which had seven rooms. The units ran from the front to the rear of the building, two units per floor. When first built the building was noted for its garbage incinerator, steam laundry, electric service, separate servants' quarters, paneled ceilings, hardwood finish, and steam heat. Permits are not available that document alterations to the building's interior, but its exterior has remained intact.

1830 East Kane Place, Hathaway Tower, 1930.
Architect: Herbert W. Tullgren.⁹

This nine-story apartment building closely resembles the Viking Apartments at 1705-1717 East Kane Place and is designed in the Art Deco style. The nearly square building has two principal facades: one on East Kane Place facing south and one on North Summit Avenue facing east. The Hathaway Tower is set back several feet from the sidewalk on Summit Avenue and a couple of feet from the sidewalk on Kane Place to allow for foundation plantings. Black terra cotta, black vitrolite, and yellow brick are the principal building materials. The windows are symmetrically arranged on each of the principal facades creating a narrow-wide-narrow pattern on the south elevation and a wide-narrow-wide pattern on the east elevation. Spandrels of black terra cotta set off the wide windows on each facade and terminate above the ninth story in a tapered form that accents their verticality. The building's stark verticality is emphasized by the omission of any horizontal elements such as belt courses, window surrounds or cornices, and the walls terminate

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abruptly in a parapet wall at the flat roof. The entrance, which is centered on the south or East Kane Place elevation, is framed in black vitrolite, and currently has a canopy. The most prominent feature of the Summit Avenue elevation is the ground floor center windows which consist of a larger metal-framed window flanked by two narrower windows of similar design. Three short, narrow bands of black terra cotta are positioned over each of these windows. Similar bands appear on the Kane Place facade over the outer windows on the ground floor and ninth floor and over the uppermost window on the ninth floor of the Summit Avenue facade. Curved wrought iron balconies are located at the second story windows on the Summit Avenue facade. The windows are the chief decorative features of the relatively simple exterior design. They consist of small square panes of glass around the perimeter of the opening, framing steel casement windows. Over the years some of the original windows have been replaced with picture windows, Chicago windows, or simple, one-over-one sash windows. Other than that, the exterior retains its original character. The Hathaway's interior features an unusual circular vestibule and was designed with one apartment per floor. Each unit consists of two bedrooms, a living room, a dining room, a kitchen, a maid's room, and two baths. An exterior fire escape with access from each floor is located on the west elevation. In recent years the Hathaway has been converted to condominiums.¹⁰

1913 East Lafayette Place, Lafayette Apartments, 1911.
Architect: Martin Tullgren & Sons.¹¹

This compact, brown brick, rectangular apartment building is oriented north to face East Lafayette Place and is sited between two other apartment buildings addressed at 1983 North Summit Avenue and 1982 North Prospect Avenue. The building's resemblance to the latter apartment is a result of both being designed at the same time in 1911 for the same owner, The Milwaukee Building and Construction Company. Its ornamental features link the Lafayette stylistically with other works done by Martin Tullgren & Sons between 1910 and 1915 including the Wallard at 1704-1714 East Kane Place (1911) and the Madra Villa Apartments at 1806 East Kane Place (c.1915). The building is three stories in height with a raised basement story. Twelve-over-one sash windows are symmetrically arranged around the prominent central entrance that rises from the sidewalk level to the first story. The entrance is crowned by a simple, stylized stone pediment supported by brackets. Flanking the main entrance below the pediment are small, narrow windows. The raised basement story is articulated by penciled rustication. The basement windows have been boarded over. The facade is divided horizontally into three layers by stone belt courses between the basement and first story and between the second and third stories. These belt courses also serve as sills for the windows above.

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The stone sills of the second story do not form a continuous belt course. The end bays, consisting of a pair of narrow sash windows on each level, are slightly recessed from the main portion of the facade and are used as sun porches. The decorative features include brick quoins and diamond-shaped raised brick patterns above the first and second story windows of the end bays, a diamond pattern above the central entrance and brick string courses above the third story windows and on the end bays. A modillion cornice crowns the flat-roofed structure. A shallow stone stoop leads to the entrance. The building is close to the sidewalk and is paved in front rather than landscaped. The Lafayette was designed with two apartments per floor. Each unit had a rear kitchen and dining room, a front living room, three bedrooms, and two baths in between. In 1941 these apartments were divided into twelve units by the firm of Grassold and Johnson-Architects. The exterior remains unaltered.¹²

1857 North Prospect Avenue, Cudahy Apartments, 1909. 13
Architect: Ferry and Clas.

This three-story, red brick building with raised basement was one of two buildings commissioned by meatpacker Patrick Cudahy from architects Ferry and Clas. The other project, under construction at the same time, was the Buena Vista Flats at Prospect Avenue and Mason Street in the central business district. The flat-roofed Cudahy is an irregular I-shape in configuration with a recessed court on the north and the south sides. Situated on a corner, the building has two principal facades, the east elevation on Prospect Avenue and the north elevation on Kane Place. The asymmetrically composed Prospect Avenue elevation features a shallow rectangular bay to the south of the entrance and a larger, polygonal bay to the north of the entrance. A stone belt course divides the basement story from the upper three floors. Six-over-one sash windows are arranged in groups of two or three across the facade, and the window openings vary from rectangular to Tudor-arched in shape. The latter appear over the main entrance and in the upper two floors of the rectangular bay. These two upper windows also feature wrought iron balconies. Stone is used liberally to frame window openings, as belt courses and at the main entrance which is crowned by a broken pediment. A large stone cartouche flanked by ball finials is centered in the parapet wall over the entrance. A brick and stone balustrade encloses a small terrace at the Prospect Avenue entrance, and shallow steps lead down a small grassy embankment to the sidewalk.

The north elevation consists of a U-shaped facade with projecting east and west wings flanking a recessed courtyard. A brick and stone balustrade

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encloses this courtyard area which is elevated several feet above the sidewalk level. The courtyard is planted with grass, shrubs and flowers. Like the Prospect Avenue facade, the Kane Place elevation features windows of varying sizes, the largest having six-over-one sash. Some are grouped together under Tudor arches above the secondary entrance, which is located at the west end of the courtyard in the north wall of the building. This entrance is more elaborate than that on the Prospect Avenue elevation and features a carved stone surround that includes strapwork, a grotesque, baskets of fruit, and swags of fruit. The Cudahy was designed as a luxury apartment building with two eleven-room apartments per floor fronting on Prospect Avenue and one eleven-room apartment per floor fronting on Kane Place. These nine apartments were subdivided into twenty-four units between 1950 and 1954 according to the designs of architect Albert M. Ruttenberg.¹⁴ The exterior remains unaltered. The building is now known as the Edgeview.

1914 North Prospect Avenue, Embassy Apartments,¹⁵ 1928. Engineer:
Walter E. Stuckert.

This eight-story, tan brick and terra cotta building is an excellent example of Art Deco-influenced, Neo-Gothic Revival style. The building is oriented west to face Prospect Avenue and is I-shaped in configuration with a light court incorporated into the north and south sides. It is bordered on the north by the Del-Ray/Waterford Apartments and on the south by the Madra Villa/Prospect-Kane Apartments. The Embassy is set back several feet from the sidewalk allowing for a small landscaped area at the front of the building. Terra cotta ornament is concentrated on the lower two stories and at the eighth floor and is also used to frame the eight slightly projecting piers which divide the six-over-one sash windows into alternating groups of two and three across the facade. Gothic detail consists of pointed arches, blind niches, and heraldic shields and banners which are incorporated into decorative spandrels between the windows of the two lower stories and above and below the eighth story windows. Ornamental metal grilles fill the spandrels below the first story windows. Stuckert's plans indicate that lanterns were to be placed in the blind niches between the second and third story windows, but none are present today. A modern glass and aluminum entrance door is centered in the middle bay of the facade. Plans show that an elaborate Tudor-arched door with an ornamental iron grille was designed for this area. Two smaller entrances flank the main entrance. The opening to the right or south is now filled by a tall french window, while the opening to the left or north has a wood and glass double door that appears non-functional at present. The Embassy was originally built with forty-eight units. The largest units featured two bedrooms, living room, dining room, kitchen, maid's

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room, and two baths. The smallest units had a living room, bedroom, dinette, kitchen, and bath. A forty-ninth apartment was created by dividing a large unit on the third floor in 1957.¹⁶

1915 North Prospect Avenue, Drake Apartments, 1925.
Architect: George Zagel & Brother.¹⁷

The Drake is a Mediterranean Revival style apartment building and is one of the best works of architect George Zagel who popularized the style throughout the city. The Drake is oriented east facing Prospect Avenue and is bordered to the north by the Prospect Residence apartments at 1925-1927 North Prospect Avenue and to the south by the modern Coronet Apartments at 1901 North Prospect Avenue. The building is of irregular shape with light courts on the north and south elevations. It is set back several feet from the sidewalk behind a landscaped lawn area. The Drake's facade is horizontally divided into four main levels consisting of a one-story, smooth coursed limestone ashlar base with penciled rustication above which are three stories of golden yellow brick. The elaborate ornamentation of the fourth story balances the base and constitutes the majority of the Mediterranean detailing. Projecting center and end pavilions extend above the roof level and give a vertical emphasis which balances the horizontal elements. The entrance is located in the center pavilion and is framed by stone Corinthian columns that support an entablature and low iron railing. Above this railing two pairs of slender stone twisted moldings extend up several stories to a series of arches at the top of the central pavilion. These arches are inset with glazed tiles and are surmounted by a shaped parapet. Six-over-one sash are used in groups of four units to either side of the center pavilion and in groups of three units in the end pavilions. Three-part, multi-paned windows are located in the stories directly above the entrance. Mediterranean features include ornamental iron balconies on the end pavilions and on the center pavilion at the fourth story level, stone false balconies at the second story of the end pavilions, iron grilles over two small niches at the fourth story, round-headed windows with twisted columns at the end pavilions of the fourth story, stone framing of the windows to either side of the center pavilion on the fourth story, and tile-covered pent roofs that extend to either side of the center shaped gable and between the projecting piers of the end pavilions.

The Drake retains its original thirty-two apartments, eight per floor. The apartments fronting on Prospect Avenue include a living room, coved-ceiling dining room, kitchen, bedroom, bath, and sun parlor. Rear apartments include one- and two-bedroom units. Gum wood trim was specified in the plans, and the floors are either oak or maple. The facade retains its original appearance.¹⁸

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1924 North Prospect Avenue, Del-Ray Apartments (The Waterford), 1925.
Architect: Mark F. Pfaller.¹⁹

This four-story, brown tapestry brick building of Mediterranean style is the smallest apartment building in the district. It is oriented west to face Prospect Avenue and is bordered to the south by the Embassy Apartments and to the north by the Park Lane Apartments. The Del-Ray is square in configuration and is set back several feet from the sidewalk to allow for a landscaped lawn area. The facade consists of a projecting central pavilion flanked by symmetrical bays each of which features three, simple, six-over-one sash per floor. Each window is crowned by a simple blind arch. The north and south ends of the facade terminate in narrow brick piers which project above the roof line and terminate in tiled caps. The entrance is centrally located in the projecting pavilion and consists of a round-headed wooden door with ornamental iron hinges set in a stone architrave with a pediment supported by slender twisted columns. Above the entrance on each of the upper three stories are located three-part round headed windows. The center portion of these windows consists of large six-over-six sash which are divided from the three-paned flanking windows by twisted colonettes. An iron balcony ornaments the uppermost window. The center pavilion extends above the roof to terminate in a shallow gable. A bracketed, tile, pent roof accentuates the building's Mediterranean character.

There are two apartments per floor which extend from the front to the back of the building on either side of the central hallway. They feature a kitchen with breakfast nook, two bedrooms, dining room, bathroom, and living room, the latter located at the front of the building. The original eight apartments have not been much altered, and the exterior is in its original state. In recent years²⁰ the building has been known as the Waterford. It is now a condominium.

1925 North Prospect Avenue, Prospect Residence, 1916. ²¹
Architect: Martin Tullgren.

The flat-roofed, russet-colored brick, L-shaped apartment building is representative of the Georgian Revival style. The main wing of the four-story "L" runs east and west on the property with the major elevation facing south. The short front wing is oriented north and south at the west end of the lot creating a courtyard in front of the building. A small retaining wall encloses a planting bed at the base of the east or Prospect Avenue side of the main wing. The courtyard area is elevated several steps above the sidewalk and is planted with grass and trees. Two main entrances open into the

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courtyard, one in each wing, and both feature fluted pilasters, architraves, and entablatures. A smaller, inconspicuous entrance is located between the other two on the south elevation of the main wing. The Prospect Avenue or east elevation is asymmetrically arranged with a prominent, four-story bow window flanked to the left or south by a single window on each story and to the right or north by double windows. Each of the upper three stories of the bow window has a band of five windows containing six-over-one sash. Georgian features include stone keystones, sills, and lintels, brick quoins, and a cornice above which is situated a brick parapet. A balustrade surmounts the bow window. Windows on the south elevation and courtyard elevation of the short wing are arranged in pairs or in threes. Some single windows are also present. Two iron balconies with concrete floor slabs project from the south elevation.

This building once housed nine apartments that varied from five to seven rooms, but in 1950 it was converted into a girls' dormitory with forty-three sleeping rooms and fourteen kitchens. It is now known as the Prospect Residence.²²

1930 North Prospect Avenue, Park Lane Apartments, 1930. 23
Engineer: Walter E. Stuckert.

This nine-story apartment building is one of the most outstanding examples of the Art Deco style in Milwaukee. The building is oriented west to face Prospect Avenue and is I-shaped in configuration with light courts incorporated into the north and south elevations. The Park Lane is bordered on the south by the Del-Ray/Waterford Apartments at 1924 North Prospect Avenue and on the north by the Carlton Apartments at 1940 North Prospect Avenue. It is set back several feet from the sidewalk behind a small landscaped area in front of the building. The facade consists of a center recessed section framed by slightly projecting end bays. The center section features six, six-over-one, double-hung windows on each floor, divided into groups of three by a vertical brick pier. Narrower projecting piers divide each window from its adjacent window and contribute to the building's verticality. The windows on the second story are framed in tan colored terra cotta and below them are the building's two entrance doors of modern glass and aluminum. The entrances are approached by a broad walk that is elevated two steps above the sidewalk. The ornamentation consists primarily of black, gold, sand, tan, and cream colored terra cotta. Black terra cotta is used to clad the base of the building. Spandrels above the entrances and above the first and fourth floor windows utilize polychrome terra cotta in abstract floral forms while spandrels above the second, third, fifth, sixth, and seventh floors in the end bays feature

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abstract leaf patterns. Tan and cream colored terra cotta in a linear, stepped pattern ascends the end bays and terminates at the fifth story. The terra cotta ornamentation is concentrated at the ninth story in a stepped pyramidal pattern at each end bay framed by alternating stripes of black and glistening metallic gold terra cotta, punctuated by small arched pieces of terra cotta. The pyramidal motif is carried through in a frieze above the ninth story windows and utilizes foliated terra cotta, ribbed gold terra cotta, and smooth black terra cotta.

The Park Lane was built with thirty-two apartments and a janitor's unit and retains the same number of units today. Four apartments are located on each of the upper eight floors. The units fronting on Prospect Avenue have two bedrooms while the rear apartments only have one bedroom. On the exterior the only apparent modification is the replacement of a²⁴ black glass and metal panel with a wood enclosure north of the main entrance.

1940 North Prospect Avenue, Carlton Apartments, 1924-1925.²⁵
Architect: Peacock and Frank.

This six-story, tan brick and stone apartment building is oriented west to face Prospect Avenue and is located between the nine-story Park Lane Apartments to the south and a parking lot to the north. The footprint of the Carlton is an irregular "I" in configuration with a light court on the south elevation and an east or rear wing that extends beyond the main block of the building on the north. The facade is divided into three sections with the basement and first story sheathed in smooth coursed ashlar constituting the base of the building. The four upper floors consist of simple, unadorned six-over-one sash arranged in a two-four-two pattern across the facade. The uppermost story is set off by a stone belt course that forms the sills of the windows and a projecting metal cornice, above which is a brick parapet. Ornamental detail gives the building a Mediterranean character and is concentrated around the entrance. The entrance consists of a modern glass and metal double door on either side of which is a narrow, fixed window. Large ornamental iron lanterns are located to either side. Suspended above the entrance is a large metal canopy. Above the canopy are three arched openings with molded surrounds and keystones in which are set pairs of two-light transoms over six-light casement windows. The tympani of the arches display heraldic shields and banners. The paired six-over-one sash on either side of the arches are accented with decorative wrought iron balconies. The stone sheathing of the basement and first story extends beyond the building to the north and south to form archways that lead to walks along either side of the building. The Carlton's small, compact apartments include a kitchen, dining

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room, living room, bath and one or two bedrooms but no maid's quarters. The Carlton retains its original thirty-nine apartment units, and the exterior is unaltered. In 1953 the existing low stone wall was erected at the front property line to create a small terrace in front of the building.²⁶

1962 North Prospect Avenue (also 1961 North Summit Avenue):

NRHP 9/7/84 Shorecrest Hotel, 1924 and 1928.
Architect: Martin Tullgren & Sons.²⁷

The Shorecrest Hotel is a large, Mediterranean Revival style, nine-story, brick and terra cotta structure that was built in two stages. The original U-shaped structure was constructed in 1924 and is oriented east facing Summit Avenue. Although set back from the public sidewalk, a paved area substitutes for a lawn or landscaping. Access to the brown brick building is achieved through a canopied lobby entrance in the center wing of the structure. The first story features terra cotta twisted columns supporting arches whose tympani are filled with floral ornamentation. Terra cotta frames the smaller windows of the second story and also ornaments the four finials of the parapet. The roof is sheathed with standing seam copper sheeting. A former ballroom with arched windows is located on the roof of the building.

In 1928 permits were taken out to expand the Shorecrest Hotel westward. The new rectangular wing was joined to the north wing of the original structure and has its principal facade facing west to Prospect Avenue. Set back from the sidewalk, the yard in front of the Shorecrest is now utilized as an outdoor cafe in the summer months. Like the earlier Summit Avenue portion, the first story features terra-cotta arches framing large windows, while the main entrance, at the south end of the facade, is framed by terra cotta pilasters with foliated Renaissance ornament. Similar pilasters frame the end bay at the north end of the facade. Terra cotta ornament accents the second story, especially the two end bays. The finials on the Prospect Avenue front are identical to those on the Summit Avenue front. Copper sheathing also covers the parapet.

The Prospect Avenue addition is connected to the Summit Avenue structure only at the lobby area and at the top floor ballroom. Much of the lobby retains its original ornamentation. A commercial space on the ground floor of the Prospect Avenue front is occupied by a restaurant and cocktail lounge. The building now contains 134 units and remains a residential hotel. Aside from the repartitioning of some of the units, the building's main alterations have consisted of replacing some of the original sash windows with sliding or picture windows. For a more detailed description of the Shorecrest, see the

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National Register Nomination Form prepared in 1983. The Shorecrest was listed in the National Register of Historic Places on Sept. 7, 1984.²⁸

1981 North Prospect Avenue, Marggraff Apartments, 1915.
Architect: Martin Tullgren & Sons.²⁹

This three-story brick apartment building with raised basement is of commercial style design with simplified Elizabethan decorative touches. The irregularly shaped building has two principal elevations, one facing east to Prospect Avenue and one facing north to Lafayette Place. The latter elevation is set back behind a small, rectangular courtyard surrounded by a brick and stone wall. The entrance to this courtyard is on Lafayette Place. Part of it is planted with grass, trees, and shrubs, and part is open terrace. The Prospect Avenue facade is set back a couple of feet from the sidewalk allowing for some foundation plantings in front of the building. The Prospect Avenue facade consists of a central bay flanked by two projecting end pavilions. Nine-over-nine sash windows are arranged symmetrically in pairs on either side of the entrance and have curved ornamental iron balconies. Banks of nine-over-one sash are grouped in threes on the end pavilions to light the sunrooms. Smaller windows framed with stone are arranged in pairs directly above the basement level entrance. A stone belt course divides the basement story from the upper three levels. Elements that contribute to the Elizabethan character include a Tudor-arched entrance with stone architrave surmounted by a decorative balustrade, stone surrounds on the smaller windows, and three shaped parapet walls capped with stone. Inset decorative tiles in a triangular pattern appear just below the shaped parapet walls. These details are repeated twice on the Lafayette Place facade at each of the two main entrances there. The north or Lafayette Place facade also includes a tier of sunporches overlooking the landscaped courtyard, a tier of sunporches between the two main entrances, and a similar tier on the building's west elevation. Decorative pent roofs over these sunporches were once covered with clay tiles.

Tullgren's original plans show that there were two apartments per floor fronting on Prospect Avenue and four per floor fronting onto Lafayette Place for a total of eighteen units. Those fronting on Prospect Avenue had a living room, two bedrooms, dining room, kitchen, bath, servant's room and sunroom. Those fronting on Lafayette Place lacked the servant's room but had sunporches and included either one or two bedrooms. The rooms were finished in mahogany, birch or gum wood, and the dining room featured built-in buffets. In 1932 Tullgren was commissioned to add three small basement apartments to the building, and the units fronting on Prospect Avenue were remodeled to eliminate a number of partitions, convert the servant's rooms to tile-floored

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"adornment" rooms, and put in some new sash. The dining rooms were then paneled in knotty pine. At present there are twenty-one units in the building. Exterior alterations have been minimal and include the reglazing of the sunporches with multi-paned casement windows and the replacement of the clay roof tiles with asphalt in 1968. The building was originally called the Marggraff Apartments after the Marggraff Brothers who owned the building. It was later known as the Prospect-Lafayette Apartments. It is now called Lakeview Terrace. ³⁰

1982 North Prospect Avenue, Stellwin Apartments, 1911. ³¹
Architects: Martin Tullgren & Sons.

This simple, brick, rectangular apartment building with flat roof is oriented west facing Prospect Avenue. It is bounded to the south by a surface parking lot and to the east by the Lafayette Apartments at 1913 East Lafayette Place. Although it is located at the corner of Prospect Avenue and Lafayette Place, the building's principal elevation faces Prospect Avenue. It is set back several feet from the sidewalk allowing for a small landscaped area in front. This building and the Lafayette Apartments were designed at the same time in 1911 for the same owner, the Milwaukee Building and Construction Company; they share one large lot. Tullgren was one of the principals of the company. The Stellwin resembles other Tullgren projects from the same time period including the Wallard at 1704-1714 East Kane Place (1911) and the Madra Villa Apartments at 1806 East Kane Place (c.1915). Like these others, the Stellwin is a three-story building on a raised basement that is divided horizontally into three layers. The raised basement features penciled rustication and is divided from the first story by a projecting stone belt course. The first and second stories form the second horizontal section, while the third story is set off by a projecting cornice with dentils. This cornice also forms a sill for the third story windows. A boldly projecting modillioned cornice terminates the upper portion of the facade. The brick has recently been painted in pastel colors. A central entrance is surmounted by a simplified pediment with stylized brackets. Twelve-over-one sash windows are symmetrically arranged to either side. Pairs of small windows are located directly above the entrance. Shallow bow windows flank the entrance and extend from the basement to the roof defining the living rooms of the apartments. Rectangular balconies on the first and second stories, now enclosed by windows, project slightly between the bow windows and the end bays. Ornamentation is limited to brick quoins, shallow brick string courses above the third story windows, and diamond-shaped patterns in the spandrels above the first and second story balcony openings.

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The building was designed with two apartments per floor, and the units included a living room, dining room, kitchen, bath, two bedrooms, and a servant's room. A superintendent's unit is located in the basement. In 1951 the original six apartments were³² divided into two units each, and now the Stellwin contains thirteen units.

2007-2011 North Prospect Avenue, Georgian Court Apartments, 1917. ³³
Architect: Leenhouts and Guthrie.

This brown brick, U-shaped apartment building illustrates characteristics of a simplified Georgian Revival style. The west and south wings are oriented perpendicular to Prospect Avenue, and the center or west wing is recessed to create a central courtyard through which residents and the public must pass to enter the building. The courtyard is set off from the street by a low brick wall and is situated several steps up from the sidewalk level. The entire structure is set back several feet from the line of the sidewalk. The basement story is raised and set off from the upper four floors by penciled rustication and a stone belt course. The entrances are located in the central, north and south wings and are framed by stone pilasters and entablatures and set in projecting pavilions that rise to the fourth story and are crowned by shaped gables. A symmetrical arrangement of French doors and windows with shallow balconies flank the entrance in the west wing while balconies are located to the west of the other two entrances. Balconies are also located on the Lafayette Place elevation of the building. Most of the balconies have iron railings except for those on the first floor of the inner court which have stone balustrades. The Prospect Avenue facades of the north and south wings feature a symmetrical arrangement of recessed balconies flanked by single six-over-one sash windows. A stone belt course defines the top of the fourth story, above which is located a shaped parapet gable that is centered over each bank of balconies. A multi-paned cameo window is located in each of the parapets. The original twenty-four apartments have remained intact. The building was converted to a³⁴ condominium in the early 1980s, and the name was changed to Lanterne Court.

2027 North Prospect Avenue, Florentine Manor, 1927. ³⁵
Engineer: Walter E. Stuckert.

This three-story, yellow brick apartment building is an interesting but modest example of the Mediterranean Revival style. The building is oriented east to face Prospect Avenue and is irregularly shaped. The Florentine Manor is set back several feet from the sidewalk allowing for a small landscaped

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area in front of the building. The lower story is sheathed in smooth, cast stone blocks and is articulated by quoins. Quoins surround the large, elliptically arched french windows located on either side of the entrance. Iron balconies at each of these windows contribute to the Mediterranean character of the building. The centrally located entrance consists of three round-headed doors separated by engaged columns; only the center door is used. A metal canopy shelters the entrance. The upper three stories are of yellow brick and contain four window openings per floor. The two center window openings have terra cotta label molds and surrounds. The outer windows on each floor are framed by terra cotta engaged columns supported by a shallowly projecting base and crowned by a shaped gable in which is located shield and scroll forms. The parapet is modestly shaped and accented with terra cotta coping. Each window opening may have originally held two sash windows or multi-paned casement windows, but these have been replaced with modern sliding windows. The rest of the facade appears to have retained its original appearance. Florentine Manor retains its original twenty-eight apartment units.³⁶

1943 North Summit Avenue, Ambassador Apartments, 1922.
Architect: Martin Tullgren & Sons Co.³⁷

This four-story, russet-colored brick apartment building is an excellent example of the Georgian Revival style. The U-shaped structure consists of short north and south wings joined on the west by a longer wing set at the back of the property thereby creating a courtyard in front of the building facing Summit Avenue. Brick gateposts with iron railings, iron arches, and stone cannonball finials are positioned near the north and south wings and define the access points to the grassy courtyard. The Ambassador's entrance is located in the center wing in a projecting pavilion that is crowned with a pediment. A small open terrace with a stone balustrade is situated immediately in front of the glass and metal entrance door. French doors are located on either side of the entrance in the basement story. Georgian details include stone keystones, brick quoins, stone and brick parapets, and the ornamental cartouche centered in the parapets of the north and south wings facing Summit Avenue. The ground story features penciled rustication and is separated from the upper three stories by a stone belt course. Shallow balconies with iron railings, accessed by French doors, are located at each story on the end bays of the north and south wings facing Summit Avenue and paired over the entrance in the center wing. Six-over-one sash windows are generally arranged in pairs across the facade although there are some smaller windows placed singly or in groups of three fronting on the courtyard.

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The Ambassador was designed with ten apartments per floor. The six apartments of the center wing are small one-bedroom units; two-bedroom units face the inner court in each of the north and south wings. The largest units are located at the outside of the building, featuring two bedrooms, a servant's room, living room, small dining room, and small kitchen. The original apartments have not been subdivided. The only alteration to the exterior has been the replacement of some of the windows on the south wing with large, single, fixed panes of glass.³⁸

1983 North Summit Avenue, The Commodore Apartments, 1921.
Architect: Martin Tullgren & Sons Co.³⁹

This simple, Commercial style, rectangular, 63-foot by 85-foot building is oriented east to face North Summit Avenue. Although it is sited at the intersection of Summit Avenue and Lafayette Place, the north elevation, which fronts on Lafayette Place, is not ornamented. The Commodore is set back several feet from the sidewalk on the Summit Avenue front, allowing for a small landscaped area. The symmetrical facade features a slightly projecting center pavilion in which the main entrance is located. The round-headed entrance is rather simple in design, but is accented with an ornamental, curvilinear, copper canopy. Above the entrance in the center pavilion are four, six-over-one double-hung windows per floor, separated into pairs by brick piers. The spandrels above the second and third story windows feature brick laid in a herringbone pattern with a diamond-shaped tile placed at their centers. Three six-over-one sash windows are arranged per floor to either side of the center pavilion. The raised basement story has penciled rustication and is separated from the first floor by a stone belt course. Another stone belt course runs below the windows of the second story. A brick belt course is located above the fourth story windows. The north or Lafayette Place elevation has windows of various sizes. Ornamentation is limited to brick quoins on the first story, the patterned spandrels on the facade, a brick soldier course accented with diamond-shaped tiles above the first story windows and three rectangular stone plaques at the roofline of the main facade. Original plans show that the projecting pavilion was to extend above the flat roof and terminate in a bracketed gable below which were two brick arches and more decorative tiles. An elaborate cornice was also meant to give the building a decidedly Mediterranean character. It is unclear whether the building was simplified during construction or was altered later. Existing building permits do not indicate any such alterations, however. The Commodore was designed with four apartments per floor. Most featured two bedrooms, a small dining room, kitchen, living room, and bath. The building contains nineteen condominium units.⁴⁰

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DESCRIPTION OF NON-CONTRIBUTING BUILDINGS

1901 North Prospect Avenue, Coronet Apartments, 1961.
Architect: Harsh Construction and
Engineering.⁴¹

The Coronet Apartments is an eight-story, rectangular building located at the northwest corner of Prospect Avenue and Kane Place. As a result of its corner location it has two principal facades: one on the east or Prospect Avenue side and one on the south or Kane Place side. The flat-roofed, rectangular structure has a recessed ground story screened by a concrete grille. Openings for access to underground parking and to the lobby area are situated at this ground floor level on the Kane Place elevation and, although the building is addressed on Prospect Avenue, no major entry or focal point is associated with that elevation of the building. The entire building is set back from the sidewalk several feet allowing for a small lawn and landscaping. Stories two through eight are cantilevered slightly over the ground floor and are clad in yellow brick and black tile. The chief design feature on the Prospect Avenue facade consists of two vertical rows of large picture windows. Below each window are slightly recessed spandrels of black tile, creating an alternating pattern of yellow and black vertical stripes. This pattern is repeated on the Kane Place or south elevation. Aside from the grille and black tile, the building is devoid of applied ornamentation. The Coronet Apartments has twenty-eight, two-bedroom units and has not undergone any major alteration since its construction.⁴²

1919 North Summit Avenue, Summit House Condominiums, 1962.
Architect: Conn, Conn & Moses.⁴³

The Summit House is a flat-roofed, twelve-story building of irregular shape that is oriented east facing Summit Avenue and Lake Michigan. To the north it is bordered by the Ambassador Apartments at 1943 North Summit and to the south it is bordered by the Hathaway Tower at 1830 East Kane Place. The Summit House is set back several feet from the sidewalk, and the entrance is approached by a shallow flight of stairs. To either side of the stairs is a brick wall that screens the open ground floor parking areas. Aside from the small lobby area at the center, the remainder of the ground floor is open. The upper floors rise above the ground story on steel piers. These piers divide the wall surface into a series of vertical units which are broken horizontally by bands of windows and brick curtain walls. The chief feature of the Summit Avenue facade consists of two vertical banks of windows, framed

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by steel piers flanked with cantilevered balconies on each floor. A narrower bank of windows with brick spandrels is located at the center of the facade. Summit House was constructed with fifty-four units that ranged from two-room to four-room, five-room and seven-room apartments. No major alteration has occurred since its construction, and the building has been converted into a condominium in recent years.⁴⁴

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FOOTNOTES

¹Milwaukee City Building Permits, 1704-1714 East Kane Place, February 21, 1911; Milwaukee City Directory, 1912.

²Martin Tullgren & Sons. Plans for the Wallard Apartments. Milwaukee City Records Center, Reel 135, Plan No. 21.

³Permits, 1705-1717 East Kane Place, February 18, 1931; Herbert W. Tullgren. Plans for the Viking Apartments dated November 15, 1930. City Records Center, Reel 92, Plan No. 67.

⁴"Viking Apartments, Milwaukee, Wisconsin; Martin Tullgren & Sons, Architects," Architectural Record, March, 1934, pp. 228-229.

⁵Martin Tullgren & Sons. Plans for the Madra Villa Apartments, no date. City Records Center, Reel 19, Plan No. 22; Milwaukee City Directory, 1915.

⁶Permit, 1806 East Kane Place, March 11, 1946; July 29, 1946; October 18, 1946; March 20, 1947.

⁷"First Flat Building in Prospect Avenue District," unidentified clipping dated April 11, 1903, Milwaukee County Historical Society Library Newspaper Clipping Collection, Box 80; Milwaukee City Directory, 1903-1906.

⁸"First Flat," April 11, 1903.

⁹Herbert W. Tullgren. Plans for the Hathaway Apartments, dated October 27, 1930. Milwaukee City Records Center, Reel 82, Plan No. 16

¹⁰Ibid.

¹¹Permits, 1913 East Lafayette Place, September 22, 1911.

¹²Martin Tullgren & Sons. Plans for the Lafayette Apartments, no date. City Records Center, Reel 110, Plan 16; Grassold & Johnson. Plans for remodeling the Lafayette Apartments, dated September 27, 1941. City Records Center, Reel 92, Plan No. 45; Permits, 1913 East Lafayette Place, January 9, 1941 and October 15, 1941.

¹³Permits, 1725 East Kane Place, May 28, 1909; Milwaukee Sentinel, January 1, 1909, Annual Trade Review Section.

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¹⁴ Albert M. Ruttenberg. Plans for remodeling the Cudahy Apartments, dated March 27, 1950. City Records Center, Reel 121, Plan No. 6; Permits, 1725 East Kane Place, May 1, 1950; October 4, 1950; July 16, 1951; November 10, 1954.

¹⁵ Permits, 1914-1916 North Prospect Avenue, December 11, 1928.

¹⁶ Walter E. Stuckert. Plans for the Embassy Apartments dated November 3, 1928. City Records Center, Reel 118, Plan No. 26; Permits, March 5, 1957.

¹⁷ Permits, 1915 North Prospect Avenue, April 16, 1925.

¹⁸ George Zagel & Brother. Plans for the Drake Apartments. No date. City Records Center, Reel 135, Plan No. 20.

¹⁹ Mark F. Pfaller. Plans for the Del-Ray Apartments dated March, 1925. Milwaukee City Records Center, Reel 98, Plan No. 17.

²⁰ Ibid.; Permits, 1924 North Prospect Avenue, 1933-1982.

²¹ Permits, 1925-1927 North Prospect Avenue, May 19, 1916; Building Inspection notes January 27, 1950.

²² Ibid.

²³ Permits, 1930 North Prospect Avenue, March 1, 1930.

²⁴ Walter E. Stuckert. Plans for the Park Lane Apartments dated December 2, 1929. City Records Center, Reel 28, Plan No. 35.

²⁵ Permits, 1940 North Prospect Avenue, December 8, 1924.

²⁶ Peacock and Frank. Plans for the Carlton Apartments dated October 20, 1924. City Records Center, Reel 66, Plan No. 39; Permits, July 16, 1953.

²⁷ Permits, 1961-1969 North Summit Avenue, July 10, 1924; and 1962 North Prospect Avenue, October 11, 1928.

²⁸ Shorecrest Hotel, National Register of Historic Places Inventory-Nomination Form. Prepared by George C. Brown, November 10, 1983, Building permits, 1924-1977.

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²⁹Permits, 1981 North Prospect Avenue, April 7, 1915; Milwaukee City Directory, 1920.

³⁰Martin Tullgren & Sons. Plans for the Marggraff Apartments, no date. City Records Center, Reel 16, Plan No. 11; Herbert W. Tullgren. Plans for remodeling the Marggraff Apartments, dated January 11, 1932. City Records Center, Reel 122, Plan No. 15; Permits 1981 North Prospect Avenue, 1915-1984; Permits, 1831 East Lafayette Place, 1955-1962.

³¹Permits, 1982 North Prospect Avenue, September 22, 1911.

³²Martin Tullgren & Sons. Plans for the Stellwin Apartments, no date. City Records Center, Reel 110, Plan No. 16; Permits, 1982 North Prospect Avenue, April 29, 1949 and September 14, 1951.

³³Permits, 2005-2011 North Prospect Avenue, September 27, 1917.

³⁴Ibid., 1917-1983.

³⁵Permits, 2027 North Prospect Avenue, October 8, 1927.

³⁶Ibid., 1927-1980.

³⁷Permits, 1943 North Summit Avenue, May 20, 1922.

³⁸Martin Tullgren & Sons Company. Plans for the Ambassador Apartments, dated April 29, 1922. City Records Center, Reel 112, Plan No. 25.

³⁹Martin Tullgren & Sons Company. Plans for the Commodore Apartments, dated May 18, 1921. City Records Center, Reel 92, Plan No. 45; Permits, 1983-1985 North Summit Avenue, November 29, 1921.

⁴⁰Permits, 1983-1985 North Summit Avenue, 1921-1985.

⁴¹Hersh Construction & Engineering. Plans for the Coronet Apartments, dated February 10, 1961. City Records Center, Reel 1, Plan No. 72.

⁴²Permits, 1901 North Prospect Avenue, 1961-1987.

⁴³Permits, 1919 North Summit Avenue, April 24, 1962.

⁴⁴Ibid., 1962-1980

8. Statement of Significance

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

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

(enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1903 - 1931	NA
	Cultural Affiliation	
	N/A	
Significant Person	Architect/Builder	
N/A	Multiple	

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

Significance

The Prospect Avenue Apartment Buildings Historic District is nominated to the National Register for its local significance under Criterion C. The district is architecturally significant as the city's finest concentration of high style early twentieth century apartment buildings. Because of the prestigious character of Prospect Avenue as one of the city's finest mansion districts and the proximity of Lake Michigan, the apartment buildings constructed in the district tended to be of higher quality design than those found in many other parts of the city. The buildings constructed there between 1903 and 1931 represent a virtual architectural catalogue on the evolution of apartment building design in Milwaukee prior to World War II. Represented are rare examples of the multifamily and residential work of the city's leading architects. Among the styles represented are English Renaissance Revival, Georgian Revival, Mediterranean Revival, Neo-Gothic Revival, Art Deco, and the Tullgrens' own unique derivative commercial style.

Architectural Significance

The architecture chapter in the Wisconsin Cultural Resource Management Plan is meant as a guide to encourage further study of Wisconsin's architecture. In this context the Prospect Avenue Apartment District provides considerable insight into the development of the apartment building as a distinct building type in Milwaukee. Generally the apartment buildings in the district represent some of the finest examples of their particular types of structures in Milwaukee. The juxtaposition of such disparate architectural styles contributes to an appreciation of the stylistic eclecticism of the

X See Continuation Sheets

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early twentieth century, particularly the 1920s. In addition to the high quality craftsmanship exhibited by the exteriors of the buildings and their rich ornamentation, some of the structures are significant for the evolution in apartment unit floor plan layout they represent. The units range from rambling Victorian flats strung out railroad style in a long file or rooms reaching from the front to the back of the building to the streamlined, stacked-up duplex apartment of the early modern period, with many variations in between. The buildings also represent an interesting and little studied aspect of the output of Milwaukee's architectural firms. The resulting structures represent the creative response of the local architectural community in the early twentieth century to a new building type. Finally, the district is architecturally significant as a benchmark to the growth of Milwaukee into a densely populated industrial metropolis in the early twentieth century where the demand for more intensive land use in some parts of the city and changing domestic living arrangements necessitated experimentation with new housing types.

The styles employed in the construction of the buildings in the district ranged from Classical Revival to Elizabethan Revival, Commercial Style, Georgian Revival, Mediterranean, Neo-Gothic Revival, and Art Deco. The architectural character of the Prospect Avenue Apartments Historic District today is determined by this eclectic mix of styles that were popular between the turn of the century and the Great Depression.

The construction of apartment buildings in the district began just after the turn of the century when the Classical Revival style was popular. The district's only example of this style is the Nunnemacher Flats/Sorrento Condominiums at 1816 East Kane Place (MI 252-21) built in 1903. Although it lacks the columned portico typical of other examples in the city, the building's simple, urban character utilizes such classical features as a modillioned cornice, pilasters, and the traditional stone-veneered basement. The building's close resemblance to another contemporary Hood and Tullgren apartment project in Milwaukee makes the design attribution of the building to Hood and Tullgren likely.

The English Renaissance Revival style was popular on Prospect Avenue for both single family and apartment houses before World War I. The Cudahy/Edgeview Apartments at 1857 North Prospect Avenue (1909) designed by Ferry and Clas (MI 260-26) is typical. This building features red brick against which limestone is used to accent window surrounds, stringcourses, and other ornamental features. The Cudahy features elaborate carved stonework in the English Renaissance style at its two principal entrances and a balustraded

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terrace on its Prospect Avenue elevation. One popular design feature strongly associated with the Elizabethan Revival apartment house in Milwaukee is the side or fore court. The Cudahy has a landscaped side court which provides a sense of seclusion for the overlooking apartments as well as a more private entrance for some of the apartments. Such garden apartments were popular across the country at that time because of the more pleasant vista provided by the landscaped court and because of the associations with low scale, private country houses.

The Prospect Avenue Apartment Buildings Historic District also features several buildings executed in what might best be described as the "Commercial Style" of the early twentieth century. Most of the buildings in the district that illustrate this eclectic mode were designed between 1911 and 1915 by Martin Tullgren & Sons. Perhaps a product of his early architectural experience in Chicago, Tullgren's apartment houses cannot really be assigned to any specific historical style but instead incorporate numerous eclectic decorative features to ornament plain, box-like brick buildings. They have in common the use of brown tapestry brick, stone or concrete stringcourses and sills, brick dentils and quoins, raised brick used in decorative patterns, and alternately either a modillioned cornice of sheet metal or a parapet wall at the roof. Five examples were built in the district, all designed by the Tullgrens. Several of them were known to have been constructed by the investment company of which the Tullgrens were the chief stockholders. Typical examples include the Stellwin Apartments at 1982 North Prospect Avenue (1911) (MI 274-9); the Lafayette Apartments at 1913 East Lafayette Place (1911) (MI 254-2); the Wallard Manor Condominiums at 1704-1714 East Kane Place (1911) (MI 252-24); and the Madra Villa/Prospect Kane Apartments at 1806 East Kane Place (c.1915) (MI 252-22). All are similar in appearance, and all feature a Tullgren hallmark: sunporches for each unit and prominent entrances enframed in brick or stone.

Enjoying simultaneous popularity with the Elizabethan Renaissance Revival and Tullgren's commercial style was the Georgian Revival style. Three examples were built in the district: Prospect Manor Residence at 1925-1927 North Prospect Avenue built in 1916 and designed by Martin Tullgren & Sons (MI 260-32); Georgian/Lanterne Court at 2009 North Prospect Avenue built in 1917 and designed by Leenhouts and Guthrie (MI 260-36); and the Ambassador Apartments at 1943 North Summit Avenue built in 1922 and designed by Martin Tullgren & Sons (MI 260-28). As their names imply, these apartments were meant to appeal to fashionable tenants, and all are garden style structures with either central or side landscaped courts. Brown or red brick is utilized in the buildings' construction. Each features some or all of the following Georgian details: quoins, stone keystones, bow windows, decorative wrought

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iron balconies, classical entrance treatments and prominent parapet walls decorated with balustrades, cameo windows or decorative plaques. The Ambassador is the most overtly Georgian of the three.

Among the most prevalent style in the district is the Mediterranean Revival style, which was probably the most popular architectural style for apartment buildings in Milwaukee during the 1920s. Decorative elements drawn from Spanish and Italian Renaissance sources were treated with much variety and inventiveness, reflecting the eclecticism of the period. Commonly utilized elements were Spanish tile parapet roofs, ceramic tile and terra cotta ornament, round-headed windows, blind arch motifs, wrought iron railings and grilles, twisted cast stone columns and moldings, and prominent, sculpturally enriched entrances. These elements were, essentially, applied as decoration to flat facades. The style is represented in the district by five examples: the Shorecrest Hotel (1924 and 1928) at 1961 North Summit Avenue designed by Martin Tullgren & Sons (MI 260-29); the Carlton Apartments (1924) at 1940 North Prospect Avenue designed by Peacock and Frank (MI 274-7); the Drake Apartments (1925) at 1915 North Prospect Avenue designed by George Zagel (MI 260-31); the Del-Ray/Waterford Condominiums (1925) at 1924 North Prospect Avenue designed by Mark F. Pfaller (MI 274-5); and the Florentine Manor (1927) at 2027 North Prospect Avenue designed by Walter E. Stuckert (MI 278-4).

The popularity of the Mediterranean Revival on Prospect Avenue was followed by the Neo-Gothic Revival and the Art Deco in the late 1920s as both styles lent themselves well to the tall, elevator-equipped apartment building. The Neo-Gothic Revival is represented by one structure, the eight-story Embassy Apartments (1928) at 1914-1916 North Prospect Avenue designed by Walter E. Stuckert (MI 274-4). For a short time, the Embassy rivaled the Shorecrest Hotel as the tallest building on Prospect Avenue. The Embassy's Gothic character is conveyed by the liberal use of terra cotta ornament consisting of blind niches, tracery panels, heraldic emblems, and narrow vertical piers applied symmetrically to a flat brick facade.

The Art Deco style is the most flamboyant in the Apartment Buildings Historic District. The Park Lane Apartments at 1930 North Prospect Avenue (1930), designed by Walter E. Stuckert (MI 274-6) features a rich facade of stylized geometric and floral ornament ascending the nine story facade to a crescendo of gold, black and tan terra cotta at the roofline. The Park Lane displays the finest polychromatic Art Deco terra cotta ornament of any residential building in Milwaukee.

The district also contains two examples of stripped down, sophisticated late Art Deco design by Herbert Tullgren. Both the Hathaway Towers at 1830

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East Kane Place (1930) (MI 252-20) and the Viking apartments at 1705-1717 East Kane Place (1931) (MI 2054-20) are nine stories high and utilize a two-color decorative scheme with glazed yellow brick walls set off by black metal casement windows, black terra cotta spandrels, decorative iron balconies, and glossy black structural glass-enframed entrances. Their starkly rectangular silhouettes, vertical design emphasis, and unornamented rooflines foreshadow the emergence of the modern movement in architecture.

The trend illustrated by the Park Lane, the Hathaway Tower, and the Viking toward ever taller apartment buildings in more original, modern styles came to an abrupt halt with the onset of the Great Depression. By this time the area along Prospect Avenue between Kane and Windsor Places had undergone almost complete redevelopment as an apartment building district with only a handful of old houses still remaining. When apartment building construction resumed in Milwaukee after World War II, it initially bypassed this already densely built-up area in favor of other sites along lower Prospect Avenue. Eventually the few remaining houses in the district during the early 1960s and the two non-contributing structures were built: the Coronet Apartments (1961) at 1901 North Prospect Avenue (MI 252-23) and the Summit Tower (1962) at 1919 North Summit Avenue (MI 260-27).

Historical Background

Today's Prospect Avenue had its pioneer origins in the Sauk Trail, an unimproved country road that followed the course of an Indian foot path that paralleled the Lake Michigan shoreline from Milwaukee to Port Washington. Its destination soon led early settlers to call the trail the Port Washington Road, and it retained this name until 1853 when the name Prospect Street was adopted. The northern extension of the Sauk Trail became today's Lake Drive.¹ As an urban thoroughfare, Prospect Avenue began at the intersection of Juneau Avenue and proceeded diagonally northeast following the Lake Michigan shoreline, eventually veering due north away from Lake Michigan in the vicinity of East Bradford Avenue. It was not until 1927 that Prospect Avenue was extended south to Wisconsin Avenue.² At various times in the nineteenth century, East Side streets such as Knapp and Brady Streets were extended to intersect with Prospect Avenue. The last major street opening to occur was the eastward extension of Ogden Avenue to Prospect Avenue in 1956-1957.³

Historically, Prospect Avenue developed in two phases. Lower Prospect Avenue, south of Brady Street, was the earliest portion to become residentially settled, while Prospect Avenue north of Brady Street developed about twenty years later. It is on upper Prospect Avenue that the apartment district is located.

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Although lower Prospect Avenue had been platted as part of Roger's Addition in 1847, early maps and city directories confirm that only a handful of residences had been built on it by the mid-1850s.⁴ The neighborhood's distance from commercial activity and its relative inaccessibility from the heart of the city explains Prospect Avenue's slow development, although its residential potential was recognized as early as 1852 when a letter to the Sentinel's editor proclaimed that "North Point is destined to become a favorite building spot."⁵ Most of the residences extant in the mid-1850s were located on the west side of Prospect Avenue near Keene Avenue (today's Curtis Place) and Albion Street, where the land had been subdivided into numerous small parcels to accommodate the construction of small cottages. The city directory of 1856-1857 shows that a William Huttman operated a coffee house at the southwest corner of Prospect Avenue and Albion Street. This is a rare instance of a commercial venture on the Avenue, and it continued in operation through at least 1865 when the directory shows Huttman (also spelled Hutmann) as residing at and operating a saloon on the premises. City directories from 1866 and 1874-1875 also show that a grocery store was operated by Joseph Degaris at the northwest corner of Prospect Avenue and Albion Street.

North of Albion Street the large lots were vacant, with the exception of the General James H. Paine homestead located at what would later become 1629 North Prospect Avenue. Paine and his sons J. H., Hotensius J. and Byron had a law practice on North Water Street. The east, bluff side, of the street had large and uniform lots, with the exception of two parcels opposite Curtis Place which were subdivided into five small lots at an early date. Two large homesteads occupied the bluff side, one belonging to attorney and land agent William H. Wright at what is 1350 North Prospect Avenue today, and the second belonging to miller Gundar Pfeil, at what is now 1522 and 1534 North Prospect Avenue. Pfeil was a Russian by birth whose brick house with cupola was built part way down the embankment overlooking the lake. The house was noted for its fine books and furniture, as Pfeil was said to be a man of means.⁶ While the majority of the early structures were small, simple residences, the germ of the future "Gold Coast" was already sown by the mid-1850s with the construction of two buildings by prominent architects E. T. Mix and Albert C. Nash. Mix designed a "Norman style" frame dwelling for Abraham F. Clarke at a cost of \$4,600 at what is now 1410 North Prospect Avenue (razed). Nash designed a five-unit, \$25,000, brick and stone rowhouse for J. S. Benham and Company on the five-lot parcel opposite Curtis Place (razed). A cupola-crowned, frame, Italianate house, later purchased by hardware merchant Robert M. Haney, was also constructed at 1333 North Prospect Avenue in the late 1850s (razed).

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Upper Prospect Avenue north of Brady Street remained undeveloped through the 1850's. The land was held in large undivided parcels owned by Joel Parker and John H. Tweedy, and in two subdivisions platted as Glidden and Lockwood's Addition in 1854 and A. L. Kane's subdivision in 1857.

Prospect Avenue retained a rustic appearance into the 1860s. A Sentinel article described the street as a muddy thoroughfare with roaming pigs, geese and ducks. It also implied that, despite the views of Lake Michigan, the residents "probably live in utter unappreciation of its beauties." The area was to undergo a permanent transformation, however, with the introduction of the street railway and the establishment of a Civil War encampment.

Horse drawn street cars began operating in the city's central business district on May 27, 1860, and by 1862 the Lake Shore Branch of the River and Lake Shore City Railway had extended a line up Prospect Avenue to North Avenue. When this line was absorbed by the Milwaukee City Railway Company, the Hill Branch along Prospect Avenue was shortened to terminate at Albion Street because the route to the city limits at North Avenue was not profitable. A later street railway company, the Cream City Railway, took over in 1874 and relocated the Prospect Avenue line to Farwell Avenue one block to the west, and extended it just north of Brady Street to its terminus at the company carbarns.¹⁰ The advent of the street railway enabled residents of the East Side and Prospect Avenue to easily commute to their work places in the central business district and encouraged settlement along Prospect Avenue.

The establishment of a Civil War encampment, Camp Reno, particularly helped spur settlement along Prospect Avenue. Originally called Camp Sigel, but later renamed after General Jesse Reno, who was killed in action on September 15, 1862, the encampment occupied a tract of land leased from A. L. Kane that was bounded by East Royal Place, East Lafayette Place, North Bartlett Avenue, and Prospect Avenue. During the government's occupation of this camp from 1861 through December of 1865, about 800 men and officers were quartered there.¹¹ The camp attracted many visitors, and it is also likely that some area residents found employment there. Out of the approximately forty-eight persons living on Prospect Avenue in 1865, some twelve individuals are listed as living adjacent to or opposite Camp Reno. Most of these were laborers; the remainder worked in skilled or service trades. In addition to the listings of residents along upper Prospect Avenue, another clue to the growing population in that part of the city was the establishment of a school in the vicinity of Prospect Avenue in 1863.¹² After the Civil War, the school was relocated to the former Camp Reno grounds.

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The majority of the original residents along Prospect Avenue were blue collar workers who listed their occupations as laborers, carpenters, tanners, gasfitters, masons, and ornamental plasterers. Professionals and merchants constituted the balance of the residents including proprietors of hardware concerns, insurance agents, the secretary of the Chamber of Commerce, the superintendent of the City Railway Company, and attorneys. The coexistence of these different economic groups illustrates the democratic nature of early Milwaukee neighborhoods. During the earliest years, the majority of the residents lived on the west side of ¹³ Prospect Avenue rather than the most picturesque bluff side of the street.

The post-war years initiated permanent changes in the character of Prospect Avenue. In 1868 a Milwaukee Sentinel newspaper article documents the beginning of intensive residential development along the Avenue during the post-Civil War boom years. At that time about seven houses were under construction north of Albion Street for such individuals as educator R. C. Spencer, Smith Robertson, Albert Weller, and J. A. Helfenstein. Their houses were either frame or brick veneered and ranged in price from \$5,000 to \$8,000. The optimistic article indicated that these men had planted elms along the street and that these improvements "will make this one of the pleasantest streets in the city in a few years."¹⁴

The construction of larger and costlier houses on lower Prospect Avenue accelerated in the 1870s when many of the new houses were designed by the city's leading architects such as Edward Townsend Mix and James Douglas. By the 1880s the Avenue had gained a reputation for its beautiful houses. During the 1870s upper Prospect Avenue, however, experienced only modest development at its northern extremity between Lafayette Place and Woodstock Place. Six residences are recorded as being in existence in the 1874-1875 city directory; three of which were clustered at the southwest corner of Windsor Place and Prospect Avenue. Since the residents were listed as masons, laborers, and painters, this area probably represented a northern outpost of the blue collar residential settlement that had been established near Camp Reno. Mansion development north of Brady Street did not occur until the mid-1870s because of the presence of Camp Reno and the baseball field that subsequently occupied the site and became the home for the Cream City Baseball Club from 1868 to 1870. The site was thereafter the home to roaming pigs and cows until June of 1874 when the lots between Prospect Avenue, Oakland Avenue, Brady Street, and Kane Place were auctioned for residential development. Considered "a hazardous venture by many," the auction went well, was profitable to the seller, and it was said that "so extraordinary a sale has not been seen since 1856," a reference to the frantic period of real estate speculation that occurred in Milwaukee just before the Panic of 1857 plunged the city into a

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disastrous depression.¹⁵ This sale coincided with the resumption of street railway service up Farwell Avenue, a further indication that the time was right for residential settlement north of Brady Street.

Large scale residences began to appear north of Brady Street soon afterward and included such splendid, but now vanished, examples as the High Victorian Italianate house of George C. Houghton, designed by Edward Townsend Mix (1875; 1820 North Prospect Avenue); the High Victorian Italianate residence of Sanford Kane designed by James Douglas (1876; 1825 North Prospect Avenue); the Italianate residence of William Bradley (1876; 1799 North Prospect Avenue); and the Victorian Gothic James M. Crombie house (c.1877-1879; 1705 North Prospect Avenue at the corner of Brady Street).

By 1881 Prospect Avenue had already gained a reputation for its elegant mansions. Describing it as a "broad and splendid Avenue," a writer went on to say that "as far as the eye can see, Prospect Avenue is lined with houses, many of which fall little short of palaces."¹⁶ Local historian James S. Buck concurred with this evaluation stating that the "First Ward is a beautiful place for residences, particularly the upper portion of it, and is now fast filling up with costly dwellings, but it was a long time getting into line. It will, however, be all occupied in time with the homes of the wealthy up as far as Ferny Brae." Buck favorably compared Prospect Avenue with West Wisconsin Avenue's mansion row, but inaccurately predicted that the East Side's "moist and chilly winter atmosphere" put it at such a disadvantage that the West Wisconsin Avenue district, with its views of the lake (residents could see it then) and the Menomonee Valley and its milder climate, would always remain preeminent.¹⁷

Prospect Avenue reached its zenith in the period from about 1880 to 1905 and gained a reputation as Milwaukee's "Gold Coast" neighborhood. Fire insurance atlases show that by 1910 many of the early modest frame houses on lower Prospect Avenue had been replaced by large, costly, architect-designed residences. Upper Prospect Avenue experienced steady growth from the 1880s to about 1906 as the vacant lots were developed one by one. Among those who built there in the 1880s were cement manufacturer Henry Berthelet whose impressive, towered, Victorian Gothic house formerly at 1901 North Prospect Avenue was designed by James Douglas in 1880. Other Victorian Gothic houses included lumberman Edward Bradley's impressive house formerly at 1729 North Prospect Avenue, designed by Charles A. Gombert in 1881 and lumberman Averill E. Sawyer's house, formerly at 1915 North Prospect Avenue, built around 1884. Real estate developer Alonzo L. Kane constructed his Queen Anne style house at the north edge of the fashionable residential district in 1883 at 1914 North Prospect Avenue, just north of Kane Place. Kane's brother Sanford left his

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High Victorian Italianate house to build a new Queen Anne-style residence at 1841 North Prospect Avenue in 1884 (MI 260-24) The Queen Anne Style dominated residential construction for the remainder of the decade. Stove manufacturer Hamilton Vose constructed his new home at 1734 North Prospect Avenue in 1884. Milwaukee Bridge and Iron Company proprietor William H. Keepers built his home at 1742 North Prospect Avenue in 1888. Railway and transportation agent George Tibbits built his towered and shingled house at 1825 North Prospect Avenue in 1889. Another Queen Anne style residence, showing the influence of Romanesque design,¹⁸ was built by Henry M. Benjamin at 1850 North Prospect Avenue in 1889.

Development continued on upper Prospect Avenue in the 1890s, as local notables constructed costly mansions on the remaining vacant lots south of Kane Place. North of Kane Place the seeds of a very different pattern of development were being sown on the property bordered by Kane Place, Lafayette Place, North Summit Avenue, and North Prospect Avenue. The Alonzo L. Kane residence at 1914 North Prospect had been the lone structure on this block since its construction in 1883. Historic photographs show that it stood in lonely grandeur with its unparalleled views of the bay. Although platted in the 1850s, this area did not come to be in demand for residential construction until the remainder of Prospect Avenue had been almost completely developed. On the Prospect Avenue side of the block during the 1890s the following houses were constructed: the O. W. Greenslade residence (1893), formerly at 1940 North Prospect Avenue designed by W. A. Holbrook; the George D. Dutton residence, formerly at 1924 North Prospect Avenue (c.1894); and the Frank R. Bacon residence, formerly¹⁹ at 1930 North Prospect Avenue designed by Ferry and Clas and built in 1895. These houses were generally smaller in scale and less costly than those built south of Kane Place. Fire insurance atlases show that they were generally brick or stone veneered on the first story with shingled or clapboard sided upper stories. The first two houses on the Summit Avenue side of the block were also being constructed in the 1890s as the expansive grounds of the Alonzo Kane property were slowly sold off as house lots. A frame double house for trust officer John M. W. Pratt was built around 1895 at the northwest corner of Summit Avenue and Kane Place and a frame house for Wisconsin Central Railroad general²⁰ counsel Howard Morris was also built around 1895 at 1943 North Summit Avenue.

During the 1890s two- and three-family houses were increasingly being constructed at the north end of the Gold Coast, particularly on the west side of the Avenue. At the southwest corner of Prospect Avenue and Irving Place, A. L. Kane constructed a three-unit investment property in 1895-1896. The elegant, two and one-half story, German Renaissance Revival-style building was designed by Ferneckes and Cramer. Just around the corner from this structure

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was a six-unit frame row house on the north side of Irving Place completed around 1894. At the northwest corner of Irving Place and Prospect Avenue were two double houses.²¹ Society bluebooks from the 1890s through 1911 indicate that although these structures were tenanted by reasonably prosperous families, there was a fairly high turnover in their occupancy, giving this area a slightly less desirable character. This trend toward higher density construction foreshadowed the redevelopment of the whole area north of Kane Place from a single family to a multifamily residential precinct within two decades.

Upper Prospect Avenue reached its final phase of residential construction in the first decade of the twentieth century. The Val Blatz Jr. mansion formerly at 1700 North Prospect Avenue (1903) designed by Otto Strack and the still extant Charles Allis mansion at 1805 North Prospect Avenue (1909) designed by A. C. Eschweiler were characteristic of the palatial single-family houses still being built south of Kane Place. Most of the remaining lots on the east side of Prospect Avenue between Kane Place and Lafayette Place, on the other hand, were developed with comfortable upper middle class houses such as the Ferry and Clas-designed house for attorney John F. Harper (1904) formerly at 1956-1958 North Prospect Avenue; the residence for insurance agent John F. Owen formerly at 1950 North Prospect Avenue (c.1900); the residence for the Milwaukee Journal's managing editor Henry C. Campbell (c.1904) formerly at 1982 North Prospect Avenue; and the residence for Northwestern Mutual Life Insurance Company auditor William R. Adams (c.1906) formerly at 1974 North Prospect Avenue. Summit Avenue was filled with slightly more substantial residences facing the lake including the house for attorney Charles Friend and his family, formerly at 1929 North Summit Avenue built about 1901 and the large, towered, stone veneered house built for Christopher LeValley, founder and president of the Chain Belt Company, at 1961 North Summit Avenue around 1900.²² The residents of upper Prospect Avenue represented a broad spectrum of occupations ranging from extremely wealthy newly rich manufacturers such as LeValley to prosperous upper level corporate officers, professionals, and financiers. Residents were also of diverse ethnic origins with Yankees, Irish, and Germans being evident.

Prospect Avenue retained its fashionable single-family character well into the 1920s, but the seeds of change had already been sown. The opulent and overdecorated mansions built in the nineteenth century were increasingly falling out of favor with the rich. Apartment buildings began to replace single-family houses. No where was this change more apparent than on upper Prospect Avenue from Kane Place northward.

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When the first apartment building was constructed in the district, the Nunnemacher/Sorrento, at 1816 East Kane Place in 1903 (MI 252-21), the apartment house as a building type in Milwaukee was a mere seventeen years old. The first known flat or apartment building built in the city was the Belvedere Flats designed by the city's foremost architectural firm, E. T. Mix & Company, and built in 1885-1886 at the southeast corner of Wisconsin Avenue and Eighth Street. Although skeptics predicted that the five-story building would remain vacant, the Belvedere was soon tenanted by upper-middle-class professionals and affluent socialites whose names regularly appeared in the society blue books of the day.²³ This unexpected acceptance of apartment living by the well-to-do illustrated the considerable shift in social attitudes that had occurred in the 1870s and 1880s. Prior to that time, it was considered somewhat improper, indecent, even slightly immoral, and suggestive (as in racy French novels of the day) to have one's sleeping rooms on the same floor as the parlor and dining room unless one was elderly or an invalid, although the French, particularly the Parisians, had a long tradition of apartment house living.²⁴ In nineteenth century America, apartment living was frequently associated with poverty and vice since in large eastern cities, immigrants and the working poor had long been housed in cheaply built tenements. Before the advent of the apartment house, single people in Milwaukee and most American cities lived at home or in boarding houses until they married and set up their own households. Those in better financial situations, either well-to-do single persons or "empty nesters," would take permanent rooms in luxury downtown hotels, such as the Plankinton House. Research into city directories provides much documentation of these residential patterns. Unlike the East Coast, Milwaukee never had tenement districts and home ownership among even relatively newly arrived immigrants was high. About the closest that Milwaukee came to apartment living prior to the mid-1880s was the rowhouse, a multi-unit rental property with common walls that was widely prevalent in the central business district from the 1850s to the 1890s. Rowhouses, of course, were quite different from apartment houses since the multi-floor units were not stacked one above another but strung out horizontally in a row, with only the lack of a side yard differentiating them from the freestanding, single-family houses of the period.

Economic pressures resulting from the population explosion, particularly in New York City, eventually necessitated a shift in public attitudes toward the acceptance of apartment living. One of the earliest known commercial apartment buildings in America was the Stuyvesant House in New York, which dates to the mid-1850s. It was built by Dr. Valentine Mott in response to the pressing demand for more intensive land use in Manhattan before the Civil War.²⁵ Apartment buildings came to be widely constructed in New York after the Civil War, and the Apthorp is one example often cited from this early

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period. These first apartment houses frequently used hotels as their models and provided the same sort of public spaces including large lobby area, banks of elevators, grand staircases, and sometimes dining rooms and waiting rooms in addition to the private suites or apartments.²⁶ The first spaciouly designed apartment building, meant to attract "quality" occupants or socialites was the Victorian Gothic-styled Stuyvesant (not to be confused with the earlier mentioned Stuyvesant House) designed by architect Richard Morris Hunt and built in 1869. Many variations were built in the years following as architects and developers had to contend with irregularly-sized sites and changing building codes and still provide amenities at the same time. One early innovation was the Hubert Home Club designed by the Hubert, Pirsson and Company and built in 1883. In an attempt to approximate the spatial qualities of the private house, Hubert, Pirsson and Company designed a building that had duplex or two-story apartments with the main living areas on the first level and the bedrooms and baths on the upper level. As part of the unique arrangement, the units were to be cooperatively owned. However, lack of public interest and excessive construction costs prevented duplex apartments from being a viable alternative to the standard one floor apartment until after World War I.²⁷

Apartment buildings were introduced to Milwaukee with the construction of the Belvedere in the mid-1880s, approximately sixteen years after Hunt's much publicized Stuyvesant was built in New York and were primarily promoted as a fashionable residential alternative for the upper middle class. The Belvedere was followed by the Norman Flats at the northeast corner of West Wisconsin Avenue and Eighth Street in 1888, designed by local architect Howland Russel, and then by the large Martin Flats at East Wisconsin Avenue and North Vag Buren Street in 1889, designed by the local firm of Crane and Barkhausen.²⁸ At the time, these buildings were located in desirable residential areas at the fringes of the downtown commercial area and were considered to be fashionable places to live.

Recognizing the limitations of only building luxury flats for the wealthy, local real estate investors began reaching out to widen the apartment rental market.

By 1890, economic conditions in Milwaukee were right for the construction of apartment buildings for those of more moderate means. A real estate agent interviewed for the local Milwaukee Sentinel commented that young marrieds were no longer able to afford renting larger houses, despite the drop in rental rates, and that there were not enough inexpensive houses for the group to rent. He stated that apartment buildings were the logical solution to this demand and that Milwaukee was "yet too old-fashioned" by not constructing more

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apartments.²⁹ He concluded that, "We need more flats. Flats are the best investment." By April of 1892 an Evening Wisconsin reporter stated that the recent increase in the number of apartment buildings lent Milwaukee a long-awaited "metropolitan" character. The reporter also noted that the large and expensive flats were tenanted as soon as they were built, and there continued to be a strong demand for buildings in the higher price ranges. He also noted that the demand for cheaper flats exceeded the supply indicating that apartment living had become a respectable alternative to the single family home in all strata of society.³⁰ Another article in May of 1896 chronicled the fact that people were leaving large houses with sizable lawns to live in flats and that their popularity was constant through the summer as well as winter season. The article also attempted to dispel some of the myths about apartment life such as the belief that arsonists popularly torched apartment buildings during hot weather and the humorous rumor that tenants grew grass in large boxes under the electric lights in the corridors of apartment houses. An insurance agent, questioned in the article as to why apartment living had become popular, was at a loss to explain the trend, stating that no amount of promotion could have created such an interest. He also stated that the name "flat" was generally disliked and that people preferred to use the term "apartment house" to describe their rental situation.³¹

The number of apartment buildings in Milwaukee grew significantly between 1895 and 1910. In the 1895 city directory nine apartment buildings are listed (although not all may have appeared in the directory); by 1900 there were twenty-nine listings; by 1901 thirty-seven; by 1902, forty-eight; by 1903 some sixty-seven were listed and the category received its own separate listing in the directory; the number grew to eighty-five in 1904; to one hundred eleven in 1905; and to one hundred ³²sixty-eight in 1910. By 1921 there were three hundred and eleven listings.

While in New York City apartment houses were sometimes built for reasons other than investment purposes such as by artists' cooperatives and as experiments in communal living, evidence shows that all the known Milwaukee examples were built for investment purposes rather than as social experiments. No duplex apartments are known to have been constructed before 1931 and no cooperatives are known to have been built until the 1960s. Like its New York and Chicago counterparts, however, Milwaukee's early apartments were generally large with several bedrooms, often with two baths, and a rear kitchen and dining room separated from the living room by a long hallway. Frequently the apartments featured such amenities as paneled wainscots, beamed ceilings, leaded glass doors, and decorative plaster or wood mouldings, as well as such space saving devices as built-in linen closets, china cabinets and cupboards. As economic pressures mounted for cheaper construction and the market

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reoriented itself to a less affluent tenant, particularly after World War I, apartments became smaller and less luxuriously fitted out.

The first buildings constructed in the Prospect Avenue Apartment Buildings District illustrate the initial emphasis on buildings aimed at the upper income tenant. By the time apartment building construction began in the district, apartment living had become well-established in Milwaukee. At the time, Prospect Avenue was a bastion of exclusivity composed entirely of the large mansions of the city's wealthiest residents. It initially seemed almost unthinkable that the area would ever become a rental district. When the first apartment building was constructed in the district, it received photo coverage and a small story in the local press emphasizing its high class amenities. To the rest ³³ of the neighborhood, however, it was most likely considered to be an anathema. Since Kane Place was the demarcation line between the really wealthy to the south and the merely affluent to the north, however, the residents to the south of Kane Place apparently resolved not to fight too strenuously apartment construction to the north of Kane Place, where property values were somewhat lower and where it would be far enough removed not to detract from the better housing.

That first apartment building, the Nunnemacher Flats, later known as the Sorrento, was built on a vacant lot at 1816 East Kane Place (MI 252-21) just off Prospect Avenue in 1903. The four-story, eight-unit, brick and stone building was the first to be constructed so close to Prospect Avenue's mansion district. A newspaper article from the time called it the "First Flat Building in Prospect Avenue District" and said it had "the distinction of being the only large apartment building in that part of the city."³⁴ The Nunnemacher, although outwardly resembling the plain tenement style popular for Chicago apartment blocks at that time, was meant to house affluent tenants. It was constructed with such amenities as a garbage incinerator, a steam laundry complete with dryers, electric and gas lighting, large built-in mirrors in the halls and reception rooms and separate servants' bath and sleeping rooms.

The construction of the Nunnemacher/Sorrento was followed by the Benjamin Apartments (razed) at the southeast corner of Prospect Avenue and Kane Place in what had been the side yard of the H. M. Benjamin mansion. Addressed on Prospect Avenue, the Benjamin was built to the designs of Chicago architect Henry L. Newhouse in 1905. It featured elegant, family-sized units within a three-story brick building with a massive classical portico that was designed to resemble a large mansion of the period.³⁵ These two pioneer apartment projects were soon followed by the Cudahy Apartments in 1909.³⁶ The three-story Cudahy was built at the southwest corner of Prospect Avenue and Kane

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Place, directly across the street from the Benjamin, on undeveloped land that had been used by the Lawn Tennis Club between 1879 and 1898 (MI 260-26). The Cudahy's eleven-room apartments, designed by prominent architects Ferry and Clas, were as luxurious in scale and finish as the Benjamin, and were meant to house small families, society widows, bachelors, newlyweds, and affluent retired people who did not want the burden of maintaining a large house. Both the Benjamin and the Cudahy were expensive luxury buildings intended to house residents of nearly the same socioeconomic background as the existing mansion dwellers on Prospect Avenue.

The construction of those buildings reflected the real estate dabblings of some of the city's wealthiest families, many of whom lived on Prospect Avenue. The Nunnemacher Apartments, for example, was constructed by Herman Nunnemacher, son of early settler Jacob Nunnemacher. Herman's business career included work in the family's butcher shop and distillery as well as involvement with the management of the family's real estate holdings including the Grand Opera House and the Grand Hotel, later known as the Blatz Hotel. Nunnemacher also owned a milling operation on South Water Street, which he later sold when he began to invest in mining. He retired in 1893 to spend much of his time traveling abroad or summering at his home at Pine Lake. In the last few years before his death on December 14, 1906,³⁷ Nunnemacher erected a number of "modern apartment houses" on the East Side. In 1904 and 1905 Nunnemacher and his wife, Frieda, actually lived in the Nunnemacher in flat number one, which they must have used as their in-town residence. The Nunnemachers later moved to another new apartment building at the northwest corner of Prospect Avenue and Belleview Place, a building they probably also constructed and owned. The Kane Place apartment building was renamed the Sorrento in 1906, most likely due to new ownership after Herman's death.³⁸

The Benjamin Apartments was built by Henry M. Benjamin, a wealthy coal, pig-iron, and building materials dealer with extensive mining and railroad interests. A Prussian immigrant, Benjamin was active in local politics and served on the Common Council. He was acting mayor in 1874. Benjamin had built his large brick and stone Romanesque Revival style mansion at 1850 North Prospect Avenue in 1888. Benjamin constructed the apartment building at the southeast corner of Prospect Avenue and Kane Place between 1904 and 1905 in what had been the side yard of his residence. Having an income property right next door did not seem to bother the Benjamins, who continued to live in their mansion for some years after Henry's death around 1918.³⁹ Unfortunately, the Benjamin was demolished several years ago to make way for a surface parking lot.

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The Cudahy apartments was one of numerous real estate ventures undertaken by millionaire meatpacker Patrick Cudahy. Cudahy was brought to this country from Ireland as an infant and began working in the meat business in the 1860s. He subsequently worked for Layton & Company and then for John Plankinton. In four years he worked his way up from supervisor to partner. In 1888 Cudahy bought out Plankinton and changed the name of the company to Cudahy Brothers. By 1893 Cudahy had relocated the business two miles south of the city, and the ensuing industrial and residential development became the Town of Cudahy. He was also a director and president of the First Wisconsin National Bank. Cudahy's extensive real estate holdings were incorporated under the name the Cudahy Family Company.⁴⁰ Patrick Cudahy had moved to 1330 North Prospect Avenue from West Wisconsin Avenue in 1904 and remained an eastsider until his death on July 26, 1919. Cudahy commissioned Ferry and Clas to design two apartment projects for him in 1909, the Buena Vista Flats downtown at Prospect Avenue and Mason Street, recently converted into luxury condominiums, and the Cudahy Apartments at 1857 North Prospect Avenue (MI 260-26). City directories list the latter as Cudahy Apartments #2 when the Buena Vista Flats become known as the Cudahy Apartments around 1917. After Patrick's death, his widow, Anna Cudahy, left the old family mansion and moved into the Cudahy Apartments where she lived in⁴¹ apartment No. 2 from 1923 until her death at the age of 79 on June 15, 1931.

It is interesting that these three buildings were constructed on vacant lots at what was the northern fringe of the choicest residential portion of Prospect Avenue. It is also noteworthy that the owners of these early apartment buildings lived near or in their buildings. This proximity probably accounts for the high quality of the projects, particularly the Benjamin and the Cudahy, and also demonstrates the degree to which apartment living was becoming acceptable and perhaps even fashionable for childless people in Milwaukee.

Another phase of apartment building construction on Prospect Avenue occurred between 1911 and 1917 when seven more buildings were constructed north of Kane Place. The earlier genteel buildings that contained house-sized apartments were succeeded by smaller, simpler structures that were constructed by corporations or individuals purely as investments. Their owners did not live on Prospect Avenue and had no vested interest in maintaining the quality of the neighborhood. This signaled a shift away from owner-occupied luxury housing built to accommodate a change in lifestyle among the wealthy to the exploitation of Prospect Avenue as fashionable real estate with a lake view that would rent up easily and command high rental rates. The quality of this second wave of buildings does not compare with luxurious edifices such as the Benjamin and the Cudahy. Among the buildings constructed were the Lafayette

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Apartments (1911) at 1913 East Lafayette Place for the Milwaukee Building and Construction Company (MI 254-2), the Wallard apartments (1911) at 1704 East Kane Place (MI 252-24) for Martin Tullgren and Sons Building and Construction Company in conjunction with Raulf Construction Company, the Stellwin Apartments (1911) at 1982 North Prospect Avenue for the Milwaukee Building and Construction Company (MI 274-9), the Marggraff Apartments (1915) at 1981 North Prospect Avenue-1831 East Lafayette Place for the Marggraff Brothers (MI 260-35), the Prospect Manor Residence (1916) at 1925-1927 North Prospect Avenue for Oscar Brachman (MI 260-32), Madra Villa Apartments (c.1915) at 1806 East Kane Place (MI 252-22), and the Georgian Court Apartments (1917) at 2005-2011 North Prospect Avenue for George F. O'Neil (MI 260-36). The architectural firm of Martin Tullgren and Sons designed all but the Georgian Court Apartments, which was the work of Milwaukee architects Leenhouts and Guthrie.⁴²

The second wave of apartment building construction was characterized by smaller scale buildings that occupied one or at most, two lots and were generally three to four stories in height. They lacked the finely crafted detail and luxurious materials of the Benjamin and the Cudahy and were constructed of dark brown or reddish brown brick. Four of the buildings are rectangular blocks built right up to the Street while three are designed to be entered from courtyards, a feature of the garden style apartments which became popular in Milwaukee in the years immediately preceding World War I. Although the apartments were generally smaller than those in the Benjamin or Cudahy, they all featured separate dining rooms and servants' bedrooms.

The owners of these buildings came from varying backgrounds. The **Marggraff Brothers Company** consisted of Arthur C. and Harvey Marggraff who were plaster contractors and members of a family of carpenters and laborers who lived at 2303 Cold Spring Avenue (old number). Their partnership was organized in 1911 and remained in business through 1918. By 1923 the two brothers with other family members operated the Pipkorn Marggraff Company, which sold building materials at 2963 North Humboldt Avenue. Arthur C. Marggraff remained the vice-president of the company until 1955. He subsequently organized the M-B Realty Company which dealt in commercial real estate. Arthur C. Marggraff died at the age of 73 in January of 1965.⁴³ The apartment building at 1981 North Prospect Avenue (MI 260-35) was one of the early real estate investments of the Marggraff family.

Oscar Brachman (September 3, 1887 - September 10, 1939) made real estate development his career. Born in Milwaukee to German immigrants Henry and Julia (Brandeis) Brachman, Oscar first worked in the wholesale clothing business and then briefly sold fire insurance. A biography indicated that

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Brachman "drifted" into real estate around 1905, but city directory entries showing him working at this occupation in 1910 for pioneer real estate salesman Solomon H. Ettenheim are probably more accurate. Brachman married Ettenheim's daughter Florence in 1911. Brachman soon formed his own business. The Prospect Manor Residence at 1925-1927 North Prospect Avenue (MI 260-32), designed in the Georgian Revival style in 1916 by Martin Tullgren, represents one of his earlier and smaller real estate projects. Brachman went on to develop and finance such buildings as the Central Market, Arden Hall, Junior Terrace, Lincoln Terrace, the Ambassador Apartments (MI 260-28), the Carpenter Building, and the Mariner Tower. An interest in motion pictures led him into an association with the Saxe Brothers. Brachman is credited as being the first theater man to sense that movie patrons would prefer a neighborhood movie house to a downtown theater. He helped to establish a chain of neighborhood movie houses including the Downer, Tower, Uptown, Garfield and Oriental theaters. Brachman was also responsible for the development of a number of local hotels including the Astor, Shorecrest, Ardmore, Belmont, Royal, and Tower. Brachman's projects extended throughout the state, including Racine (Rialto Theater and Baker Block), and to Chicago. By 1922 Brachman had already erected thirty large apartment buildings. He also pioneered the chain store lease field. In his later years Brachman was president of Real Estate Management Inc. and was an officer or director of forty-four building and investment companies. Oscar Brachman died in 1939 and was survived by his wife and by his son, Oscar, Jr. Oscar Brachman, Jr., still maintains the real estate business which has offices in the Colby and Abbot Building in downtown Milwaukee.⁴⁴

George Francis O'Neil (September 26, 1864 - 1948/1949) was another self-made man. Born in Milwaukee of mixed English and Irish descent, he was one of twelve children of Henry L. and Jane (May) O'Neil. George worked a short time for A. D. Seaman and Company and then began a thirteen-year period of employment with the wholesale drug firm of Greene & Button. In 1888 O'Neil purchased an interest in Wadhams, Magie & Co. The firm's name was changed to Wadhams Oil & Grease Co. With family members Charles H. O'Neil and L. D. O'Neil, George formed his own corporation, the O'Neil Oil and Paint Company. By 1909 the company had an annual business valued at \$500,000 and employed fifty persons. By 1920 the company's annual business had increased to \$3,500,000 and produced paints, oils, chemicals, and soap. In 1925 the company was divided under two names, the O'Neil Company, which produced gasoline, chemicals, and industrial supplies, and the O'Neil Duro Company, which produced paint and lacquer. George O'Neil headed both operations. Among his other business ventures were the O'Neil Realty Company established in 1922, the Mil-Wis-Chain Store Properties, Inc., the Alabama Investment Co., and the Georgian Court Co., a real estate business. O'Neil also served as

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director of the Fiebing Chemical Co., the Milwaukee Optical Manufacturing Co., the Milwaukee Co., the Evinrude Motor Company, and the National Bank of Commerce. O'Neil remained president of his realty company and paint company until his death in 1948 or 1949. The O'Neil Paint Company was dissolved about 1950, but the realty company remained in business into the 1970s. The Georgian Court Apartments (now the Lanterne Court Condominiums), built in 1917 at 2007-2011 North Prospect Avenue (MI 260-36), appears to be one of O'Neil's earlier real estate projects.⁴⁵

Another trend illustrated by the construction of these pre-war apartment blocks was that of the architectural firm as owner and developer of investment property. Three of the seven apartment buildings built between 1911 and World War I were known to have been owned by corporations of which Martin Tullgren and his sons were the primary stockholders as the principals of the Milwaukee Building and Construction Company. The corporation was organized on November 29, 1904, and dissolved on November 18, 1912, organized under the same name on May 1, 1915 and dissolved on February 13, 1918. The corporation owned the Lafayette Apartments (1911) at 1913 East Lafayette Place (MI 254-2), the Wallard Apartments (1911) at 1704 East Kane Place (MI 252-24), and the Stellwin Apartments (1911) at 1982 North Prospect Avenue (MI 274-9). The Tullgrens were prolific architects who designed numerous apartment buildings and hotels throughout their career.

The era between World War I and the Great Depression saw the most dramatic changes occur on upper Prospect Avenue. The old mansions all along the Avenue were continuously threatened by demolition to make way for higher density apartment construction. Market forces alone were not entirely responsible for Prospect Avenue's apartment building construction boom. The development explosion was helped along by the city's land commission which established a zoning ordinance that encouraged apartment construction. The land commission determined that Prospect Avenue was destined, like West Wisconsin Avenue, the city's other Gold Coast of old mansions, to be redeveloped with higher density construction. The residents of Prospect Avenue protested the Land Commission's policies, since proximity to apartment houses generally caused a decrease in property values for single family homes. They sought to change the zoning ordinance so that lower height limitations would make apartment construction unprofitable. Their efforts were reported in the press on July 30, 1921, in an article entitled "Save Prospect Avenue as a Show Place, Is Plea" in which Prospect Avenue was described as "virtually the only purely residence street of its kind in the city" and the place where visitors to the city were taken to be shown an outstanding neighborhood.⁴⁶ It appears that the wealthy residents along lower Prospect Avenue were at least partially successful in keeping out the dreaded apartment building by holding

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the line at Kane Place for only three such structures were constructed in their neighborhood before the 1950s: The Prospect Terrace Apartments at 1710-1724 North Prospect Avenue (1924) (MI 263-21); the Edgewater Apartments at 1742 North Prospect Avenue (1925) (MI 263-23), and the Devonshire Apartments at 1504 North Prospect Avenue (1925) (MI 263-10). The rest of the street remained lined with splendid old mansions.

North of Kane Place, the situation was considerably different. This stretch of Prospect Avenue was always considered to be a less desirable single-family residential location due to its proximity to the railroad tracks, as the newspapers said, "Prospect's pomp and circumstance never made its way that far north" and even the flower parades held at the turn of the century "turned around and went home when they got to Kane Place."⁴⁷ Nearly all the houses that had been built there between 1890 and 1910 were replaced by large apartment buildings during the 1920s, creating the unique apartment district that exists today. The list of buildings constructed is impressive: the Commodore Apartments (1921) at 1983-1985 North Summit Avenue (MI 260-30) was built on a previously vacant lot; the Ambassador Apartments (1922) at 1943 North Summit Avenue (MI 260-28) replaced the Howard Morris residence; the Carlton Apartments (1924) at 1940 North Prospect Avenue (MI 274-7) replaced the O. W. Greenslade residence; the Shorecrest Hotel (1924) at 1961 North Summit Avenue (MI 260-29) and its addition at 1962 North Prospect Avenue (1928) (MI 274-8) replaced the Christopher LeValley residence and its neighbor, a stone-veneered double house; the Drake Apartments (1925) at 1915 North Prospect Avenue (MI 260-31) replaced the Averill E. Sawyer house; the Del-Ray (now the Waterford) Apartments (1925) at 1924 North Prospect Avenue (MI 274-5) replaced the Dutton-Leuzarder house; the Florentine Manor Apartment Building (1927) at 2027 North Prospect Avenue (MI 278-4) replaced two frame houses; the Embassy Apartments (1928) at 1914 North Prospect Avenue (MI 274-4) replaced the old Alonzo L. Kane house; the Park Lane apartments (1930) at 1930 North Prospect Avenue (MI 274-6) replaced the Frank R. Bacon residence; the Hathaway Tower (1930) at 1830 East Kane Place (MI 252-20) replaced the John M. W. Pratt residence; and the Viking Apartments (1931) at 1705-1717 East Kane Place (MI 254-20) replaced a frame dwelling.⁴⁸

These post-World War I apartment buildings were different than the earlier apartment houses. They were generally taller structures equipped with an elevator that ranged from four to eight stories in height. They were also of diverse architectural style ranging from Neo-Gothic Revival to Mediterranean Revival and Art Deco. Unlike their predecessors, the newer buildings featured smaller, more compact apartments. Dining rooms gave way to small, combination kitchen-dinette areas, living rooms were smaller in size, hallways were eliminated, where possible, as were servants' quarters. The

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apartments no longer extended from the front to the back of the building but were arranged so that six or more units occupied each floor rather than the two units per floor typical of the earlier buildings.⁴⁹ The plan of the Viking Apartments (1931) by Herbert Tullgren was in fact patented by the architect because of its virtual elimination of all apartment hallways and main interior corridors by its innovative use of two-story apartments.⁵⁰

The earlier trend in which real estate developers, businessmen and architects constructed apartment buildings for investment purposes continued into the 1920s. Previous developers including like Oscar Brachman and Herbert Tullgren continued to invest. Brachman constructed the Ambassador Apartments (1922) at 1943 North Summit Avenue (MI 260-28), and the Shorecrest Hotel (1924, 1928) at 1961-1969 North Summit Avenue (MI 260-29), and 1962 North Summit Avenue (MI 274-8). Tullgren was both the architect and the owner of the Viking Apartments (1931) at 1707-1717 East Kane Place (MI 254-20). Among the other investors active in apartment building construction in the district during this era were Conrad Raulf, Jr., Harry C. Dusold, Armin Frank, Leo and L. C. Goldmann, Peter J. Pinter, and Evan P. Helfaer.

The Commodore Apartments (1921) at 1983-1985 North Summit Avenue (MI 260-30) was one of many such real estate ventures built by the Raulf Company. An earlier project in the district, the Wallard Apartments at 1704-1714 East Kane Place (MI 252-24) was built by the Raulf Construction Company in 1911, although the project was actually owned by Martin Tullgren & Sons. Interestingly, the Tullgren firm designed the Commodore, showing the close association between the Tullgrens and their developer clients during the period. Conrad Raulf, Jr., began his career as a builder in 1892 in his father's masonry contracting business, which had been established about 1882. In 1909, Conrad Raulf, Jr., established the Raulf Construction Company with Samuel Coddington and offered engineering and general contracting services from its offices in the Patton Building at 436 West Wisconsin Avenue. In 1912 the business was incorporated as the Raulf Company, and Raulf served as president-treasurer while another family member, Charles, served as secretary. The company specialized in general contracting and concrete construction and became Raulf Builders. The company is known to have built the Auditorium, the Elks Club, and the Harley-Davidson Motor Co. Building, the Wisconsin and Antlers Hotels, the Raulf Hotel in Portage, the Racine Hotel, some of the Parker Pen Co. buildings in Janesville, and the first portion of the Astor Hotel in Milwaukee. With the downturn in the construction industry during the 1930s the firm concentrated on managing apartment houses and commercial hotels. In 1937 the business was renamed the Raulf Realty Company to reflect the shift away from construction to management. Conrad and Charles Raulf continued to head up the company, Conrad through 1958 and Charles Raulf

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through 1964. The business was subsequently carried on into the 1970s by other officers. Its offices remained in the Patton Building downtown.⁵¹

The Badger Building Service Company was responsible for the construction of the Carlton Apartments (1924) at 1940 North Prospect Avenue (MI 274-7). Harry C. Dusold was president of the corporation with Armin C. Frank as secretary-treasurer. Not much is known about Dusold, who appeared in the city directories as a salesman throughout the teens and then disappeared from the city directory only to reappear in 1924 as president of Badger Building Service Inc. In 1926 Dusold and his wife, Alice, lived at the Carlton and then moved to Lake Drive in 1927. After 1928, neither the Dusolds nor Badger Building Service are listed in the directories.⁵²

Armin Frank was the son of noted local physician and author Louis Frank. Armin spent his early years at the family mansion on West Wisconsin Avenue and was listed as a student in the 1912 and 1913 city directories. He served in the army during World War I. From 1920 through 1927 Frank had an architectural practice with Urban Peacock, and the two designed a number of theaters, residences and apartments. One of their projects, the still extant Ambassador Hotel, was built on the site of the Frank family mansion on West Wisconsin Avenue. Armin subsequently was president-treasurer and then vice-president of the Urban Realty Company from 1928 through 1931 with partners Arthur J. Straus and Harry C. Dusold. Dusold's position as secretary was later filled by Frances E. Nowak in 1929. Straus later formed his own company and erected the Straus Building on the northeast corner of North Third Street and West Wisconsin Avenue. After 1929 Frank is no longer listed in the Milwaukee directories since he had moved to one of the north shore suburban communities.⁵³ The Carlton Apartments is another illustration of the close ties between architects and developers during the 1920s.

Leo and Leopold C. Goldmann were responsible for the construction of the Drake Apartments at 1915 North Prospect Avenue in 1925 (MI 260-31) designed by architect George Zagel. The Goldmann brothers were the sons of Abraham Goldmann, who began his retail career as an itinerant peddler during the 1890s. In 1898 the two brothers and their father opened Goldmann's department store at South Eighth and West Mitchell Streets and moved shortly thereafter to 930 West Mitchell Street where the store is still operating today. Leo Goldmann died in July of 1963 not long after his brother Leopold. Leo Goldmann maintained ownership of the Drake Apartments into the 1950s and is known to have owned another apartment building at 3407 North Oakland Avenue, which was built in 1924 and also designed by George Zagel. Leo Goldmann was active in the Mitchell Street Advancement Association, the Jewish Vocational Center, and B'nai B'rith.⁵⁴

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The Del-Ray/Waterford Apartments at 1924 North Prospect Avenue (MI 274-5) were constructed in 1925 and built by Peter J. Pinter. Not much is known about Pinter except for information gleaned from the city directories. His father, Peter J. Pinter, Senior, ran a tavern at 1042-1044 North Third Street, and Peter, Junior, is listed as a machinist in 1919. The following year Peter J. Pinter, Junior, acquired a wire works operation at 421 South Second Street formerly owned by Charles I. Banker that was subsequently known as C. I. Banker Wire & Iron Works. In 1932 the business incorporated, and Pinter served as its president-treasurer. Pinter is thereafter listed as the company's salesman (1933), sole proprietor (1934), and general manager (1935). Other individuals served as company officers beginning in 1935. Pinter apparently relocated outside the city about 1936 and no longer appears in the city directories. His real estate venture on Prospect Avenue is his only known apartment project. ⁵⁵

The Hathaway Group was an investment corporation put together to construct the Hathaway Tower at 1830 East Kane Place in 1930. It typifies the trend in the later 1920s toward forming a large investment group to finance the construction of big income properties rather than a single individual, family, or two partners providing all of the funding (MI 252-20). The articles of incorporation for the Hathaway Group were signed on March 27, 1930, by James T. Drought, Roger Y. Flanders, and Milton E. Ettenheim for the purpose of owning, dealing, leasing, and selling real estate and constructing dwellings, apartment houses, stores, and other buildings. Officers in 1931 included Edward A. Kickhaefer, president of Kickhaefer Manufacturing Company, and Julius Ettenheim of the real estate firm of Sol E. Ettenheim & Co. The Hathaway Tower is the only known project financed by this group. The corporation was dissolved by president Angelo Hoffmann and secretary James T. Drought at a stockholders meeting on September 25, 1936. ⁵⁶

In the construction boom immediately preceding the onset of the Great Depression, several massive apartment buildings were constructed. These buildings were the Florentine Manor at 2027 North Prospect Avenue (1927 (MI 278-4), the Embassy Apartments at 1914 North Prospect Avenue (1928) (MI 274-4), and the Park Lane Apartments at 1930 North Prospect Avenue (1930) (MI 274-6), the latter a particularly handsome example of Art Deco style. All were built by Evan P. Helfaer whose successful careers in real estate and manufacturing eventually made him one of the wealthier men of Milwaukee and enabled him to become one of its major philanthropists.

Evan P. Helfaer was born in Milwaukee on October 4, 1898, the son of Mark S. (or Marcus) and Sarah (Shire) Helfaer who had come to Milwaukee from New

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York State around 1885. Helfaer attended local public schools and graduated from West Division High School, after which he attended the University of Wisconsin where he graduated with a Bachelor of Science Degree in 1920. He then began work as a chemical engineer for the Newport Chemical Company, but an accidental explosion during one of his experiments allegedly led him to seek a new line of work. In 1922 he began a career in real estate, and by 1928 he was president of the Berkshire Realty Company with offices in the Straus Building downtown. The firm eventually moved its offices to 1914 North Prospect Avenue (the Embassy Apartments). Helfaer concentrated on the construction of large, high grade apartment buildings, including the three in the Prospect Avenue apartment district. He maintained ownership of most his properties through the later 1950s.⁵⁷

The onset of the Great Depression and the resulting downturn in the real estate business left Helfaer in debt, and he decided to change careers once again. In 1931 he purchased a small firm called Lakeside Laboratories for \$525 and made it a going concern. For many years it operated out of facilities at 1707 East North Avenue (MI 276-19), a building formerly used by an auto dealership. Helfaer sold the business to Colgate-Palmolive in 1959 and remained with the firm as a consultant until he retired in the mid-1960s.⁵⁸

When his wife, Marian Cameron Helfaer, died in 1968, Evan Helfaer began a career as a prominent local philanthropist. By the 1970s he was giving away one to two million dollars a year in contributions to some 300 to 400 organizations. He was a benefactor to virtually every hospital and educational institution in Milwaukee and contributed to cultural endeavors and scholarship funds. Among his more notable contributions were: \$500,000 to establish endowed professorships in medicine and chemistry at the Milwaukee and Madison campuses of the University of Wisconsin; \$1.2 million to the Medical College of Wisconsin; two million dollars to Marquette University for the construction of a physical education and sports building; one million dollars to finance construction of the Jewish Federation's Community Services Building as part of the Jewish Community Center at 1414 North Prospect Avenue (MI 263-8).⁵⁹

By 1931 the major development of the Prospect Avenue apartment district had ended. By this date, virtually all of the single family residences and double houses had been replaced with multiple-story apartment houses along Prospect and Summit Avenues between Kane and Windsor Places. The Great Depression and the ensuing war years prevented the development of the few remaining parcels of land in the area. It wasn't until the early 1960s that the few remaining residences north of Kane Place were razed for new

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construction: the Coronet Apartments at 1901 North Prospect Avenue (MI 252-23) replaced the former H. C. Berthelet/C. B. Manville mansion in 1961; the Summit Tower Condominiums at 1919 North Summit Avenue (MI 260-27) replaced the Charles Friend house in 1962; the Prospective Apartments at 1933 North Prospect Avenue (MI 260-33) and the Prospect East Apartments at 1947 North Prospect Avenue (MI 260-34) replaced the Alonzo L. Kane rowhouse in 1962 and 1964, respectively, filling the last buildable lots. The area today contains a unique concentration of structures that illustrate the evolution of the apartment house as a building type in Milwaukee between 1900 and 1930.

The Architects

Prospect Avenue's architectural significance is directly attributable to the fine apartment house designs executed by the city's top architects. Among the architects represented in the district are George B. Ferry, Alfred C. Clas, Martin Tullgren, Herbert Tullgren, Cornelius Leenhouts, Hugh Guthrie, Urban Peacock, Armin Frank, Mark F. Pfaller, George Zagel, and Walter Stuckert. Con, Con & Moses, who designed the non-contributing Summit Tower, was a Chicago-based architectural firm. Marvin Hersh, who designed the non-contributing Coronet Apartments, was primarily an engineer and builder-contractor rather than an architect. He was president of the Hersh Construction and Engineering Company from 1947 to 1972, a business that had been started by his father in 1931. The family also operated a real estate company. Not much is known at this time about Hersh's other projects.

Five of the architects began their practices in the nineteenth century while the remainder began to work as architects between 1905 and World War I and reached their maturity in the 1920s. These younger architects, in some instances, apprenticed to an established firm in the traditional manner, but the majority also received a university education and virtually all became affiliated with the American Institute of Architects as professionalism in the field of architecture became requisite for continued career opportunities. Although not all of the architects who worked in the district were the city's top practitioners in their field, they produced competent and sometimes striking and innovative designs for their Prospect Avenue projects.

George B. Ferry (February 7, 1851 - January 29, 1918) was born and educated in Springfield, Massachusetts, and studied architecture at the Massachusetts Institute of Technology in 1871 and 1872 after which he began his architectural career in his home town. A year following his 1880 marriage to Springfield resident Cora Frances Phillips, Ferry moved to Milwaukee and established a practice. One of his prominent works during the 1880s was the clubhouse for the Woman's Club of Wisconsin on East Kilbourn Avenue, now

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listed in the National Register of Historic Places. In 1890 Ferry went into partnership with Alfred C. Clas, and the two had offices on Broadway between Wisconsin Avenue and East Mason Street. During their partnership, which lasted until 1912, the two were responsible for many major architectural projects including the Milwaukee Public Library and Museum, the Northwestern National Insurance Headquarters, the State Historical Society Library in Madison, Wisconsin, St. John's Cathedral Tower, the Unitarian Church on Ogden Avenue, the Masonic Building on Jefferson Street, the Frederick Pabst residence, the Buena Vista Flats, and the Milwaukee Auditorium Building.⁶⁰

After the dissolution of the partnership with Clas, Ferry retained the firm's offices on Broadway and continued the practice until about 1916. Ferry was instrumental in organizing Wisconsin's first architectural association, and was also a member of the organizational committee that framed the by-laws and constitution of the American Institute of Architects. He was chairman of Milwaukee's building code commission for four years, president of the Milwaukee Art Commission, and a member of the National Academy of Sciences.⁶¹

During the course of his life, Ferry lived at a variety of residences including North Seventeenth Street, East Kilbourn Avenue, Farwell Avenue, Woodland Court, and Prospect Avenue. He last lived on Cambridge Avenue.⁶² While his wife and daughter were away in New York, Ferry died at the residence of his son Robert P. Ferry, who was then living at 1502 East Royall Place. His passing on Tuesday, January 29, 1918, was the result of grippe complicated by an infection of the heart. Upon his death, George B. Ferry was cited as having been an ideal architect, conscientious, extremely well-educated, well-read, and artistic, and a professional who was inspirational and helpful to younger members of the profession.⁶³ His former partner, Alfred C. Clas, stated that Ferry "was one of the best designers ever in Milwaukee, an architect of exceptional good judgment and of very artistic temperament."⁶⁴

Alfred Charles Clas (December 26, 1859 - July 8, 1942) was born in Sauk City, Wisconsin, the son of German immigrants Adam and Magdalene (Ernst) Clas. He was educated in his hometown. After graduating from high school, Clas served a short term appointment as a messenger boy in the state senate. Clas subsequently apprenticed with a architect and also received two years of practical instruction in building construction. In 1879 he went to Stockton, California, and worked in an architect's office there for almost two years. Clas then returned to Wisconsin and settled in Milwaukee. He had worked his way up from draftsman to architect in the offices of James Douglas by 1884. From 1885 to 1886 the two were in partnership, but Clas left in 1887 to set up his own architectural practice in offices on Milwaukee Street.⁶⁵ Several years later Clas went into partnership with George B. Ferry, who had been

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practicing in Milwaukee since 1881. The two carried on a very successful business from 1890 through 1912 and were responsible for a number of residences as well as civic and institutional structures including the Milwaukee Public Library and Museum, the Northwestern National Insurance Headquarters, the State Historical Society Library at Madison, St. John's Cathedral Tower, the Matthews Brothers Building, the Y.W.C.A. Building, the Buena Vista Flats, the Milwaukee Auditorium building, the Wisconsin State Building at the Pan-American Exposition in Buffalo, and the Wisconsin State Building for the St. Louis Exposition.

In the early decades of this century, Alfred Clas was very much involved with civic projects and took an active part in planning Milwaukee's Civic Center, the beautification of the Milwaukee River, and the development of the Lincoln Memorial Drive and Parkway. He also laid out many of the city's boulevards, planned and supervised the construction of many of the city's park buildings, and served on the City Board of Park Commissioners, the County Parks Commission, and served as president of the Metropolitan Park Commission.

After dissolving his partnership with Ferry in 1912, Clas continued in partnership with his son Angelo Robert Clas from 1912 to 1921 and later with another son, Rubens Frederick Clas, and John J. Shepard under the name Clas, Shepard and Clas from 1921 to 1931. After Shepard left, the firm became Clas and Clas once again. Their offices had remained in the Colby-Abbot Building since 1914. Alfred Clas remained active in the practice into 1933 after which time a corporation was established, Clas and Clas Inc. Clas apparently retired from active participation at that time although he served as president of the corporation through at least 1936. The corporation was continued under Rubens Clas into the 1940s. Following his retirement, Clas and his second wife, Lucille, spent most of their time in Fort Lauderdale, Florida. After Lucille's death in 1939, Clas made his home with his son Rubens. His last year was spent at the Masonic Home in Dousman where he was under care for complications following a fall on the ice. Clas died of those complications on July 8, 1942, at the age of 82. Following Masonic funeral services at the Weiss Funeral Home on Milwaukee's Lower East Side, Clas' cremated remains were buried in Sauk City.

Martin Tullgren (May 7, 1858 - February 23, 1922) was born in Malmo, Sweden, and followed his university studies with a concentration in design and architecture. At the age of 23, Martin moved to Chicago, Illinois, and set up an architectural practice. He interrupted his architectural career to prospect for gold in the Black Hills and worked as a superintendent of mines for the Storm Cloud Mining Company in Arizona from 1894 to 1900. Tullgren

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then resumed his architectural practice in Chicago at which time he went into partnership with Archie (Archibald) Hood under the name Hood and Tullgren. The firm designed mostly banks and apartment buildings before relocating to Milwaukee in 1902 with offices at 206 East Wisconsin Avenue. This was apparently a branch office at first because both architects continued to reside in Chicago. Hood is shown as living at 1503 West Mineral Street in 1903, but was back in Chicago in 1904. In 1905 the firm moved to the northeast corner of North Water and East Michigan Streets, the State Bank of Wisconsin-Bank of Milwaukee Building. It was also in this year that Hood took up residence at 1515 West Mineral Street and the Tullgren family moved to Milwaukee. In addition to designing buildings, the two architects, along with Sherman C. Goetz, established the Milwaukee Building and Construction Company on December 29, 1905, through which the partners were able to finance the construction of rental properties. This corporation was ultimately dissolved on November 18, 1912. In 1906 and 1907 the two partners lived in the apartment building at 734-754 North Twenty-second Street that they had designed in 1905 and built as a speculative venture. This pattern of living in apartment buildings that were designed and built by the firm would be continued by Martin Tullgren throughout his life. Tullgren lived at an apartment building, probably of his own design at 2525 West Wisconsin Avenue in 1908 (razed), lived at the Wallard Apartments at 1714 East Kane Place in 1911 (MI 252-24), lived in another apartment building at 2526 North Prospect Avenue in 1914, and lived at the Astor Apartments at 1006 East State Street from 1918 to 1922.⁶⁸

During Hood and Tullgren's partnership they are known to have designed the Newport Apartments at 802-808 North Seventeenth Street (1902); the Glencairn Apartments at 1328 West Greenfield Avenue (1902); the Kenmore Apartments at 805-811 North Twenty-second Street (1904); the Wallace Apartments at 734-754 North Twenty-second Street (1905); the Roseneath Apartments (just A. Hood) at 2335 West Wisconsin Avenue (1908), and the Summerfield Court Apartments at 1485-1491 North Farwell Avenue (1908). Of these project, the Kenmore, Wallace and Roseneath are known to have been built as speculative ventures by the architects.⁶⁹

In 1909 Martin Tullgren dissolved his ties with Hood and took his sons Herbert Wallace and S. Minard into partnership with him under the name Martin Tullgren & Sons Company. The boys had earlier worked for Hood and Tullgren as draftsmen. The firm's offices were initially located at 152 West Wisconsin Avenue, the Caswell Building, but relocated almost every year until settling in at the First Wisconsin National Bank Building, 735 North Water Street, from 1916 through 1925. Among the firm's numerous projects were a residence for Oscar Brachman at 748-750 North Thirty-fourth Street (1912); the Lafayette

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Apartments at 1913 East Lafayette Place (1911) (MI 254-2); the Wallard Apartments at 1704 East Kane Place (1911) (MI 252-24); the Stellwin Apartments at 1982 North Prospect (1910) (MI 274-9); apartments at 2311 East North Avenue (1913) (MI 276-29); La Lenore Apartments (1914) at 3133 West Wisconsin Avenue for Oscar Brachman; the Patrician Apartments at 2101 West Wisconsin Avenue (1915); apartments at 2105 North Summit Avenue (1915) (MI 273-11); the Marggraff Apartments at 1981 North Prospect Avenue (1915) (MI 260-35); the Stratford Arms Apartment Hotel at 1404 West Wisconsin Avenue (1916); the Madra Villa/Prospect-Kane Apartments (c.1915) at 1806 East Kane Place (MI 252-22); the Kalt Apartments at 1621 West Wisconsin Avenue (1916); the Prospect Manor Residence at 1925-1927 North Prospect Avenue for Oscar Brachman (1916) (MI 260-32); the Junior Court Apartments at 2217 West Wisconsin Avenue for Oscar Brachman (1922); apartments at 1533 East Royall Place (1922) (MI 254-23); the Commodore Apartments at 1983-1985 North Summit Avenue (1921) (MI 260-30), and the Ambassador Apartments at 1943 North Summit Avenue for Oscar Brachman (1922) (MI 260-28). Two other major commissions during this period were the first portion of the Hotel Astor at 924 East Juneau Avenue (1922) and the Carpenter Building at 536 West Wisconsin Avenue (1922-razed). As he had done with Archie Hood, Martin Tullgren formed a corporation with his sons and other investors in order to construct income producing properties. This corporation, named like its predecessor, the Milwaukee Building and Construction Company, was active from May 1, 1915 until its dissolution on February 13, 1918. Martin S. Tullgren died on February 23, 1922 at nearly 64 years of age.

Despite Martin's death, and later Minard's death in 1928, the architectural practice retained the name Martin Tullgren & Sons Company through 1935. The brothers Herbert Wallace and S. Minard alternated positions as president and vice-president/treasurer until Minard's death. The offices on Water Street were retained through 1925 after which time they moved to 1029 North Waverly Place (razed) in 1926-1927 and then to 1234 North Prospect Avenue from 1928 to 1944. Real estate developer Oscar Brachman continued to commission designs from the firm including the Shorecrest Hotel in 1924. Other notable projects during the 1920s included the Herbert Tullgren Building at 5919-5927 West North Avenue (1924); the Watts Building at 761 North Jefferson Street (1925); the Bertelson Building at 2101-2111 North Prospect Avenue (1927); the Drott Tractor Company Building at 3841 West Wisconsin Avenue (1928); and the First Wisconsin Garage at 746 N. Water Street (1928). The firm also designed hotels for the Schroeder Hotel Chain including the Astor and East-Way Hotels in Milwaukee, the Loraine in Madison, the Northland in Green Bay, and the Retlaw in Fond du Lac. They also designed the Manitowoc Hotel in that city. Not long before Minard's death, the brothers formed Herbert W. and S. Minard Tullgren Inc. to handle their real estate activities. It was maintained through 1937 by Herbert and Minard's widow, Pansy.

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After Minard's death, Herbert W. Tullgren maintained the firm name Martin Tullgren & Sons through 1935 after which time he practiced under his own name.

Herbert W. Tullgren (July, 1889 - February 22, 1944) was born in Chicago, attended public schools there, and later the Staunton Military Academy at Staunton, Virginia, from which he graduated in 1908. Herbert is listed as a draftsman with Hood and Tullgren from 1905⁷¹ through 1908 after which time he became a partner in Martin Tullgren & Sons.

Like his father, Herbert Tullgren was involved with at least one known corporation set up to construct an apartment building that he designed. From 1931 to 1941 Tullgren served as the president of the Fylgia Corporation, a corporation formed with C. E. Look and Tullgren's draftsman, Elmer A. Johnson. Later officers, in addition to Tullgren and Johnson, included Emil W. Grossmann, Marian Papenthein, Pansy E. Tullgren, and Walter G. Meyer. Although its bylaws allowed the construction of all sorts of buildings and the investment of money in property and the supervision of such investments, the only known project built by the Fylgia Corporation was the Viking Apartment Building at 1705-1717 East Kane Place (MI 254-20) in 1931. Tullgren's patented floor plan for the building was featured in the Architectural Record in March of 1934. Tullgren and secretary Walter G. Meyer dissolved the corporation on December 17, 1941.⁷²

Herbert Tullgren's projects following his brother's death, included: the White Manor Apartments at 1228 East Juneau Avenue (1930); the Mutual Storage Warehouse at 2122-2124 North Prospect Avenue (1930) (MI 274-12); the Armory Courts Building at 4005-4015 North Oakland Avenue (1930); the Hathaway Tower Apartments at 1830 East Kane Place (1931) (MI 252-20); the Viking Apartments at 1705-1717 East Kane Place (1931) (MI 254-20); Milwaukee Western Fuel Company Building at 2150 North Prospect Avenue (1934) (MI 274-13); the remodeling of 790 North Van Buren for the Scottish Rite Consistory (1936); Badger Mutual Fire Insurance Company Building at 1635 West National Avenue (1937), and the 1260 Apartments at 1260 North Prospect Avenue (1938). It is said he designed over fifty apartment buildings in the state. He also designed the grade and high schools in Whitefish Bay and West Milwaukee and Plymouth's junior and senior high school. Tullgren also was an associate architect on the Parklawn Housing Project, constructed in 1937 as a federal Public Works Administration project and later turned over to Milwaukee's Housing Authority. Tullgren's successful career was cut short, at the age of 54 when he died of heart disease on Tuesday, February 23, 1944.⁷³

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Cornelius Leenhouts (1864/1865 - January 14, 1935) was born in Milwaukee, the son of Cornelius Leenhouts and Elizabeth Beckens. The Leenhouts family was of French Huguenot descent. The Leenhouts ancestors had fled to Holland in the sixteenth century to escape religious persecution. Cornelius Leenhouts, Sr., came to America and Milwaukee with his family in 1847. Cornelius, Jr., was born in Milwaukee and attended public schools after which he worked for three years as a student in the office of architect W. H. Parker, who was a graduate of Cornell University. City directories indicate that Leenhouts was working for local architect H. C. Koch as a draftsman by 1883. A published biography indicates that Leenhouts also worked for three years for local architect James Douglas and for two years for E. T. Mix & Co. Between 1890 and 1896 city directories indicate that he was employed as a draftsman for the local firm of Crane and Barkhausen. His biography indicates that he worked on drawings for the Agriculture and Transportation Buildings for the Chicago Columbian Exposition in 1892. In 1897 Leenhouts went out on his own and formed a brief partnership with Frank J. Voith, who had worked for A. C. Clas from 1887 to 1893. The partnership ended with the untimely death of the twenty-eight-year-old Voith on January 26, 1899. Leenhouts subsequently formed a partnership with Hugh Guthrie that lasted until his own death at the age of 70 on January 14, 1935. The firm became Leenhouts, Guthrie and Leenhouts with the inclusion of Leenhouts' son, Willis, in 1930. The firm's offices were first located at the northeast corner of Broadway and East Wisconsin Avenue but in 1913 they relocated to larger quarters at 730 North Jefferson Street (razed). Leenhouts was a member of the Wisconsin chapter of the American Institute of Architects and of the national organization, was a charter member of the City Club, and was a member of various Masonic orders.⁷⁴

The partnership of Leenhouts and Guthrie produced many projects including a large number of small commercial buildings and residences on the North, East, and West Sides in a variety of Colonial, Tudor, Georgian, and Arts and Crafts styles. Some of their larger projects included a commercial building at 1213 North Water Street (1906), the Grand Avenue Methodist Church (1908, razed), the Milwaukee Rescue Mission at 1023 North Fifth Street (1909, razed), the YMCA Building on Fourth Street (razed), the Milwaukee House of Correction (1913), the Kenwood Masonic Lodge at 2648 North Hackett Street (1915), the Kenwood Methodist Church at 2319 East Kenwood Boulevard (1923-1928), and the Weiss Funeral Home at 1901 North Farwell Avenue (1926) (MI 255-34). The firm also had designed about thirty large apartment buildings by 1922 including the Blackstone (1915) at 709 East Juneau Street, the Leiland Apartments at 2244 North Prospect Avenue at the corner of Ivanhoe Place (1923) (MI 274-18), and the Georgian Court Apartments (now Lanterne Court Condominiums) at 2007-2011 North Prospect Avenue (MI 260-36) built for George F. O'Neil in 1917.⁷⁵

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Leenhouts' daughter, Sarah Elizabeth, worked with her father's firm beginning in 1919. She worked as a draftsman through 1924, is listed as a student in 1925, and worked the following year as a draftsman for architect Thomas S. Van Alyea. She subsequently returned to Leenhouts and Guthrie once again, and was sometimes listed as a designer and sometimes as a draftsman. Information about her career after her father's death is somewhat sketchy, as she is alternately listed in the directories as designer, architect, or without an occupation. Her brother, Willis, joined the firm as a draftsman in 1922 or 1923 and also worked one year for Van Alyea in 1925. In 1930 Willis became a partner in the Leenhouts and Guthrie firm and worked at the Jefferson Street offices until the firm was dissolved upon his father's death in 1935. Willis subsequently worked for Harry W. Bogner in the Colby-Abbot Building and after World War II practiced with his architect-wife Lillian.⁷⁶

Hugh Wilson Guthrie (1863 - November 8, 1945) was born in Ayrshire, Scotland, the son of Hugh Guthrie and Mary Ann Wilson. The senior Guthrie manufactured agricultural implements in Scotland. Hugh Wilson Guthrie emigrated to the United States with his family and first appeared in the Milwaukee city directory in 1883 with the occupation of clerk. From 1884 to 1891 Guthrie worked as a draftsman for the noted firm of E. T. Mix & Co. Following Mix's death in 1890, Mix's partner Walter A. Holbrook continued the firm for one year, then practiced under his own name from 1892 to 1899. Guthrie continued work for Holbrook until the latter retired from architectural practice due to poor health.⁷⁷ Guthrie then went into partnership with Cornelius Leenhouts beginning in 1900.

Following the death of his partner, Cornelius Leenhouts, in 1935, Hugh Wilson Guthrie retired from architectural design and held various positions with the Village of Fox Point including assessor (1936-1937), park commission supervisor (1938-1941), park commission general supervisor (1942), and inspector (1944-1945). From 1918 to 1939 Guthrie had lived in Fox Point on a three-acre estate on Beach Drive, but moved to 628 East Knapp Street in 1940 where he lived until his death. Guthrie was active in various Masonic Lodges, was a member of the Elks Club, City Club, St. Andrew's Society, and the Association of Commerce and was a member of both the Wisconsin chapter and the national chapter of the American Institute of Architects.⁷⁸ Guthrie died on Thursday morning November 8, 1945, after a short illness.

Urban Frank Peacock (May 25, 1891 - December, 1965) was born into a local family that ran a prominent funeral home in the city's downtown area. His grandfather Samuel Frederick Peacock was a native of Leeds, Yorkshire, who came to the United States with his family in 1848 when he was one year old.

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Various sources differ slightly as to when Peacock went into the undertaking business, but it was sometime between 1875 and 1877. He later started the Wisconsin State Funeral Directors Association.⁷⁹ The family's business and residence was originally located at 741 North Broadway (razed), later at 766 North Broadway (razed), and then at 1028 North Van Buren (razed). Urban's father, Frank J., became a partner in the business in 1890 and later carried on the business with his son, Frank J., Jr., after Samuel's⁸⁰ death on June 4, 1916. The business remained in operation into the 1950s.

Urban Peacock was the eldest of three children, and like his father was educated at St. John's Cathedral School. After completing high school, Urban was hired as an office boy by local architect Herman W. Buemming in 1909. From 1910 through 1913 Urban attended the School of Architecture at Columbia University. After graduation Peacock returned to Buemming's employ at 919 North Jackson Street where he became chief draftsman. In 1920 Peacock left to establish his own practice with partner Armig⁸¹ Frank. The firm worked out of offices in the Colby-Abbot Building downtown.

Peacock dissolved his partnership with Frank in 1928, but maintained the same offices through 1929. In 1930 Peacock moved to 825 North Jefferson Street (since replaced with a new building) and later worked as a draftsman for the Board of Education in 1932. The Depression Years were difficult ones for architects, and Peacock left his residence in Wauwatosa to live briefly at the Ambassador Hotel, which he had designed, and then at the Hudson Apartments at Thirty-second Street and West Wisconsin Avenue (1932 - mid-1940s). During this decade he sometimes worked out of his apartment and sometimes out of a variety of rented offices: Park Savings Bank Building, 3405 West Lisbon Avenue (1934), 5920 West North Avenue (1935), 728 North Jefferson Street (razed) (1938). In 1939 Peacock worked for local architect Arthur C. Runzler and thereafter worked on his own for a number of years. From 1945 through 1949 Peacock was in partnership with Myles Belongia, who had begun his career as an architect around 1939. They are known to have designed the Airway Theatre at 4001 South Howell Avenue (1949) (razed). The firm had offices in the Metropolitan Block at North Third and West State Streets. Peacock retained these premises after the partnership was dissolved. Peacock's later projects included the Victory Drive-In in Brookfield (1952); a factory for the Milwaukee Equipment Manufacturing Company (1953); St. Pius X Church, Rectory, and School in Wauwatosa (1954); additions to Deaconess Hospital (1958-1963), and the Convent Hill Housing Project at 1325 North Jefferson Street (1959-1961).⁸²

Peacock was a member of the Milwaukee Board of Standards and Appeals from 1953 to 1963; a member of the American Institute of Architects, and belonged

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to the Knights of Columbus. After an illness of about six months, Peacock died of pneumonia at County General Hospital in December of 1965.⁸³

Armin Frank (? - ?) was the son of noted local physician, musician, and author Louis Frank and the grandson of Frederick August Frank of the prosperous Milwaukee drygoods firm of Goll and Frank. Armin's father, Louis, was married twice, the first time to Emily Inbusch (1882-1890), which produced three children, Edwin, Elsa, and Emily J., and the second time to Ella F. Schandain, which produced two children, Armin and Louise F. Armin spent his early years at the family mansion on Wisconsin Avenue and was listed as a student in the 1912⁸⁴ and 1913 city directories. He later served in the army during World War I.

From 1920 through 1927 Frank was in an architectural practice with Urban Peacock, and the partners had offices in the Colby-Abbot Building. The two designed a number of residences, apartments, and movie theaters. One of their projects, the Ambassador Hotel (1927) was built on the site of the Frank family mansion at North Twenty-third Street and West Wisconsin Avenue. Among their commissions were the J. A. Nolan residence (1921-1922) at 2122 East Bradford Avenue (MI 270-35); the Clara Wuesthoff Post residence (1923) at 2639 North Wahl Avenue; the Bayland Company-owned residence (1924) at 2863 North Lake Drive; the Lake Theater (later Bay Theater) at 2893 South Delaware Avenue (1926); the Arabia Theater (1926, never completed) at 2700 North Third Street; the convent building at St. John's Cathedral (1926) at 845 North Van Buren Street; the Egyptian Theater (1927) at 3719 North Teutonia Avenue (razed); the Venetian Theater (1927) at 3629 West Center Street. Frank designed his own house at 2044 North Lake Drive in 1922 (MI 272-30), which he occupied for two years.⁸⁵

After leaving the partnership, Frank served as president-treasurer and then vice-president of the Urban Realty Company from 1928 through 1931 with partners Arthur J. Straus and Harry C. Dusold. In 1924 Frank had moved from Milwaukee to a house on Lake Drive in Whitefish Bay. In 1925 Frank moved to North Milwaukee. In 1929 he moved to a house on the Cedarburg Road in Fox Point. Little is known about his activities after 1929. The Carlton Apartments at 1940 North Prospect Avenue (1924) (MI 274-7) represent one of the larger residential commissions designed by Peacock and Frank and was also one of the speculative real estate ventures Frank⁸⁶ financed along with Harry C. Dusold as a partner in Badger Building Service.

Mark Frank Pfaller (June 3, 1892 - May 16, 1982) was born in Jefferson, Wisconsin, the son of Frank and Mary Pfaller. The family first appears in the Milwaukee city directories in 1907 where Frank Pfaller is listed as running a

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grocery store at 1025 West Walnut Street. In 1908 the family relocated to Eleventh Street, and young Mark F. Pfaller, having recently completed a mathematics course at the University of Wisconsin, is shown with the occupation of candy maker. The following year Mark worked as a clerk at Steinmeyer's Grocery, and in 1910 he began employment as a draftsman for local architect Henry C. Hensel. The family moved to South Layton Boulevard at the corner of Greenfield in 1910, and Frank Pfaller operated a tavern there until Prohibition. Published biographical information about Mark Pfaller's early career differs from information in the city directories although both agree that he worked for Hensel for a period of time. Biographical information indicates that Pfaller worked for Hensel from 1909 to about 1911 and then for Charles Tharinger and A. C. Clas in 1912. Family history states that he also worked for Herman Buemming. City directories list Hensel as Pfaller's employer from 1910 through 1913 after which time Pfaller worked as a window trimmer in 1914 and 1915. Pfaller's biographical entry in the American Architects Directory shows him as having worked for the City of Milwaukee Engineering Department in 1913 and 1914, but directories show him as a draftsman for the city's Department of Public Works in 1916 and 1917.⁸⁷

Mark Pfaller subsequently formed a partnership with Nicholas P. Backes, who had previously worked for architect Otto C. Uehling. The two established offices at 738 North Plankinton and maintained the partnership from 1918 through 1924. During their partnership, Backes and Pfaller are known to have designed the Stephen Italiano Building (1920) at 700 East Lyon Street (MI 223-9); the John S. Jung residence at 1516 S. Layton Boulevard (1922); the Lyon Building Apartments (1922) at 702-712 East Lyon Street (MI 223-10), and the Catholic Knights Building, now the American Legion Headquarters, at 812 East State Street (1923). Like many architects of the day, Backes and Pfaller designed in a variety of period revival styles that were popular after World War I. Pfaller also designed a Prairie style residence at 1510 South Layton Boulevard in 1919 that was occupied by his parents for several years.⁸⁸

In 1925 the partnership was dissolved, and Backes formed a new business with Bruce Uthus. Pfaller became the president of Eastern Manufacturing Company and, along with secretary Eugene Held and treasurer S. R. Deakin, retained the same offices that Pfaller had shared with Backes. The dye stuffs company apparently folded after one year, and in 1926 and 1927 Pfaller is listed in the directories without an occupation although he apparently continued to receive architectural commissions. He designed the Studio Apartments at 1111 North Astor Street in 1925, the Del-Ray (now Waterford) Apartments at 1924 North Prospect Avenue in 1925 (MI 274-5) and the Sydney Hotel at 770 North Marshall Street in 1927 (razed). From 1927 through 1929 Pfaller worked as an architect out of his apartment in the Catholic

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Knights/American Legion building on East State Street. After a three-year absence in the Milwaukee city directories, Pfaller reappeared as the vice-president of Residence Park Building and Loan Association at 3418 West Fond du Lac Avenue, a position he held from 1933 through at least 1939.⁸⁹

Pfaller's subsequent listings in the Milwaukee city directories are sporadic and show him to be residing on Ravenswood Circle in Wauwatosa in 1944-1945 and on North Seventy-sixth Street in 1949. His son Mark Arthur Pfaller (b. September 23, 1921) worked for his father as a draftsman in 1940 and 1941 and graduated from the University of Notre Dame in 1942. Following service⁹⁰ in World War II, Mark Arthur Pfaller returned to work for his father.

During the 1950s and 1960s the Pfallers, under the name Mark F. Pfaller Associates, Architects, were quartered at offices at 7613-7617 West State Street in Wauwatosa. Among the firm's later projects were: Pius XI High School (1950, 1955); Little Flower Church and School; Milwaukee County Hospital Food Service Buildings (1955-1956); Mercyville Sanitarium in Aurora, Illinois (1955); St. Joseph High School in Kenosha; Our Lady of Sorrows School, Church and Convent (1957-1961); the Pan American Hotel (1960); the former Jaeger Olds Auto Dealership on National Avenue⁹¹ (1942-1955), and the Catholic Knights Tower at 1100 West Wells Street (1970).

About 1971 the firm moved to the former Fred Pabst Jr. Residence at 3112 West Highland Boulevard and Pfaller's son Mark A. served as president. His grandson, Mark F. Pfaller II, served as vice-president in the late 1970s. The elder Mark F. Pfaller retired to Ft. Lauderdale, Florida, in 1976 but remained chairman-of-the-board. The firm merged with Herbst Jacoby & Jacoby in 1980 and became Pfaller Herbst Associates Inc. Mark F. Pfaller served as the board chairman emeritus. Pfaller was active in various Catholic organizations, served on the Wauwatosa Building Board (1945-1955) and served as president of what is now the Wisconsin Chapter of the American Institute of Architects in 1947 and 1948. Pfaller died at the age of 90 of complications of age on May 16, 1982, while visiting his daughter in Augusta, Georgia. His firm later became Pfaller Herbst & Eppstein Inc. and⁹² has since dissolved. Mark F. Pfaller II is still a practicing architect.

Walter E. Stuckert was the son of Charles Stuckert, a local plumber, who lived on Milwaukee's West Side. As did many architects at this time, Walter apprenticed with an established firm and was later licensed by the state. Walter Stuckert is first listed as a draftsman in the 1912 city directory and worked for architect Clare C. Hosmer in the First Wisconsin Bank Building on North Water Street through 1917 or 1918. He subsequently worked as a

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draftsman, salesman, and then chief draftsman for the Trucson Steel Company from 1919 through 1923. Stuckert next found employment with civil engineer Erich G. Schroeder on Broadway through 1928. It was during this period that real estate developer Evan Helfaer began to commission a number of projects from Stuckert beginning with the Florentine Manor Apartments at 2027 North Prospect Avenue (MI 278-4) in 1927, the Embassy Apartments at 1914-1916 North Prospect Avenue (MI 274-4) in 1929, and the Park Lane Apartments at 1930 North Prospect Avenue (MI 274-6) in 1930. It is unclear whether Stuckert did the first two projects on his own or as a representative of Schroeder, although Stuckert's name appears on the permits. While working for Schroeder, Stuckert is known to have designed the Westlawn Apartments at 3223 West Wisconsin Avenue (1926). A virtually identical building, credited to Schroeder, stands at 955 North Twenty-fourth Street (1925); it was probably also of Stuckert's design. Two other Schroeder-credited projects, the Oak Manor Apartments at 1827 East Park Place (1926-1927) and the Belleview Manor Apartments at 2508 East Belleview Place (1927-1928) can possibly be attributed to Stuckert as well. In 1929 Stuckert had offices in the Colby-Abbot Building, which housed a number of other architects at that time including Clas-Shepard-Clas, Hugo C. Haueser, Henry C. Hengels, Judell & Bogner, Arthur Kienappel, and Urban F. Peacock. In 1931 Stuckert moved his architectural office to the Embassy Apartments, which he had designed for Evan Helfaer. It is likely that the loss of Helfaer's patronage when Helfaer got out of real estate development and the onset of the Great Depression forced Stuckert to practice out of his South Side home on National Avenue through 1936 and eventually to leave private practice. He then began what would become a lifelong career with the City of Milwaukee. In 1937 Stuckert is listed as a playground designer for the Bureau of Forestry and Playgrounds and is subsequently shown as a designer for the Department of Public Works and then as a supervisor with the Bureau of Bridges and Buildings. From 1949 through 1958 he worked as a planner for the City Housing Authority. In 1959 Stuckert worked as a planner for the city's Redevelopment Authority. During his career with the city he designed outdoor handball courts, low income housing, and various buildings for the city. He retired in the early 1960s and passed away in the late 1970s.⁹³

George Zage (1894 - May, 1977) was born into a Milwaukee family of modest means. His grandfather George was a laborer, and his father, George, was a mason. As a young man, George Zage studied engineering at the University of Wisconsin-Madison and subsequently apprenticed with local architect John W. Menge, Jr. City directories show him employed as a draftsman from 1910 through 1912. In 1913 and 1914 Zage was in partnership with architect Pius J. Matt. Their firm, Badger Architects, was located at 922 West Walnut Street. Matt subsequently went into partnership with a Mr. Klenzendorff on North Third Street. Zage opened his own practice at 635 West

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Walnut Street. His brother, Ferdinand, worked with him as draftsman. In 1916 and 1917 the practice moved to rooms at 740 North Plankinton Avenue. It was during this period that George Zagel became one of the first registered architects in the state. His fiftieth anniversary as a registered architect was commemorated in 1967 by the Wisconsin Chapter of the A.I.A. Zagel and his brother ceased practicing during World War I to serve in the U.S. Army. Following the war, George studied architecture in Cologne, Germany, and also in Paris. In 1920 the brothers established the architecture firm of George Zagel and Brother with offices at 424 East Wells Street at the northwest corner of Wells and Jefferson Streets. They remained there through 1962 after which time they moved their offices to 4014 North Wilson Drive.

Zagel was a prolific designer with over a thousand projects to his credit ranging from stores to apartments to residences to factories. During the real estate boom of the 1920s he was particularly active. Examples of his work can be seen throughout the city. Although he designed in a variety of historic styles, the Mediterranean Revival/Spanish Colonial was particularly favored by his clients during that decade. The Drake Apartments for the Goldmann Brothers at 1915 North Prospect Avenue (1925) (MI 260-31) is a fine example of this style and resembles some of his other buildings including the Madrid Apartments at 2968 North Oakland Avenue (1924) and the apartment building at 3104 West Kilbourn Avenue. Zagel designed another apartment building for Leo Goldmann at 3407 North Oakland Avenue in 1924. Other projects include the Martin Benn Building at 1676 North Van Buren Street (1916), a double residence for Jacob Levin at 2219 East Kenwood Boulevard (1921); the Frank Holtz residence at 1314 West Capitol Drive (1926); an apartment building for Gary L. Rice at 2631 North Cramer Street (1927); a commercial building for Rory Gotfredson at 1531 North Farwell Avenue (1928); Glorioso's Market at 1016-1020 East Brady Street (1927) (MI 256-31), and the John Hunholz residence at 5300 West Garfield Avenue (1926). Zagel also designed industrial buildings including the Moderne style factory for Geiser's Potato Chips at 3113 West Burleigh Street in 1946. Zagel's relative obscurity in comparison with other architecture can be attributed to the fact that he worked extensively with builders rather than individual clients. His house designs appeared in such promotional publications as the Harold Nott Home Plan Book and the Beck-Pfeiffer Building Guide, although his name does not appear with the illustrations of his work. Builder J. G. Jansen was among his clients as was Dr. William Heitman, who together constructed eight duplexes in the 1300 block of North Twenty-sixth Street, all of Zagel design. He also designed many of the houses in the 2500 block of North Forth-seventh Street. Zagel's later works were decidedly less picturesque and included the apartment building at 1847 North Prospect Avenue (1950) (MI 260-15) and the nursing home at 2939 West Kilbourn Avenue (1959). He is also said to have designed the post office

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garage on East Michigan Street and buildings for the Great Western Steel Company. From existing architectural drawings and photographs, it is known that Zagel designed between 1,300 to 1,500 projects through 1950 and remained active in his profession through 1975 when his brother Ferdinand died.⁹⁵

George Zagel spent his youth and early adulthood at his family's residence at 1419 North Milwaukee Street. After 1925 the family moved to East Jarvis Street in Shorewood. Upon his marriage, Zagel moved to 4471 North Ardmore in Shorewood where he remained the rest of his life with his wife, Lila. In addition to his architectural practice, Zagel was also president and one of the founders of Sherman Savings and Loan Association, which merged with Security Savings and Loan in 1967. Zagel remained on Security's board until 1975.⁹⁶ He died at the age of 83 from complications of a stroke in May of 1977.

ARCHEOLOGICAL POTENTIAL

No systematic survey has been undertaken within the Prospect Avenue Apartment Buildings Historic District boundaries and no archeological deposits have been reported, therefore the likelihood of significant archeological deposits remains unassessed.

PRESERVATION ACTIVITY

The nomination of the Prospect Avenue Apartment Buildings Historic District is part of an ongoing systematic architectural and historical survey project in the City of Milwaukee. The nomination is only one element in the identification, evaluation and registration of significant cultural resources in the city and is part of the overall resource planning and preservation process.

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FOOTNOTES

¹ Milwaukee Public Library. Street File. Humanities Room; James S. Buck, Pioneer History of Milwaukee from the First American Settlement in 1833 to 1841 (Milwaukee: Milwaukee News Company, 1876), p. 46; Frank A. Flower, History of Milwaukee, Wisconsin (Chicago: The Western Historical Company, 1881), p. 2.

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⁴ Milwaukee County Plats, Vol. 1, p. 40; Increase Lapham, Map of the City of Milwaukee, State of Wisconsin (New York; George Harrison, 1855); H. F. Walling, Map of the County of Milwaukee, Wisconsin (New York: M. H. Tyler, 1858).

⁵ James S. Buck, Milwaukee Under the Charter from 1847 to 1853 Inclusive (Milwaukee: Symes, Swain & Co., 1884), p. 399.

⁶ Milwaukee City Directory 1854-1858; Lapham Map, 1855; Gustav Pabst, Jr., "Prospect Avenue Ponders Over Ghosts of Its Gilded Past," Milwaukee Journal, February 8, 1942, Milwaukee County Historical Society, Newspaper Clipping Collection, Box 80.

⁷ Andrew J. Aikens, Annual Report of the Commerce, Manufacturers, Banking, Business, and Railroad System of Milwaukee for the Year 1855 (Milwaukee: Daily American Steam Press, 1856), p. 8; Lapham Map 1855; Rascher's Fire Insurance Atlas of the City of Milwaukee, Wisconsin (Chicago: Charles Rascher, 1888), Vol. III, p. 166; H. Russel Zimmermann, "Prospect's Oldest House Shows Traces of Opulence," Milwaukee Journal, January 25, 1970, part 7, p. 1.

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¹⁵Milwaukee Sentinel, June 15, 1874, page 8, column 3. "Baseball - Camp Reno/Sigel Grounds," Lower East Side Neighborhood Resources Survey, pp. 269-271.

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¹⁷Buck, Under the Charter 1847-1853, pp. 399-400.

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¹⁹Milwaukee City Building Permits, 1940 North Prospect Avenue, dated May 17, 1893; 1930 North Prospect Avenue dated June 13, 1895; Milwaukee City Directories 1890-1900; The Milwaukee Blue Book of Selected Names (Milwaukee: The Elite Directory Company, 1894-1912); Milwaukee Elite Directory (Milwaukee: George H. Yenowine, 1891-92).

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²¹Milwaukee: A Half Century's Progress (Milwaukee: Consolidated Illustrating Co., 1896), p. 165; Rascher's 1888 Atlas, Vol. III, p. 169; Sanborn 1894 Atlas, Vol. 1, p. 46.

²²Blue Book, 1894-1912; Elite Directory, 1891-1892; Milwaukee City Directory, 1890-1905.

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²⁴ Andrew Alpern, Apartments for the Affluent with a foreword by Harmon H. Goldstone (New York: McGraw-Hill Book Company, 1975), unnumbered page in foreword; David P. Handlin, The American Home: Architecture and Society 1815-1915 (Boston-Toronto: Little, Brown and Company, 1979), p. 221.

²⁵ Handlin, note, p. 520.

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²⁸ Milwaukee Community Survey, 1979, 626 West Wisconsin Avenue; County Historical Society Clippings, Milwaukee Journal, June 29, 1958.

²⁹ "A Call for Flats," Milwaukee Sentinel, April 20, 1890, Section 1, page 7, column 1.

³⁰ County Historical Society, Clippings, Box 391, Evening Wisconsin, April 13, 1892.

³¹ County Historical Society, Clippings, Box 391, Evening Wisconsin, May 23, 1896.

³² Milwaukee City Directory, 1890-1921.

³³ "First Flat Building in Prospect Avenue District," unidentified clipping dated April 11, 1903, County Historical Society, Box 80.

³⁴ "First Flat Building," unidentified clipping dated April 11, 1903.

³⁵ Permits, 1860 North Prospect Avenue dated November 2, 1904.

³⁶ Permits, 1725 East Kane Place, a.k.a. 1857 North Prospect Avenue dated May 28, 1909.

³⁷ "Pioneer Is Dead," Milwaukee Journal, December 15, 1906, Section 1, p. 3.

³⁸ Ibid.; Milwaukee City Directory 1900-1906; "Death Claims Well Known Man," Milwaukee Sentinel, December 15, 1906, Section 1, p. 12.

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³⁹City of Milwaukee Historic Preservation Commission, Historic Designation Study Report, June, 1985.

⁴⁰Andrew J. Aikens and Lewis A. Proctor, eds., Men of Progress. Wisconsin (Milwaukee: Evening Wisconsin Company, 1897), pp. 593-594; William George Bruce, ed., History of Milwaukee City and County (Milwaukee: S. J. Clarke Publishing Company, 1922), Vol. III, pp. 875-877.

⁴¹Milwaukee Sentinel, January 1, 1909, Annual Trade Review Section, p. 1; Milwaukee City Directory 1919-1931.

⁴²Milwaukee City Directories 1905-1920; Permits 1913 East Lafayette Place dated September 22, 1911; 1704 East Kane Place dated February 21, 1911; 1982 North Prospect Avenue dated September 22, 1911; 1981 North Prospect Avenue dated April 7, 1915; 1925-1927 North Prospect Avenue dated May 19, 1916; 2005-2011 North Prospect Avenue dated September 27, 1917.

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⁵⁰Herbert W. Tullgren. Plans for the Viking Apartments dated November 15, 1930. City Records Center, Reel 92, Plan No. 67.

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- ⁵² Milwaukee City Directory 1913-1930.
- ⁵³ Milwaukee City Directory 1900-1935.
- ⁵⁴ Obituary Leo Goldman, Milwaukee Sentinel, July 26, 1963, County Historical Society, Box 86.
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- ⁵⁷ John B. Gregory, History of Milwaukee, Wisconsin (Milwaukee: S. J. Clarke Publishing Company, 1931), Vol. III, pp. 579-580; Men of Milwaukee (Milwaukee: Associated Compilers, 1929-1930), Vol. I, p. 101; Obituary Evan P. Helfaer, Milwaukee Sentinel, February 4, 1974, Milwaukee Public Library Humanities Desk; Milwaukee City Directory 1928-1974.
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- ⁶² Milwaukee City Directory 1881-1918.
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- ⁶⁵ Gregory, Vol. III, p. 188; Milwaukee City Directory, 1880-1887; Milwaukee's Leading Industries (New York: Historical Publishing Co., 1886), p. 142.
- ⁶⁶ Gregory, Vol. III, p. 191; Obituaries Milwaukee Journal, Local News, July 8, 1942, p. 1 and Milwaukee Sentinel, July 9, 1942, Section 1, p. 4.

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⁶⁷ Milwaukee City Directory, 1912-1942; Obituaries Milwaukee Journal and Milwaukee Sentinel.

⁶⁸ Gregory, Vol. IV, pp. 520-523; Milwaukee City Directory 1900-1944; Permits 734-754 North Twenty-second Street, 1714 East Kane Place, 1006 East State Street; Milwaukee Building and Construction Company Incorporation Records, Articles of Incorporation, Vol. W, pp. 44-45, dissolution, Vol. 34, p. 50, County Historical Society.

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⁷³ Obituary Herbert W. Tullgren, Milwaukee Journal, February 23, 1944, Local News Section, p. 1.

⁷⁴ Bruce, Vol. III, pp. 90-93; Milwaukee City Directory 1880-1906; Wisconsin Necrology, Vol. 35, p. 32, Milwaukee Journal, January 14, 1935.

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⁷⁶ Milwaukee City Directory, 1880-1945.

⁷⁷ Milwaukee City Directory, 1880-1947; Bruce, Vol. III, pp. 79-80.

⁷⁸ Bruce, Vol. III, pp. 79-80; Obituary, Milwaukee Journal, November 8, 1945, Local News Section, p. 13.

⁷⁹ Milwaukee City Directory, 1872-1877; Watrous, Vol. II, p. 127; Milwaukee City Directory, 1949 advertisement, p. 87.

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⁸² Milwaukee City Directory, 1920-1966; George S. Koyl, ed., American Architects Directory (New York: R. R. Bowker Company, 1955), p. 425; Larry Widen and Judi Anderson, Milwaukee Movie Palaces ([Milwaukee]: Milwaukee County Historical Society, 1986), p. 122.

⁸³ Koyl, p. 425; Obituary December 17, 1965, unidentified clipping Milwaukee Public Library Humanities Desk.

⁸⁴ Milwaukee City Directory, 1900-1935; Bruce, Vol. II, pp. 44-47.

⁸⁵ Miscellaneous Building Permits; Widen and Anderson, pp. 123-124, 140, 150, 164.

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⁹⁴ Elfrieda Pantoga, "A Flair for Fanciful Architecture," Milwaukee Sentinel, July 10, 1982, Section 2, p. 12; Obituary Milwaukee Journal, May 22, 1977, Milwaukee Public Library Humanities Desk; Milwaukee City Directory, 1894-1965.

⁹⁵ Pantoga, "A Flair"; Milwaukee City Directory 1894-1965; Miscellaneous Building Permits; Information supplied by Susan Wirth.

⁹⁶ Milwaukee City Directory, 1894-1965; Obituary, May 22, 1977.

9. Major Bibliographical Reference

SEE CONTINUATION SHEET

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

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

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey #

recorded by Historic American Engineering Record #

Primary location of additional data:

State Historic preservation office

Other State agency

Federal agency

X Local government

University

Other

Specific repository:

Historic Preservation Commission

809 North Broadway

Milwaukee, WI 53202

10. Geographical Data

Acreage of property 10 acres

UTM References

A	<u> 1/6 </u>	<u> 4/2/7/7/0/0 </u>	<u> 4/7/6/7/3/6/0 </u>	B	<u> 1/6 </u>	<u> 4/2/7/8/0/0 </u>	<u> 4/7/6/7/1/7/0 </u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u> 1/6 </u>	<u> 4/2/7/6/8/0 </u>	<u> 4/7/6/7/0/0/0 </u>	D	<u> 1/6 </u>	<u> 4/2/7/5/2/0 </u>	<u> 4/7/6/7/1/0/0 </u>
	Zone	Easting	Northing		Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

X See continuation sheet

Boundary Justification

X See continuation sheet

11. Form Prepared By

name/title Les Vollmert/Carlen Hatala

organization Dept. of City Development Date September 15, 1989

street & number 809 North Broadway telephone (414) 223-5705

city or town Milwaukee state WI zip code 53202

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Historic District. Milwaukee, Wisconsin

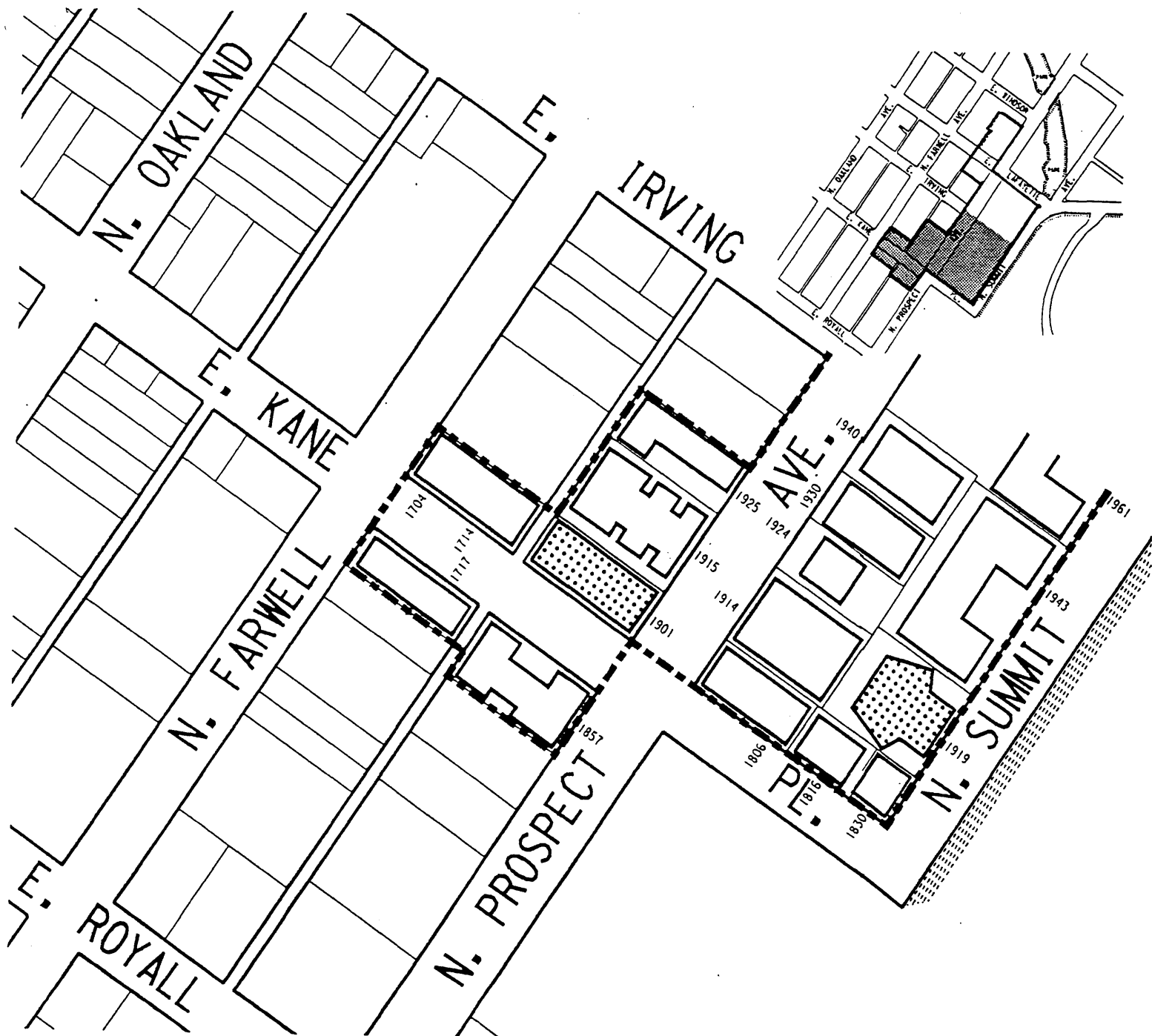
Verbal Boundary Description

The boundaries of the Prospect Avenue Apartment Buildings Historic District are described as follows: Beginning at the northwest corner of the intersection of East Kane Place and North Prospect Avenue; then south along the west curbline of Prospect Avenue to the south property line of 1857 North Prospect Avenue; then west along the south property lines of 1857 North Prospect Avenue and 1717 East Kane Place to the east curbline of North Farwell Avenue; then north along Farwell Avenue to the north property line of 1704-1714 East Kane Place; then east on the north property line of 1704-1714 East Kane Place to the east right-of-way line of the alley; then north along the rear property lines of 1915 and 1925 North Prospect Avenue to the north property line of 1925 North Prospect Avenue; then east along the north property line of 1925 North Prospect Avenue to the point where it intersects the west curbline of Prospect Avenue; then north along Prospect Avenue to the south property line of 1981 North Prospect Avenue; then west along the south property line of 1981 North Prospect Avenue to the west property line of 1981 North Prospect Avenue; then north along the west property lines of 1981, 2007-2011 and 2027 North Prospect Avenue; then east along the north property line of 2027 North Prospect Avenue to the west curbline of Prospect Avenue; then south along Prospect Avenue to the southwest corner of Prospect Avenue and East Lafayette Place; then east along the south curbline of East Lafayette Place to the southwest corner of North Summit Avenue and East Lafayette Place, then south along the west curbline of North Summit Avenue to the northwest corner of Summit Avenue and East Kane Place; then west along the north curbline of East Kane Place to the point of beginning.

Boundary Justification

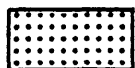
This district includes one of the densest concentrations of apartment buildings in the city. It is distinguished from adjacent areas by its large scale multifamily buildings (three to nine stories high), built close to the street that cover most of their lots.

To the north the district is bounded by the deep depression containing the former Chicago and North Western railroad tracks. To the west the character changes to small Victorian residences and commercial buildings. To the south are large institutional properties and modern high rise apartments and condominiums. To the east is Lake Michigan.



PROSPECT AVENUE APARTMENT BUILDINGS HISTORIC DISTRICT

1



NON-CONTRIBUTING BUILDINGS



BOUNDARY



NO SCALE

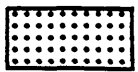
DEPARTMENT OF CITY DEVELOPMENT

CITY OF MILWAUKEE



**PROSPECT AVENUE APARTMENT BUILDINGS
HISTORIC DISTRICT**

2



NON-CONTRIBUTING BUILDINGS



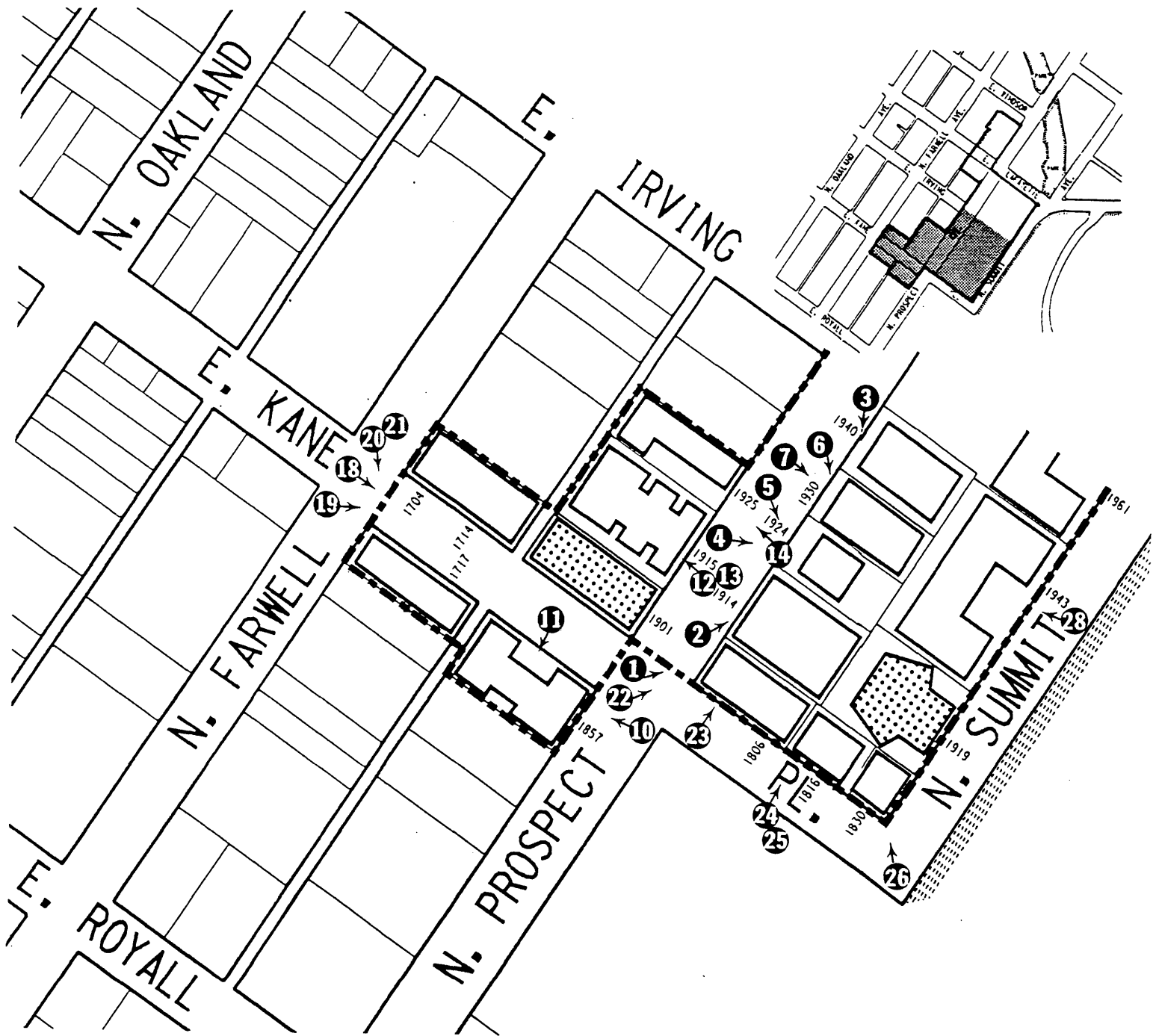
BOUNDARY



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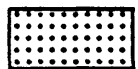
DEPARTMENT OF CITY DEVELOPMENT

CITY OF MILWAUKEE



**PROSPECT AVENUE APARTMENT BUILDINGS
HISTORIC DISTRICT**

3



NON-CONTRIBUTING BUILDINGS



PHOTO CODES



NO SCALE

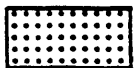
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CITY OF MILWAUKEE



**PROSPECT AVENUE APARTMENT BUILDINGS
HISTORIC DISTRICT**

4



NON-CONTRIBUTING BUILDINGS



PHOTO CODES



NO SCALE

DEPARTMENT OF CITY DEVELOPMENT

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