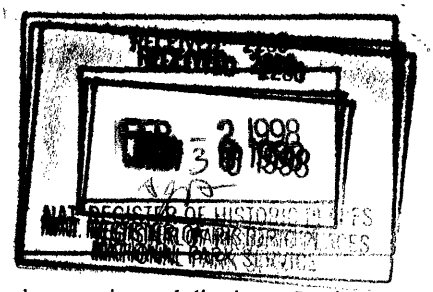
NPS Form 10-900
(January 1992)
Wisconsin Word Processing Format (Approved 1/92)

OMB No. 1024-0018

169

United States Department of Interior
National Park Service



National Register of Historic Places Registration Form

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

1. Name of Property

historic name Little Norway
other names/site number Nissedahle

2. Location

street & number	3576 CTH JG					N/A	**not for publication**
city or town	Town of Blue Mounds					N/A	**vicinity**
state Wisconsin	**code** WI	**county** Dane		**code** 025	**zip code** 53517		

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant _ nationally _ statewide X locally. (_ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date

1/22/98

Deputy State Historic Preservation Officer-WI

State or Federal agency and bureau

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

Signature of commenting official/Title — Date

State or Federal agency and bureau

Nissedahle	Dane	Wisconsin
Name of Property	County and State	

4. National Park Service Certification

I hereby certify that the property is:

✓ entered in the National Register.	Beth Boland	3/16/98
___See continuation sheet.		
___determined eligible for the National Register.		
___See continuation sheet.		
___determined not eligible for the National Register.		
___See continuation sheet.		
___removed from the National Register.		
___other, (explain:)		
	Signature of the Keeper	Date of Action

5. Classification

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

- X private
- ___ public-local
- ___ public-State
- ___ public-Federal

Category of Property
(Check only one box)

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

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

contributing	noncontributing
20	8 buildings
	sites
3	3 structures
	objects
23	11 total

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

None

Number of contributing resources is previously listed in the National Register

0

6. Function or Use

Historic Functions (Enter categories from instructions)	**Current Functions** (Enter categories from instructions)
RECREATION AND CULTURE/Museum	RECREATION AND CULTURE/Museum

7. Description

Architectural Classification (Enter categories from instructions)	**Materials** (Enter categories from instructions)	
LATE VICTORIAN	Foundation	STONE
MODERN MOVEMENT	walls	LOG
		WEATHERBOARD
	roof	SHINGLE
	other	WOOD

Narrative Description

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

8. Statement of Significance

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

X A Property is associated with events that have made a significant contribution to the broad patterns of our history.

__ B Property is associated with the lives of persons significant in our past.

__ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

__ D Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

__ A owned by a religious institution or used for religious purposes.

X B removed from its original location.

__ C a birthplace or grave.

__ D a cemetery.

__ E a reconstructed building, object, or structure.

__ F a commemorative property.

X G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

ETHNIC HERITAGE/European

Period of Significance

1927-59

Significant Dates

1927 (1)
1935 (2)

Significant Person
(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hansteen, Albert Waldemar (3)
Nerdrum, Stanley (4)

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

Nissedahle	Dane	Wisconsin
Name of Property	County and State	

9. Major Bibliographic References

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

Previous Documentation on File (National Park Service):
- _ preliminary determination of individual listing (36 CFR 67) has been requested
- _ previously listed in the National Register
- _ previously determined eligible by the National Register
- _ designated a National Historic landmark
- _ recorded by Historic American Buildings Survey #_____
- _ recorded by Historic American Engineering Record #_____

Primary location of additional data:
- X State Historic Preservation Office
- _ Other State Agency
- _ Federal Agency
- _ Local government
- _ University
- X Other

Name of repository:
_____

10. Geographical Data

Acreage of Property 53 acres

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

	Zone	Easting	Northing
1			
2			
3			
4			

☒ See Continuation Sheet

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

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

11. Form Prepared By

name/title	Joyce McKay, Cultural Resources Consultant				
organization	private consultant			**date**	8/1/96
street & number	PO Box 258, 21 Fourth St.			**telephone**	(608) 424-6315
city or town	Belleville	**state**	Wisconsin	**zip code**	53508

Nissedahle	Dane	Wisconsin
Name of Property	County and State	

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

Photographs Representative black and white photographs of the property.

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

Property Owner

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

name/title	Marcelaine H. Winner and Scott Paul Winner				
organization				**date**	6/20/97
street&number	3576 CTH JG			**telephone**	(608) 437-8211
city or town	Blue Mounds	**state**	Wisconsin	**zip code**	53508

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

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

7. Description

Introduction

Nissedahle or Little Norway, a historic Norwegian-American farmstead interpreted to the public as an outdoor museum since 1937, sits in a narrow valley located at the base of Blue Mounds. It lies along a small creek just west of CTH JG between Blue Mounds and Mt. Horeb in the northwest quarter of section 4 in the Town of Blue Mounds (township 6 north, range 6 east), Dane County, Wisconsin. The property contains 34 resources, 23 of which are contributing (20 buildings and three structures), and 11 of which are noncontributing (three structures and eight buildings). These primarily log buildings face the stream along the base of the valley. The boundary of the irregularly-shaped district encloses all the buildings associated with Little Norway. It primarily runs along the crest of the surrounding hillsides at the 1100 foot contour to encompass the setting which contributes heavily to the idyllic feeling of the property.

Established in the 1860s by Osten Olson Haugen, a Norwegian immigrant who Americanized his name to Austin Olson, the original farmstead remained in the family until its June, 1927 purchase by Isak Dahle (Dane County Title Company 1855-1978). A successful businessman in Chicago, Dahle was raised in adjacent Mt. Vernon and Mt. Horeb. Beginning in 1927, Isak Dahle and his family renovated the original farmstead, erected additional buildings, moved the Norway Building which originally stood at the Chicago Columbian Exposition in 1893 onto the property, and collected Norwegian and Norwegian-American artifacts to celebrate and interpret the Norwegian-American life of their ancestors (Howe 1954 [copies of correspondence between Isak Dahle and Philip Wrigley, 7/1/35).

Physical Setting

Little Norway refers to the Norwegian community Nissedal, the origin of three of Isak

Dahle's grandparents, and incorporates the family name (Little Norway 1927-91 [file: Little Norway Building, General]). The property began in 1927 as an unoccupied farmstead of approximately eleven deteriorating buildings (Little Norway 1927-91 [1927]; Bigler and Mudrey 1992: 41). Norwegian-American farmsteads tended to include a comparatively large number of outbuildings clustered by specific function (Fapso 1977: 38). The buildings associated with the Olson farmstead were placed in two clusters, a domestic and an agricultural grouping, along the lower portion of a steep, north hillside of the valley. In 1927, the hillsides were covered with grasses (Little Norway 1926-91 [photos. 1927, 1930s]). The spring-fed creek which flowed along the base of the deep valley through a wetland area is a tributary to Bohn Creek. Between 1927 and 1933 (Dahle 1933), many of the extant farm buildings were renovated and the valley was landscaped.

During landscaping, the creek was channeled and the adjacent wetlands drained to create a meandering stream. Stone and concrete retaining walls were erected and tiles laid to contain the stream in the late 1920s. In 1928, small dams were built to create two ponds (Dahle 1933; Little Norway 1927-91 [early 1930s]). One pond remains near the picnic shelter (31). The second pond which once laid northwest of the Hobson House was drained (Little Norway 1927-91 [file: Development: Wisconsin State Journal 1928 [6/7: 1] and photo. files]; Winner, M. 1996; Mt. Horeb Area Historical Society 1927-60s; Dahle 1928-29; Bigler and Mudrey 1992: 48). Timber and stone bridges were constructed across the stream. Lawns were established along the lower sides of the valley. And, trees were planted along the hillsides so that these woodlands now thickly cover the sides of the valley. As early as 1928, Isak Dahle was planting 5,000 fir trees along the valleys and ridges to create a small wildlife sanctuary (Little Norway 1927-91 [file: Development: Wisconsin State Journal 1928 [6/28: 1, 2/2]). Dahle also had many perennials planted in the late 1920s and early 1930s (Winner, S. 1996).

The buildings of Little Norway continue to form a linear pattern along the lower portions of the north and south facing hillsides. Stone retaining walls were constructed to secure the banks of the hillside adjacent to the buildings and along the gardens which continue to characterize the property. Stone walks were gradually established to connect the buildings

as early as 1928 (Little Norway 1927-91 [1936]; Mt. Horeb Area Historical Society 1927-60s; Wisconsin State Journal 1928 [6/28: 1, 2/2]). The main, connecting stone and concrete walk along the base of the north and south hillsides was rebuilt and a semi-circular, stone and concrete seat was added in 1960, primarily by Anton Bluflat (Winner, M. 1996). The walk near the stone seat was extended in 1987 to control erosion (Winner, S. 1996). A white picket fence, now replaced with a similar fence, separated the property from JG (Little Norway 1927-91 [file: Development: Wisconsin State Journal 1928 [6/28: 1, 2/2]). A second fence which was removed after the property was extended to the east defined its east boundary. By the late 1930s, extensive flower and vegetable gardens were placed along the stream and lower terraces of the hillsides. Vegetable gardens remain at both the east and west edges of the building concentrations. Extensive flower gardens continue to adorn the edges of the creek and retaining walls adjacent to the buildings. Then, by the mid-1930s, Isak Dahle had created an idyllic setting for Little Norway.

Building Description

The buildings at Little Norway fall into three groups: the primarily log buildings of the original farmstead which date from the last third of the nineteenth into early twentieth century and were renovated between 1927 and the early 1930s, the log or log-sided buildings erected in the style of the original buildings by the Dahle family[1] between 1927 and the 1981, and buildings erected or moved onto the property between the 1930s and the 1970s whose siding is not log including the Norway Building, Hobson dwelling, a stone bridge, and several utility buildings.

Log Buildings Erected Prior to 1927

[1] Dahle family here refers to Isak Dahle's extended family and their descendants.

The group of nine, primarily oak log buildings remaining from the property's operation as the Osten Olson Haugen farmstead exists in two clusters (Bigler and Mudrey 1992: 42-43). A loose cluster of agricultural buildings along the north hillside includes the granary (2)[2], pony shed (4), main cabin or cattle and sheep barn (10), and cobbler's shop or hog house (11). A small cluster of buildings with domestic functions sits higher along the hill and includes the Osten Olson Haugen House (9), root cellar (19), bachelor's cabin or weaving room (20), and caretaker's or Stickey's cabin or summer kitchen/wood shed (21). The hunting lodge (30) sits in a location isolated from the two clusters. Although a majority of these buildings probably date from the settlement of the farmstead by the Olson family in 1867-68 (Dane County Title Company 1855-1878; Dane County Treasurer 1856-68) to the turn of the century, their precise date is unknown. As important to the significance of these buildings as part of Little Norway is the date at which each building was renovated for its role in its new setting between 1927 and 1933.

Osten Olson Haugen House (18): Contributing/Original Location

The Osten Olson Haugen House was probably erected within several years of the initial occupation of the farmstead in 1867-68 by the Olsons (Little Norway 1927-90 [1935 article]; Dane County Title Company 1855-1978; Dane County Treasurer 1856-68). It is believed that they erected first a temporary dugout (site of 19) (Dahle 1933). The spatial arrangement of the single pen dwelling parallels the typical initial permanent dwelling often erected by the Norwegian immigrant (Henning 1986: 50). This house was among the first renovated by the Dahle family. The work was completed between 1927 and 1928. The front porch was constructed after June, 1928 (Little Norway 1927-91 [1927-29]; Dahle 1928-29; Wisconsin State Journal 1928 [6/28: 1, 2/2]).

[2] The number refers to their location on the enclosed map of Little Norway.

The Olson dwelling is built into the north hillside in a cluster of buildings fulfilling domestic functions. The rectangular, one and a half story, 14' by 15.5' dwelling contains a single room on each floor. The building stands on a stone and cement foundation and lacks a cellar. Half dovetail notching joins its hewn log walls which are now chinked with cement. Clapboards rather than logs finish the gable. Wood shingles cover the gabled roof. The off-center, main entrance occurs under the roof's south gable. The double-hung windows along the facade contain six-over-six lights. One window is centered under the gable, and the other is located off-center along the first floor. One, off-centered six light, awning window occurs along each side elevation. A four-light awning window is placed east of the chimney along the rear elevation. Located between this window and the rear entrance, the massive, external, random rubble stone chimney sits in the center of the rear wall. The front door is composed of vertical boards, while the rear door with overlight is finished with a log veneer. A one-story enclosed, screened, wood frame porch is built across the facade. Its base is finished along the exterior with hewn logs joined by saddle corner notching, and the logs across the top of the screens are nailed in place. A wood stoop and a series of stone steps which ascend the hill to it access the rear door.

Following the original room functions, the first level is interpreted as an all-purpose living area and the second is a sleeping loft. Wood floors and plaster along the log walls finish the interior. The first floor has an open ceiling, and the second is completed with boxcar siding or tongue and groove paneling. A rubble-stone fireplace with a large ashlar stone mantle and shelf occurs along the rear wall of the first floor, and the open, L-shaped, flight of stairs rises in the corner adjacent to the main door.

During the refurbishing of the building in 1927, the porch was built across the front, and the chimney was erected along the rear elevation (Dahle 1928-29; Little Norway 1927-90 [album #3]). In 1928, cement chinking was added; the current wood floor was laid on the first level; the boxcar siding was placed along the ceiling of the second floor; and the two adjoining log beds were built in the corner of the loft (Mt. Horeb Area Historical Society n.d. [ca. 1928/1929]; Wisconsin State Journal 1928 [6/28: 1, 2/2]). The rear door and rear access to the second floor were added after 1950 (Cass 1950). Construction of at least

part of the stone retaining wall along the slope just west of the building had occurred by 1930. The first floor is interpreted as a general living area and the second as a loft, the original functions of these two spaces. Except for the replacement of the wood shingles along the roof and the addition of the rear entrance, the building remains unchanged since 1928.

Root Cellar (19): Contributing/Original Location

A dugout which served as the first habitation site originally stood at the location of the current root cellar. As the first dwelling site, it was presumably constructed about the time of settlement in 1867-68 (Dane County Title County 1855-1978; Dane County Treasurer 1856-68). Between 1927 and 1929 (Dahle 1928-29), the dug out site was converted to the root cellar. The Dahle family stored part of the large quantity of vegetables raised on the property by the 1930s in this structure (Bigler 1996).

Placed into the north hillside, the rectangular structure stands just west of the Olson dwelling. The root cellar is approached between two random rubble stone and cement retaining walls. The vertically positioned, wood door enters under a stone lintel into a single room finished with stone and cement walls, cement ceiling, and a dirt floor. Wood shelves line the west side of the root cellar. Except for the slightly later stone retaining walls and steps along the east side associated with the access to the Olson dwelling, this structure appears to be unmodified since its construction in the late 1920s.

Bachelor's Cabin/Chicken Coop (20): Contributing/Original Location

Built in the late nineteenth or early twentieth century, the bachelor cabin's construction date by the Olsons is unknown. It has several attributed functions. Isak Dahle indicated that it had been used as chicken coop (Dahle 1933). Family tradition suggests that it was utilized as a weaving room by Bergit Olson and was later occupied by Helleck Olson, her

brother-in-law (Winner, S. 1996; Cass 1950). After its was minimally refurbished between 1927 and 1930 (Bigler 1996), the building represented Helleck's living quarters. Sometime during the 1930s, the building was also occupied by Dahle's cousin Walter Langland who served as an interpreter and caretaker of the property (Bigler n.d.).

The building is built into the north hillside west of the root cellar and Olson dwelling. The rectangular, one story, 9.75' by 11.75' dwelling contains a single room. It sits on a random, rubble stone and cement foundation which rises to form the lower walls of the building and supports the hewn log walls. The corners are joined by half dovetail notching. Cement chinking fills the spaces between the logs. Clapboards finish the area under both gables. Wood shingles cover the broad gable roof which is oriented so that the entrance occurs under the south gable. It is closed with a vertical board door. One six-light awning window is located under the front gable, and a one light, awning windows is placed under the rear gable. The interior is finished with a wood floor, cement and plaster along the stone and log walls respectively, and a wood ceiling.

When the building was renovated between 1927 and 1930, the cement chinking was added, the foundation was covered with cement, and the wood floor was probably added to the interior. Additional alterations likely include the covering of extant spaces with the current windows. The wood shingles replace an earlier roof of the same material.

Caretaker's Cabin/Stickey's Cabin/Summer Kitchen-Woodshed (21): Contributing/ Original Location

The original part of the caretaker's cabin probably served as a summer kitchen and woodshed. Although the Dahle family referred to it as a former woodshed, the building included a chimney at its north end in the late 1920s, which is not characteristic of a woodshed but necessary for summer kitchens (Mt. Horeb Area Historical Society 1927-60s; Dahle 1933; Jilbert and Wyatt 1986 [5]: 5). The position of the building near the Olson dwelling (18) further suggests such a domestic function. As a part of the Olson farmstead,

the original building dates to the late nineteenth or early twentieth century. The initial renovation of the south wing dates to the 1927 to 1933 period (Bigler 1996). The north wing was added by the Dahle family in 1940 (Little Norway 1940-77 [Little Norway, permanent improvements]; 1927-91 [photo. files, dated 8/27/40]). Its use as a caretaker's cabin began in 1928 when Hugo Stikhevitz began working for the family. He worked as the caretaker between 1928 and 1957 (Hobson 1972; Bigler n.d.).

The T-plan, one-story, 22.5' by 26.25' building rests close to the ground on a stone and cement footing. The south wing is composed of roughly hewn logs joined by full and half dovetail corner notching. The rounded logs of the north wing are joined by saddle corner notching. Cement chinking fills the spaces between the logs in both wings. Clapboards close the gables of both wings. A broad, intersecting gable roof finished with wood shingling covers both wings except the north section of the north wing which is protected with asphalt shingles. A comparatively massive, random rubble stone and cement chimney which may at least in part replace the original chimney (Mt. Horeb Area Historical Society 1927-60s) is located at the juncture of the two wings. The entrance to the south wing is elaborated with a wood lintel displaying a canoe motif. Both wings are accessed through entrances closed with vertical board doors in the northeast corner of the T. Most of the windows are centered on their elevations. The windows along the south wing are closed with six-light awning windows while those in the north wing are closed with nine-light casement windows. The south wing contains a single room, and the north wing encloses two rooms. The south wing includes a wood floor, a coat of plaster along the log walls, and a wood ceiling. The interior of the north wing is finished with a wood floor, a thick coating of plaster along the logs, and a beaded wood ceiling. A fireplace with a rubble stone mantle opens into the north wing.

The renovation of the building in the 1930s probably included the addition of the cement chinking and the placement of cement along the foundation. The windows were likely replaced. While a chimney was located along the north elevation prior to its purchase in 1927 (Little Norway 1927-91 [photos, 1927]), its size and shape suggests its replacement or rebuilding perhaps in 1940 when the cabin received the north wing. The wood shingle

roof was replaced with similar materials. The wood floor and ceiling were also placed in the south wing between 1927 and 1933. The north and south wings appear to be relatively unchanged after the 1927-33 and 1940 construction periods.

Hunting Lodge (30): Contributing/Original Location

The hunting lodge was originally constructed in the early twentieth century as a dwelling for one of Osten Olson Haugen's married daughters and her family, probably Carrie and Theodore Thompson (Hobson 1972; Dahle 1933; Mt. Horeb Mail 1936 [8/6]). It is placed in the southwest quarter quarter section west of the one originally purchased by Olson. Bengit Olson purchased this parcel in 1908 (Dane County Title Company 1855-1978). Therefore, the dwelling was presumably erected shortly after this date. Dahle family tradition indicates that the dwelling was occupied for a brief period. It may have stood vacant for some time prior to the purchase of the property by Isak Dahle. He converted the dwelling to the hunting lodge between 1928 and 1930 (Bigler 1996). The front porch was added after 1928 (Dahle 1928-29). In later years, it became a storage place for old farm machinery (Hobson 1972).

Isolated from the other buildings on the property, the hunting lodge is located up the valley to the west of the main farmstead. The building is no longer in use and has severely deteriorated. Although most of the walls continue to stand, the roof is badly disintegrated and has partially collapsed adjacent to the chimney. The porch and adjacent east wall have fallen outward (Mt. Horeb Area Historical Society 1927-60s). Although in poor condition, the building importantly conveys information about the early use of the property by the Dahles. Photographs indicate its use by both male and female members of the family, but the building appears to have served primarily as a male retreat. An outdoor sportsman, Isak Dahle renovated the cabin to the image of a hunting cabin and decorated the walls with relics collected during hunting and similar activities.

The one-and-a-half story, rectangular, approximately 18' by 26.5' building stands on a

random rubble stone and cement foundation. It encloses at least a partial cellar accessed by an outside entrance along the south wall. Half and full dovetail corner notching joins the hewn log walls and cement fills the spaces between the logs. The gables are finished with board and batten siding. Asphalt shingles cover the gable roof. The main entrance was placed under the eaves along the south side of the east wall, along the portion which has collapsed with the porch. The glass and panel door which closed the entrance remains under the collapsed wall. Double hung windows are placed symmetrically along their elevations. Those which retain their muntins contain two-over-two lights. While a segmental arch window is placed in the center of the first floor of the north elevation, the remainder are square-headed windows. A rubble stone and cement chimney stands at the northwest corner of the dwelling. The building contains a single, open room on the first floor. An open loft at the north end is closed with a rail along the south side. The remainder of the second floor is open. The interior includes a wood floor, logs walls once finished with plaster, and an unfinished ceiling. An open, random rubble stone and cement fireplace is placed in the northwest corner of the building. While the west and north sides are lined with stone, the two sides facing into the room are open except for a supporting stone column in the southeast corner. The open, straight-flight stairs rise to the loft along the north wall (Dahle 1933; Little Norway 1927-90 [interior photo., n.d.]).

Although the building has undergone significant deterioration, it does not appear to have been altered since the completion of its renovation by 1930. This renovation included the addition of the porch which has now collapsed, the placement of cement chinking between the logs, the residing of the gables with board and batten, the removal of the south half of the second floor, the addition of the fireplace and chimney, and the replacement of the wood flooring.

Main Cabin/Cattle and Sheep Barn (10): Contributing/Original Location

The main cabin or cattle and sheep barn (Bigler and Mudrey 1992: 48) is located in the cluster of agricultural outbuildings near the base of the hillside. Because the hillside

portion of the original building is not visible in extant photographs and the stages of the building's construction are not clear, the original barn can not be readily classified. Its location adjacent to the hillside suggest a bank barn, but logs rather than masonry enclose the lower level which is typically masonry in this barn type (Jilbert and Wyatt 1986 [5]: 2-3). Probably erected in the last third of the nineteenth century, the main cabin originally functioned as a cattle and sheep barn which included a loft in the second level (Bigler 1996; Bigler and Mudrey 1992: 48). The renovation of building occurred in several phases. The renovation of the interior and the addition of the windows were probably completed in 1927. The chimney was added in 1928, and the front porch (which is a sleeping porch), rear doors, and at least the floor of the rear porch were erected between 1928 and 1930. The rear porch was completed with a lean-to roof by 1933 (Little Norway 1927-91 [1927-29]; Mt. Horeb Area Historical Society 1927-60s; Dahle 1927-28; Wisconsin Visual and Sound Archives 1927-91, n.d. [n.d.]; Little Norway 1927-91 [file: Development of Little Norway, clipping, 7/5/28]; Dahle 1933). Following the building's renovation, Dahle family members gathered here when visiting the site (Bigler and Mudrey 1992: 48; Bigler n.d.).

The two-story, rectangular, 16.25' by 32.25' building is placed on a concrete and stone foundation. Roughly hewn logs joined at the corners by full dovetail notching enclose the first floor. Cement chinking fills the spaces between the logs. Board and batten siding finishes the second level. Wood shingles cover the side-gable roof. Wood doors close the two first floor entrances under the east and west gables and the two second floor entrances along the rear elevation. Six-light awning windows cover the double and triple window openings along the west and south elevations. Single and double eight-light casement windows occur along each elevation of the second floor. A massive, exterior, stone and cement chimney is placed off center to the east along the front elevation. A two-story porch supported by plain, square posts and covered by a lean-to roof crosses the entire south elevation. Solid wood triangular corner brackets elaborate the porch frieze. A wood rail closed along the base with vertical log siding occurs along the second level of the porch. Stone slabs set in concrete pave the floor of the first level. A small tool shed ell is enclosed with horizontal log siding at the east end of the porch. A porch also crosses the center portion of the north elevation at the level of the second floor. Plain, rounded

posts support the lean-to roof. Its closed wood rail is similar to the one along the front porch. Stone and concrete steps provide access to the east and west ends of the porch. The interior of the main cabin contains two rooms on the first floor and a single room on the second. The west room of the first floor, which was originally the cattle shed, was interpreted as a dining room by the 1930s and the east room, once the sheep shed, was presented as a kitchen. The hay loft became a sleeping area (Bigler and Mudrey 1992: 48). The straight-flight open stairs climb the east wall of the west room from the first floor. Along the first level, the floor is wood, plaster covers the walls, and boxcar siding is placed between the second floor joists. Along the second level, car siding finishes the upper portion of the walls and ceiling, logs covered with plaster remain exposed along the bottom portion, and the floor is wood. The floor on this level is placed below two logs which provide support for the building and run above the north-south dividing wall along the first floor. Located along the south wall, a low set of wood steps provides access from one half of the room to the other over the logs. Three paintings of idyllic Norwegian landscapes by Olaf Culburson, a Norwegian-American working at Little Norway in the late 1920s, occur along the walls. Placed on wall board panels of the original wall, they were retained and hung along the current walls (Mt. Horeb Area Historical Society, n.d.; Little Norway 1927-91 [file: Culburson, Olaf]). During the late 1940s, Ida Sannes completed the rosemaaling along the canopies of the built-in bunk beds or himmel seng which were in place by the summer of 1928 (Bigler 1996; Wisconsin State Journal 1928 [6/28: 1, 2/2]; Bigler and Mudrey 1992: 48; Little Norway 1927-91 [file: Sannes, Ida]; Dahle 1933; Little Norway 1927-90 [photo., summer, 1928]).[3]

The original two-story cattle and sheep barn underwent considerable renovation between

[3] Born in Fredrickshald, Norway in 1861, Olaf Culburson immigrated to the United States in 1888. Prior to immigration, he had received training as a painter. In the early 1920s, he resided at Black Earth working as a painter. His talent lay in landscape painting. Culburson died in November, 1931 (Little Norway 1926-91 [File: Culburson, Olaf]). Born in Bergen, Norway, Ida Sannes immigrated to the United States as a young child and lived in Melrose Park, Illinois in the 1940s. She worked primarily as a costume designer. Ms. Sannes returned to Norway in 1962 and died in 1972 (Little Norway 1926-91 [file: Sannes, Ida]).

1927 and the early 1930s (Little Norway 1927-91 [1927]; Bigler and Mudrey 1992: 41-43). Cement chinking was placed between the logs and cement secured the foundation; board and batten siding covered or replaced the original vertical board siding along the second level; window openings were cut; and the chimney and porches were added. The placement of the east entrance occurs in its original location. The interior was refinished. In 1986, the boxcar siding replaced the deteriorating wall board on the second floor (Little Norway 1940-92 [1986]; Winner, S. 1986). At this time, the panels which included the paintings were lifted for placement along the current walls. The wood shingles along the roof have been replaced, and the small tool shed was placed along the porch and part of the stone and cement retaining walls extending from the east and west elevations at the rear of the building were completed prior to 1947(Wisconsin Visual and Sound Archives 1927-91, n.d. [by 1947]).

Cobbler's Shop/Hog House (11): Contributing/Original Location

Dahle placed the cobbler's shop in a building he identified as the hog house (Dahle 1933). Part of the original farmstead and therefore erected in the last third of the nineteenth century or the early twentieth century, the building underwent renovation between 1927 and 1930 (Bigler 1996; Dahle 1933; Little Norway 1927-91 [photograph files, n.d.]). Beginning in the early 1930s, the building contained a collection of Norwegian-American cobbler's tools. Dahle noted that the implements in the shop had been brought from Norway in ca. 1860 (Dahle 1933). This component of the site was de-emphasized by ca. 1950, and the tool collection was donated to the Mt. Horeb Historical Society in 1988 (Winner, S. 1996; Cass 1950; Bigler 1996).

The building sits along the hillside west of the main cabin (10). Built into the hillside, the rectangular, 8.25' by 10', single story building rests on a stone and cement foundation thickly covered with cement. Half and full dovetail corner notching joins its roughly hewn log walls. Clapboards finish the front gable, and board and batten siding closes the rear gable. Wood shingles cover the gabled roof. A vertical board door closes the entrance in

the south gable. A six-light awning window occurs in both gables. The interior is finished with a concrete floor, cement or plaster along the stone and log walls, and an unfinished ceiling.

During building renovation, cement was placed between the logs and added to the foundation and the windows were likely replaced. Interior walls received a coat of plaster, and the floor was laid. The wood shingles along the roof were replaced in kind.

Pony Shed/Horse Barn (4): Contributing/Original Location

Erected as part of the farmstead in the last third of the nineteenth or in the early twentieth century, the pony shed is also referred to by Isak Dahle as the horse barn (Dahle 1933; Wisconsin State Journal 1928 [6/28: 1, 2/2]). Confirming its attributed function, it currently contains two small stalls appropriate for small or young animals. However, the building lacks window openings common to outbuildings with such a function. The openings may have been removed when the shed underwent renovation between 1927 and 1929. It then served as an "implement house" (Dahle 1933; Mt. Horeb Area Historical Society 1927-60s [1928-29]; Dahle 1928-20; Little Norway 1927-90 [album #3]). It is currently interpreted as a horse barn.

The horse barn stands south of and across the creek from the main cabin (10). The 10.5' by 12.5', rectangular, one-story building sits directly on the ground. Roughly cut, full and half dovetail corner notching joins the hewn logs. While this type of notching usually provides flush corners, the logs along this building project slightly from the corners. Cement fills the spaces between the logs. Board and batten siding finishes the area under the gables. Wood shingles cover the gable roof which is oriented so that the single entrance occurs under the east eaves. A wood dragon silhouette occurs along peaks of both gables. The low, vertical board, Dutch door is placed in the center of the north elevation. The function of the small opening closed with a hinged door to the west of the entrance is not identified. It is placed too high to serve as a manure clean-out. The interior

includes a dirt floor, unfinished walls, and an open ceiling. A small loft is placed at the west end of the building. This area presumably stored small amounts of hay.

Building renovation between 1927 and 1929 included the removal of a deteriorated corn crib section from the east end of the building (Little Norway 1927-91 [photo., 1927]; Bigler and Mudrey 1992: 41). Board and batten siding under the gable probably replaces original clapboards. Cement was placed between the logs. In 1993, the rotting bottom logs were replaced in kind (Winner, S. 1996). The wood shingles along the roof also represent replacements.

Cabin/Granary-Machine Shed (2): Contributing/Moved

Referred to as the granary and machine shed or occasionally the cabin since the 1930s (Dahle 1933), this building stood as part of the original farmstead just to the south of its current location. The building was moved a short distance just prior to the construction of the Hobson dwelling which began in 1957 (Winner, S. 1996). Erected in the last third of the nineteenth century or the early twentieth century, the granary underwent renovation between 1928 and 1929 (Dahle 1928-29). The north end of the building, a tight granary, was converted to sleeping quarters for family use and is now interpreted as such (Bigler n.d.). The south portion of the original frame and clapboard building was used to store machinery and tools. The combination granary and storage functions were not uncommon in Scandinavian areas (Jilbert and Wyatt 1986 [5]: 5). The frame section was removed and replaced with the screen sitting room in the 1930s. It is now used to display artifacts (Bigler n.d.).

The 32.5' by 12', rectangular, one-story building stands on a random rubble stone and cement footing at the north end. The building appears to sit directly on the ground at the south end. However, a buried footing may exist under this end, which probably replaces an earlier addition. The hewn logs of the walls are joined by roughly executed half dovetail notching along the north end and saddle notching along the south end. A heavy

application of cement chinking also holds the logs in place. The top half of the walls of the south end are screened. The gables are finished with clapboards. Wood shingles cover the side-gabled roof, and wood dragon silhouettes elaborate the peaks of the gable. The entrance to the building occurs along the west elevation and opens into the screened area. The entrance to the sleeping area occurs in the dividing walls between the two rooms. Both entrances are closed with a door of horizontal or vertical boards. A six-light awning window occurs along the west side of the north portion of the building. Two vertical board shutters close an opening on the north portion of the east elevation. The former location of an exterior chimney is visible along the south elevation.

The interior of the north portion of the building is finished with what appears to be the original floor, which is composed of broad boards as well as roughly plastered log walls and a wood ceiling. The south section includes a wood floor, roughly plastered logs along the base of the wall, and a wood ceiling.

During renovation, the building underwent considerable modification. The south portion of the building, the frame addition, was removed and replaced with the current screened sitting room in 1929 (Dahle 1928-29). The north portion, the original granary, received cement along its footing and between its logs and a new window along the west elevation. The west opening existed at the time of purchase. The chimney was added in ca. 1929 (Dahle 1928-29). Alterations post-dating the early 1930s include the removal of the chimney when the building was moved in 1957 (Winner, M. 1996) and the replacement of the wood shingling in kind.

Although they were refurbished in the late 1920s and early 1930s, many of the log buildings of the farmstead retain some characteristics which reflect their immigrant occupants. The buildings erected by nineteenth century Norwegian immigrants are distinguished by a group of characteristic traits. In part because skilled craftsmen traditionally erected Norwegian buildings, these qualities are primarily although not wholly

spatial and vary with building function. The Norwegian-American commonly erected hewn log buildings using dovetail joints at the corners, mortar chinking with wood strips between the logs, and log gables. The comparatively low roof pitch, heavy ridge pole, and purlin roof construction initially reflecting the traditional utilization of sod roofs was quickly replaced by the shingle roof. The door occurred either under the eaves or gable. Packed earth or puncheon floors were common. Puncheons were slabs of wood hewn flat on one side and often measuring five to six feet long. They were pegged to stringers placed on the ground (Wisconsin Division of Historic Preservation 1980, 1990 [1990]; Henning 1986: 149-50; Perrin 1984: 4; Fapso 1977: 37). The farmstead buildings display only a small number of these traits including the hewn logs and corner notching. The low pitched roofs carry wood shingle roofs.

The first permanent residence of the Norwegian immigrant tended to contain a single rectangular room and a loft covered with a gable roof. Sleeping lofts were often accessed by ladders or stairs in one corner. Placed in the corner opposite the stairs, stoves originally provided heat. The spatial arrangement of the Olson dwelling (18) follows this pattern. The smaller log outbuildings such as granaries or chicken coops, were constructed with logs to the ridge of the roof, hewn logs were joined with dovetail notching, logs were chinked, puncheon floors were laid, and interiors were whitewashed. It appears that those whose function did not require a tight building, such as some storage sheds and small animal barns, often had rounded logs joined at the corners by saddle notching; open spaces between logs; and floors with packed earth. The outbuildings of the Olson farmstead display some of these traits, particularly the method of construction of the lower walls (Tishler 1988; Wisconsin Division of Historic Preservation 1980, 1990 [1990]; Perrin 1981: 4; Henning 1986: 149-50).

Log or Log-Sided Buildings Erected by the Dahle Family

The log or log-sided buildings which were intended to resemble the appearance of the original buildings and which were erected by the Dahle family between 1927 and the 1980s

include 17 buildings and structures: the entrance building (1), two canopies (5/13), the sod roof cabin (7), two tool sheds (8-9), privy (12), springhouse (14), pumphouse (15), two stabburs (16-17), woodshed (22), machine shed (27), gasoline building (29), picnic shelter (31), and entrance canopy (24). These resources are both scattered between the original buildings of the farmstead and placed in clusters in other areas of the property. The family constructed buildings in the 1930s and 1940s. Some of the later log buildings furthered the interpretation of the property as an historic site or housed maintenance functions.

Springhouse (14): Contributing/Original Location

Replacing in function an earlier building near the same site, the Dahle family erected the springhouse in 1928 (Little Norway 1927-91 [1928]; 1927-90 [album #3]; Bigler and Mudrey 1992: 41; Hobson 1972; Dahle 1928-29; Bigler n.d.; Wisconsin State Journal 1928 [6/28: 1, 2/2]). It continues to shelter the main well. The building sits just north of the channeled creek and south of the Olson dwelling (18) at the base of the hillside.

The 11' by 11.5', nearly square, one-story building sits on a random rubble stone and cement foundation. Because the rounded logs are joined at the corners with saddle notching, the logs extend beyond their joints. Cement chinking fills the spaces between the logs. The log walls splay outward shortly before reaching the level of the eaves. This building form is similar to the food storage building or stabbur erected in Norway. Isak Dahle probably became familiar with this form during his trip to Norway. Wood shingles cover the steeply gabled roof. Closed with a vertical board door, the entrance occurs under the east gable. One to three single nine-light windows open each elevation. Exposed log rafter-ends, the lattice work under the gables, and roof cresting representing the serpent's tail and ending with the silhouetted dragon heads above the gable peaks, elaborate the building. The blue cresting and red and green silhouette of the dragon's head is repeated along many of the buildings on the property. The three-tier, log-faced cupola with a single gable roof and two pyramid roofs contains a brass steam engine bell. The interior is unfinished. The building appears to have undergone little alteration except

for the replacement in-kind of the wood shingles along the roof.

Sod Roof Cabin (7): Contributing/Original Location-Moved

The sod roof cabin emerged during several construction phases. Its exterior appearance was intended to represent the Norwegian hut built to shelter those tending sheep. Lewis Rue erected the first or south wing in the summer of 1935. It initially served as a family kitchen and dining area and also as a place for the canning of vegetables from the extensive gardens (Hobson 1972; Little Norway 1927-90 [9/15/35]; Bigler n.d.). By the mid-1930s, an increasing number of visitors were informally examining the property, and the family required a less public area than the main cabin to prepare meals. The wing directly behind or to the west of the first wing was built in 1947. At that time, a small building which stood along the south hillside near the picnic shelter (31) was moved and placed along the north side of the new rear wing (Hobson 1972; Winner, M. 1996). Since it resembled a Norwegian stabbur, the Dahle family probably had the building constructed sometime between 1927 and 1935. The same Norwegian form was used for the springhouse (13) which was erected in 1928. Its function as Dahle's library dates its original construction to the period prior to his death in 1937. The former library became the kitchen of the cabin, the remainder of the wing included a bedroom and bath, and the former kitchen became a sitting room for the family (Winner, M. 1996; Hobson 1972). The final, north wing was erected in 1960-62 (Little Norway 1940-77 [file: Caretaker's Cabin]; Hobson 1972). The former kitchen then became a bedroom, and the north wing contained a kitchen and dining area. By 1960, a caretaker occupied the cabin.

The one-story, 43.5' by 34.5', L-plan, multiple gable sod roof cabin is built into the base of the north hillside and lies just east of the main cabin (10). A stone and concrete retaining wall with a small flower garden above it runs between the two buildings. A large vegetable garden with a stone retaining wall along its east side is placed north of the cabin. The building faces east. The concrete footing of the first, south wing supports walls composed of rounded logs joined by saddle corner notching. The logs extend beyond the joint. The

gable roof is covered with sod along the east side and asphalt shingle along the west side. Logs in the north wing were cut from timber planted on the property in the late 1920s or early 1930s (Hobson 1972). The north wing is built in a similar manner to the south wing except that it sits on a concrete block foundation which surrounds a basement. Cement chinking fills spaces between the logs while the logs of the south wing fit relatively tightly. Board and batten siding covers the gables of both wings. Sod is placed along the east half of the gable roof and the north half is finished with asphalt shingle. The west wing is placed on a poured concrete foundation. Its rounded log walls (which lack chinking) are nailed together at the south corner. An asphalt, lean-to roof covers the wing. The north end of the west wing, the former library, is placed on a poured concrete footing. Its hewn log walls are joined by saddle notching and cement chinking is placed between the logs. Logs finish the area under the gable. Asphalt shingles cover the gable roof.

The fenestration is generally asymmetrically arranged along the elevations. The main entrance occurs in a recessed area between the south and north wings. A vertical board door closes this entrance. The original main entrance off-centered along the south elevation in the south wing is closed with a glass and panel wood door. An acanthus motif elaborates the door surround with pedimented lintel. Additional entrances occur in the north elevation of the west wing and the west elevation of the north wing which are both closed with a wood door. The exterior door to the basement occurs along the west elevation of the north wing. Six-light awning windows close the openings along the south and west wings. Windows occur singly and in a band of six along the south elevation of the south wing. These windows once ventilated the heat of the original kitchen. The six-over-six light, double hung windows along the north wing are elaborated with wood shutters. A one-over-one double hung window occurs on either side of the door centered along the north elevation of the northwest wing, the former library. The two brick and stone chimneys are positioned along the rear gable of the northwest addition, between the south and west wings, and along the north wing.

The texture of the log and sod materials and board and batten siding under the roof gables are important elements of the aesthetic composition of the building and its setting.

Additional decorative elaboration include the acanthus door surround at the south elevation, the shutters along the north wing, scalloped bargeboards along the gables and eaves of the south and north wings, and scalloped cresting along the ridge of the south wing and across the north-south gable of the north wing. Silhouetted dragon heads terminate the roof cresting and elaborate the peaks of the gables along the north and south elevations.

The additions organize the division of many of the interior spaces. The original south kitchen wing now serves as the living room. The north wing is also open and contains the current kitchen and dining area. The west wing is divided into two bedrooms, one of which is placed in the northwest (library) addition and once served as the kitchen. Between the living room and bedrooms occurred from south to north a storage room, now a study; bathroom, now closet areas, and a closet, now a bath (Winner, M. 1996). The interior is finished with wood floors except the north wing whose floor is covered with linoleum. Walls are plastered over the logs in the south wing and the north room of the west wing and the remainder are covered with vertical paneling. The south and north wings have a beaded wood ceiling with exposed log support beams; the west wing except for the northwest room has a beaded wood ceiling; and the northwest room has a dropped, fiberboard ceiling.

Although the sod roof cabin has received two additions one of which post-dates the period of significance by one to three years, the building is treated as a contributing resource. The first two wings pre-date 1959, the end date of significance. Both the added west and north wings were constructed with log. These materials parallel those in the original south wing and those used across much of the property. And, the building continues important motifs and building techniques associated with the Norwegian aesthetic at Little Norway. The building enhances the feeling and associations of the property through its log materials, sod roof, the cresting, bargeboards, and the acanthus door surround. Alterations post-dating 1962 are few. The presence of the wood patio just west of the cabin is hidden by the building, hillside, and adjacent gardens. The remodeling of the bathroom and adjacent storage area and in-kind replacement of deteriorating logs occurred in 1970 (Little Norway 1940-77 [file: Sod Roof Cabin]).

Two Tool Sheds: (8) Contributing/Moved; (9) Noncontributing/Original Location

Two tool sheds are placed adjacent to each other near the north hillside at the northwest corner of the sod roof cabin (7), south of the vegetable garden, and just east of the patio. The shed to the north (8) very probably sat adjacent to and east of the main house by 1929 (Mt. Horeb Area Historical Society 1927-60s; Dahle 1928-29). By the 1950s, it was relocated to its current position (Little Norway 1927-91 [n.d.]). The construction date of the second shed (9) is not known. But, the condition and small size of the vertical logs suggests a post-1959 date.

Both sheds suggest the form of a stabbur. The earlier building (8) measures about 8.25' square while the second (9) is 6.75' square. The concrete slab of the first shed (8) supports a substantial sill and the hewn log walls are tied together with square notching and secured by corner boards, perhaps added at a later date. The upper logs which project beyond the lower walls are secured with roughly executed notching, primarily saddle notching. Logs also finish the area under the gables. Relatively wide spaces occur between the logs. Wood shingles protect the front-gabled roof. A vertical board door is placed in the center of the south elevation. The building has no window openings.

The second tool shed (9) sits on a poured concrete slab. Low concrete walls form the west portion of the building which lies against the hillside. Its balloon frame supports vertical logs along the walls. The overhang which occurs only along the east facade is enclosed in the gable, which is finished with horizontal logs. Wood shingles cover the broadly overhung front-gable roof. Vertical boards compose the door. A four-light fixed window occurs above the door under the gable. Except for the concrete floors, the interiors are unfinished.

These two buildings appear unaltered except for the replacement of the door on the earlier of the two sheds (8). Because the earlier of the sheds (8) was moved only a short distance

prior to the end date of significance and it contributes to the Norwegian aesthetic of the site, it is considered contributing. However, since the second shed (9) may date after 1959, it is categorized as noncontributing.

Entrance Building/Gate House (1): Contributing/Original Location

The entrance building was constructed in several stages. In ca. 1940, a now unidentified farmer and woodworker who lived near Cameron, Wisconsin, shaped logs secured from his own land for the building. They were shipped to Mt. Horeb by train in 1941 or 1942. The erection of the building began just after World War II and reached completion about 1946 (Hobson 1972; Winner, S. 1996; Little Norway 1927-91 [file: Gate House]). From its construction, this building has served as a location to admit the public into the historic site. Its completion began a period lasting until the early 1980s in which the visitation to Little Norway rose rapidly and remained high. The building sits at the end of and faces the main entrance drive into the property at the southeast end of the site. Just to its northeast are located the Hobson dwelling and garage.

The one-story, 29.6' by 40.5', rectangular building faces south. The rubble stone and cement foundation surrounds a cellar. A saddle notch joins the rounded logs of the wall, and logs also finish the area under the gables. The logs lack chinking. The logs extend beyond the joint to form a flared wall. Wood shingles cover the side-gabled roof, and a scalloped roof crest with a carved dragon head silhouette at either end occurs along the ridge. Exposed purlin-ends elaborate the wide overhang of the gable. Brackets occur under the broad eaves. A massive, stone and cement chimney rises from the northeast corner of the roof. Fixed or awning single light windows occur singly and in groups of three to five. Entrance doors are wood. High, single narrow awning windows are centered on either side of the main entrance. The entrance porch is composed of heavy, hewn timber posts which support its front-gabled roof. Scalloped roof cresting and exposed rafter-ends elaborate the porch. With a closed wood rail along each side, a low concrete slab serves as the porch floor. A second entrance accessed by a stoop with an adjacent, narrow, awning window is placed on the east elevation. A band of five, squarish, awning and fixed windows are centered along the rear, north elevation. A band of three similar windows

occurs along the west elevation. And, a small window with the mullions forming a starburst design occurs under both gables. The door into the cellar is placed along the west elevation.

A heavy, post and beam, pegged, timber frame, perhaps removed from a former barn, supports the entrance building. The interior is dominated by a single room which serves as the admittance area to the property and gift shop. A small balcony at the west end which serves as a storage and work area is placed over small restrooms located at the northwest and southwest corner. An open, stone fireplace similar to the example in the hunting lodge (20) occurs in the southeast corner while the counter area is placed in the northeast corner adjacent to the exit door along the east wall. The interior is composed of a pegged, wood floor and exposed walls of tightly fitting, stained, rounded logs. Similar timbers also finish the peaked ceiling. Painted stenciling decorates members of the timber frame.

The building appears to be unaltered since its construction.

Machine Shed (27): Contributing/Original Location

The machine shed was erected during the mid-1950s by ca. 1957 (Wisconsin Visual and Sound Archives 1927-91, n.d. [Newhouse photo, mid-1950s, ca. 1957]; Winner, M. 1996). The building was erected to store machinery and tools. It provides an enclosed shop area in the west end. The building sits in a cluster of service buildings located in clearing west of the Norway Building (23). Oriented to the south, the building sits along a lower terrace of the north hillside. A large vegetable garden is placed along the shed's east side.

The one-story and a loft, 26' by 56.75', rectangular machine shed rests on a poured concrete foundation. Poured concrete side walls rise to form the rear, north wall and the lower portion of the north ends of the east and west walls which are placed against the hillside. Vertical log siding supported by a balloon frame forms the remainder of the walls.

A shed roof which slants downward toward the hillside along the north elevation is placed on the building. Wood shingles cover the south portion of the roof, and asphalt shingles protect the less visible, north side. Scalloped cresting elaborates the ridge, and the roof has a wide overhang. Two wide vertical board sliding doors intended to admit large machinery open the west side and center portion of the building. A wood door with transom near the southwest corner provides access into the shop area. The wood entrance door with transom at the east end has been widened. One single and one double nine-light fixed window opens the west elevation and two similar single windows occur along the east elevation. Fou- light fixed windows under both gables provide light to the loft along both elevations. The north wall which lies against the hillside lacks openings. A hanging, brick chimney which is placed north of the ridge along the west elevation vents a stove in the shop.

Machinery and tool storage occupy the east three-quarters of the building. This section has a dirt floor and unfinished walls and ceiling. A storage loft is located at the east and west ends of the building. The shop is finished with a poured concrete floor and plywood walls and ceiling. A work bench is located along the west wall.

The widening of the east door constitutes the only identified alteration along the building.

Woodshed (22): Noncontributing/Original Location

The woodshed stands along the north hillside above the custodian's cabin (21). Originally functioning as a woodshed, it is currently unused. The building was constructed by May, 1960 (Mt. Horeb Area Historical Society 1927-60s). Although the date of its construction is unclear, the Dahle family began to construct buildings with log siding in the 1950s. Because the building may post-date the period of significance, it is counted as a noncontributing building.

The 10.5' by 8.25' one-story, rectangular building rest on the ground. A balloon frame

supports the vertical log siding. Rolled asphalt roofing covers the lean-to roof. The entrance door which is also composed of vertical log siding and a two-light awning window occurs on the south elevation. Exposed rafter and purlin-ends are visible under the roof. A dirt floor and unfinished walls and ceiling compose the interior.

Other than its considerable deterioration, the woodshed has not undergone any identified alteration.

Picnic Shelter (31): Contributing/Original Location

The Dahle family had the picnic shelter constructed in the late 1950s prior to ca. 1957 (Winner, S. 1996; Wisconsin Visual and Sound Archives 1927-91, n.d. [Newhouse photo., ca. 1957]). The building was erected to house outdoor family gatherings and visiting tour groups. It continues to function in this capacity (Winner, S. 1996).

The shelter sits at the base of the south hillside facing east toward the pond. The 20' by 26.75', rectangular, single story building is placed on a concrete footing. The walls are composed of round logs joined by saddle corner notching. The flared appearance of these walls is created by downwardly increasing the length of the logs extending beyond the notching. Cement chinking fills the spaces between the logs. Vertical log siding closes the area under the gables. Wood shingles cover the side-gabled roof. While the walls along the north and south elevations are closed, the center portions of the east and west walls are open to form entrances with sides curving inwardly toward the floor and roof. Fixed six-light windows occur on either side of the chimneys under the north and south gables. The limestone utilized in the Hobson dwelling (3) was also placed in the shelter's chimneys. The two massive, random ashlar chimneys are centered along the north and south gables. Because the broad overhang of the roof extends out further along the north elevation to provide shelter for the fireplace along the exterior of the wall, the chimney extends through the ridge of the roof. Along the south elevation, the exterior edge of the chimney is flush with the exterior edge of the gable. Exposed rafter-ends and a single, exposed purlin-end

positioned near the eaves add detailing to the exterior of the building. Silhouetted wooden dragon motifs are placed at the gable's peak along the north elevation and the ends of the gable along the north and south elevations. The interior includes a floor composed of flat stones set in concrete; unfinished, rounded log walls; and an unfinished ceiling exposing the log roof supports. Interior fireplaces with stone mantles occur on both side elevations.

Designs done in the Rustic Style, which was often built in parks and other areas dominated by natural settings in the late 1920s and 1930s, generally ended in the early 1940s. However, the use in this buildings of more naturally derived materials including the log, stone, and wood shingles, flared walls, massive chimneys, broad eaves, and exposed structural elements, which provide a heavy appearance to the building, is reminiscent of this style (Draeger 1986 [1992 supplement]). The building has undergone no identified alterations.

Privy (12): Noncontributing/Original Location

The single hole privy stands along the north hillside north of the cobbler's shop (11). This example may represent one of the privies originally used by the family until the addition of indoor plumbing to the sod roof cabin (7) in 1947. It is currently not in use. The Dahle family began to construct buildings with similar log siding in the 1950s. But, because the date of this building is unclear, it is counted as a noncontributing building.

The single story, 5.5' by 5.75', rectangular building stands on a concrete and stone footing. Horizontal log siding covers the balloon frame walls including the area under the gable. Asphalt shingles cover the front-facing gable roof. A square metal vent rises near the southeast corner. A wood door with small window closes the off-center entrance along the north elevation. The interior has a wood floor, walls finished with horizontal boards, and an unfinished ceiling. The building appears to be unaltered.

Pumphouse (15): Contributing/Original Location

The pumphouse sits along the creek east of the springhouse and faces east. Originally containing pumps for the well, it is now used as a tool shed. It was constructed in the 1950s (Winner, S. 1996) prior to the end-date of the period of significance.

The 4.75' by 5', rectangular, single story building sits directly on the ground. The vertical log siding is tied to a balloon frame. Wood shingles cover the front-facing gable roof. Scalloped roof cresting is placed along the roof ridge. The building lacks windows, and the entrance door is composed of vertical log siding. Including a dirt floor, the interior is unfinished. Except for the removal of the pumps, the building appears to be unaltered.

Stabbur (16): Contributing/Moved

Probably erected at Isak Dahle's direction between 1927 and 1933 and in use by 1933 (Dahle 1933) as the pheasant and peacock house along the south hillside above the picnic shelter (31), the building was moved to its current location by the early 1950s. The heavily grooved wood piers were placed under the building when it was relocated (Winner, M. 1996; Winner, S. 1996; Wisconsin Visual and Sound Archives 1927-91, n.d. [Newhouse mid-1950s, n.d.]; Little Norway 1927-90 [photo., early 1950s]). After its relocation, the building was interpreted as a stabbur, a Norwegian outbuilding constructed to secure from rodents food stuffs and valued possessions such as fine clothing (Fapso 1977: 38). The building was constructed during the period of significance, and was moved and its function altered prior to the 1959, the end-date of the period of significance. Since its design reflects the Norwegian cultural theme interpreted at the historic property, it is counted as a contributing building.

Facing south, the building stands above a second stabbur (17) along the north hillside east of the Olson dwelling (18). The 7.5' by 11', rectangular, single story stabbur (16) rests on comparatively wide, cylindrical, log piers which carry a deep groove near the top of the

pier. The piers are placed on concrete footings. The bottom log fits into a groove placed in the top of the piers. Saddle corner notching joins the hewn logs walls, and cement chinking fills the spaces between the logs. Clapboards finish the area under the gables. Wood shingles cover the south or front portion of the side-gabled roof while asphalt shingles protect the north side of the roof. A wood-shingled pyramid roof cupola placed on the center of the roof ridge provides ventilation for the building. Closed with a vertical board door, the entrance is centered along the south elevation. Two six-light awning windows are placed immediately adjacent to and along each side of the door frame. Log stairs stand about one foot from the door sill. Six-light awning windows are also centered along the east and west side elevations. A wood floor, plaster placed directly on the logs, and a rough wood ceiling complete the interior of the building. After the building's relocation to its current position, it does not appear to have undergone alteration.

Olin Ruste Stabbur (17): Noncontributing/Original Location

Between 1966-1968, Olin Ruste of Mt. Horeb designed, completed the carvings, and directed the construction of a second stabbur built primarily by Bennett Erickson. It was modeled after a fourteenth century, Norwegian stabbur which stored food stuffs in the lower level and valued belongings in the loft (Hobson 1972; Winner, M. 1996; Fossum 1969; Little Norway 1940-77 [file: New Stabbur Construction). It was built to exhibit the exterior form and appearance of the Norwegian stabbur, and currently stores artifacts. Although the building's design reflects the Norwegian cultural theme presented at the property, it is counted as noncontributing because its construction post-dates the period of significance.

Facing south, the stabbur sits on the north hillside south of the earlier stabbur (16) and east of the Olson dwelling (18). The 9.5' by 7.75', rectangular, two level building rests on a log framework supported by wood piers. The piers are placed on concrete footings, and stone slabs separate the piers from adjoining framework. Its pine and spruce timbers were cut on the property (Fossum 1969). Rounded, horizontal logs joined by saddle corner

notching compose the lower walls of the building. Cement chinking fills the spaces between the logs. The upper level of the stabbur sits on an east-west log framework placed directly on the lower level. Built of vertical, rounded logs, all the elevations of the upper level extend the same distance beyond the walls of the lower level. The gables are also finished with vertical logs. Wood shingles cover the front-facing gable roof. An exterior ladder extending from a platform along the front or south elevation of the building provides access to a trap door in the floor of the second level which overhangs the first level. Closed by an elaborately carved, wood door, the main entrance is placed at the west side of the lower level of the south elevation. Triple fixed windows are centered along the same elevation of the upper level. The door and window surrounds and four corner boards are carved with a floral design copied from other buildings on the property (Fossum 1969). A scalloped bargeboard elaborates the eaves and verges, and exposed rafter-ends occur under the eaves. Stone and cement steps stand in front of but about a foot south of the south elevation. The bronze plaque along the south elevation identifies the designer of the stabbur, Olin Ruste. Except for the wood floor on both levels, the interior is unfinished. The building appears to be unaltered since its construction.

Canopies (5/13): Noncontributing/Original Location

Two open, wood canopies were erected in the 1960s for outdoor exhibition purposes (Winner, S. 1996). One canopy (5) stands adjacent to the pony shed (4) along the south side of the creek, and the other (13) is placed between the cobbler's shop (11) and the lower stabbur (16) along the north hillside. The first shelters a Kuberulla or heavy Norwegian farm wagon while the other displays an antique sleigh. Because the canopies were constructed after the period of significance, they are considered non-contributing structures.

The 7' by 9.5' (5) and 5' by 15' (13), rectangular, single level canopies are constructed in a similar manner. A log frame composed of four upright log posts, horizontal log crosspieces, and diagonal log braces at the top of the frame support the log rafters and

wood shingle, gable roof. Vertical log siding finishes the gables. In one example (13), a wood floor is laid across a set of lower log crosspieces to carry the sleigh. The other example has no platform. These two structures do not appear to have undergone alteration since their construction.

Gasoline Building (29): Noncontributing/Original Location

The gasoline building stands at the west end of a cluster of service buildings located in a clearing west of the Norway Building (23). Facing east toward the building cluster, it sits just south of the west vegetable garden. It was erected to store gasoline in the 1950s or 1960s (Winner, S. 1996). Garden tools are now placed in the building. Because its construction date probably occurs after the period of significance (Little Norway 1927-91 [Newhouse ca. 1957]), it is considered a noncontributing building.

The 8.5' by 9.5' foot, rectangular, one-story building rests on a poured concrete slab. A balloon frame supports the vertical log siding. The side and rear of the upper portion of the building extend horizontally beyond the vertical plane of the lower walls. Wood shingles cover the front-gabled roof whose eaves are detailed with exposed rafter-ends. The main entrance is closed with a sliding, wood door. A three-light awning window occurs under each gable. A scalloped cresting follows the ridge of the roof. Except for the concrete floor, the interior of the building is unfinished. The building does not appear to have undergone alteration since its construction.

Entrance Canopy (34): Noncontributing/Original Location

Erected in 1980, the entrance canopy replaces an earlier structure (Little Norway 1940-92 [1980]: 28A). It stands along CTH JG above and across the public entrance to the property. Because the structure was erected after the period of significance, the canopy is considered a noncontributing property. Logs compose the uprights for the canopy. Dimension lumber forms the bracing between the supports and between the supports and

the roof. A wood shingle gable roof whose ridge parallels the road forms the top of the canopy. Since its original construction, one of the uprights and some of the bracing were replaced.

Non-Log Buildings Erected Between the 1930s and 1970

The Dahle family erected within or moved onto the property eight non-log buildings and structures between the 1930s and the 1970s. They include the Norway Building, Hobson dwelling, a masonry bridge, and several service buildings.

Norway Building (23): Contributing/Moved

Isak Dahle had the Norway Building moved from Lake Geneva to its current site at Little Norway in July, 1935 and completed the rebuilding by about October, 1935. He had begun correspondence with Philip K. Wrigley concerning the transfer of the property in 1933 (Howe 1954 [copies of correspondence with Isak Dahle 10/7/33, 7/1/35, 7/3/35, 9/25/35; reference report by Howe, 5/13/54]). Working for M. Thams & Co. of Drontheim, Norway, the company which constructed the building, Albert Waldemar Hansteen designed the exposition building in 1892 for the 1893 Columbian Exposition in Chicago. Hansteen modeled his design after Norwegian stave churches, massive timber frame buildings constructed in Norway between the tenth and twelfth centuries. Delays in its erection at Chicago resulted in the placement of displays at other locations. Thus, although the building was intended to function as an exhibit area, its exhibits were limited to illustrations placed along the wall. The building also historically contained the office of the Norwegian commissioner at the fair, and a meeting area for Norwegian citizens (Howe 1954 [reference report by Howe, 5/13/54]).

After the World's Fair which ended October 29, 1893, Cornelius Kinsland Billings purchased the building in November, 1893, and moved it to Lake Geneva where he

reassembled it on his summer estate. Billings used the building as a sitting room and card room. William Mitchell acquired the estate in 1907, and his estate sold the property to William Wrigley, Jr., the manufacturer of Wrigley Chewing Gum, in 1910. In 1913, Wrigley converted the building to a movie theater. At this time, he moved the partition which stood near the center of the building (Bigler and Mudrey 1992: 12 [copy of plans]) toward the current west wall. Dahle purchased the Norway Building from his estate and disassembled it for the third time prior to its move to Little Norway (Bigler and Mudrey 1992: 13, 19, 21, 29, 31-33, 51, 56; Howe 1954 [letter from Philip K. Wrigley to William Schereck, 4/20/54]). At Little Norway, it continues to display collections of Norwegian and Norwegian-American arts and crafts gathered by Isak Dahle during the 1930s.

M. Thams & Co. crafted the materials for the Norway Building between November, 1892 and early 1893, erected the building in Norway, disassembled it, transported it in March, 1893 and reassembled it at Chicago in May and June, 1893. Hansteen adapted an architectural structure and form strongly associated with Norway's traditional culture to its functions at the fair. In addition to its overt functions as a meeting area and exhibit hall, it was to serve as a symbol of Norway and its culture at the exposition. Although Hansteen designed the exhibit building using the structural, spatial, and decorative concepts of stave church architecture, he did make several concessions to portability and function in addition to specifying smaller dimensions. Rather than using the massive framing timbers common to this type of structure, he bundled the prefabricated, smaller members together to form large timbers which could be moved and assembled at a site removed from the Thams factory at Orkanger near Trondheim, Norway. Since they were not necessary to the function of the building as an exhibit hall, the architect additionally did not include the semi-circular chancel or enclosed ambulatory characteristic of these churches (Bigler and Mudrey 1992: 13-19).

At Little Norway, the building sits along a lower terrace of the north hillside west of the cluster of buildings associated with the Olson farmstead. Overlooking a broad lawn, the building faces south toward the pond and creek at the base of the hill. The two-story building actually contains just a single story. The exterior measurements of its cruciform

shape are 26 by 40 feet. It rests on a foundation composed primarily of ashlar limestone mortared with cement. Red granite blocks which protrude from the vertical plane of the foundation are placed under the pilasters. At least some of these blocks came with the building from Lake Geneva (Howe 1954 [copy of correspondence with Isak Dahle 7/3/35]). The foundation surrounds a full basement which was probably excavated at the time the building was moved to the property in 1935. Unpainted, horizontal pine siding covers the lower portion of the building while vertical pine siding occurs along the gables and area above the lowest roof of the building as well as near its base. A hewn Norwegian pine, timber frame supports the building (Howe 1954 [reference report by Howe, 5/13/54]). A series of constantly diminishing set-backs which also increase dramatically in height emphasize its vertical dimension. Each section carries its own roof so that each elevation presents a vertical series of roof levels. Bugge compared the form of the stave church to a Gothic cathedral translated into wood (Bugge 1953: 7). Placed at the elevation of the front porch roof, the lowest, hip roof projects from the main wall. The upper two roof levels are covered with steep gable roofs. These multiple roofs along with the gabled wall dormers add to the vertical thrust of the building. The highest roof, a cross-gable roof, covers a cupola. Diamond-shaped or dragon scale wood shingles are placed along the roofs. Although the building maintains strict symmetry, the upwardly diminishing series of gables and roofs provides an irregular, Gothic appearance to the building.

Elevations are opened by a single or a series of two to three fixed windows. A majority are round arch windows detailed with wood keystones and flanked by wood pilasters with modified capitals. The square-headed windows at the east and west side elevations are placed immediately below the triple round-arch windows. A major trefoil arch window is centered along the lower portions of these elevations. The main and rear entrances occur across from one another in the centers of the south and north elevations respectively. The main entrance is surrounded by a round arch lintel and engaged columns with capital and base which are elaborated by intricate wood carving executed by an employee of the Thams Company, Peder Kvaale of Orkdal (Bigler and Mudrey 1992: 77). The tail of a serpent intertwined with birds' necks and vines forms the surround of the main entrance. The serpents' heads occur near the base of the capitals along the adjacent carved panel.

Vines climb the engaged columns. The panels of the heavy, round arch wood door are elaborated with a herringbone design. The iron strap hinge continues the floral motif of the adjacent surround. A heavy iron ring-knocker is attached to the lower part of the door. At the rear entrance, a trefoil-arch overlight occurs above the double, heavy wood entrance doors. Partially fluted pilasters and corner blocks elaborate the door surround.

The facade of the Norway Building displays bilateral symmetry. The front entrance area is recessed from the vertical plane of the wall. The projecting gablet extends outward over a centrally-positioned front entrance porch. The porch is composed of the following elements: stout, turned posts; a projecting gable detailed with lattice work and the carved letters "NORWAY;" a scalloped bargeboard, roof cresting, and a dragon motif at the peak of the gablet; a round arched frieze; a closed rail finished with the vertical wood siding similar to that found along the base of the building; and open wood rails along the wood steps. Along the steps, the turned balusters and heavy, square newels finished with acorn ends support a rail with arched frieze. Along the left porch rail is carved the architect's name: "W. Hansteen,/Architect./Chra. Norway." The right porch rail includes the builder's identification: "M. Thams & Co.,/Builders./Drontheim, Norway." A projecting gable roof dormer above the porch echoes the gable composition of the porch. This dormer has two sets of paired, round arch windows surrounded by colonettes and separated by a fluted pilaster. The projecting, hip-roofed, lower portion of the facade rests on a poured concrete watertable, and is clad in both vertical and horizontal wood siding. Fluted pilasters detailed with rosettes near their bases define the exterior edges of the building. Fluted pilasters with corner blocks separate the window areas from the remainder of the wall. Paired, round arch windows with engaged columns flank the entrance and are centrally located along their respective walls. The wall above the lower roof is opened by four sets of triple, round arch windows, each with surrounds composed of engaged colonettes.

The rear of the building is composed in a similar manner to the facade. The variations from the facade occur along the centered, rear entrance. Here, the entrance area projects from the vertical plane of the wall as a vestibule. A gablet elaborated in a similar manner to the gablet of the front porch is positioned over the vestibule. Fluted pilasters define the

corners of this vestibule. Four cusp arches occur along either side of the entrance and along the side of the vestibule. Brackets detail the corners of the vestibule. An exterior entrance to the basement extends from the northeast corner west across the north end of the rear elevation. Covered with wood shingles, the lean-to roof of the addition slants downward from the corner under the east window. The side wall of the entrance is finished with clapboards.

The north and south elevations are also composed in a similar fashion. Similar bands of siding occur along these elevations: vertical siding above the concrete watertable, horizontal siding on the lower walls, and vertical siding on the upper walls. Each side elevation displays a series of gables: a lower gable placed over several tiers of windows; a recessed, upper gable; and the gable of the cupola. The eaves and gables are widely overhung. Dragon motifs placed at the peak of the gables, cresting along the roof ridges, lattice work along the walls under the gables, and bargeboards under the gables ending with a dragon motif, emphasize this stepped effect. Under the lattice work of the upper roof occurs a band of four round arch windows flanked by colonettes. The area under the lower roof includes round-arched triple window groups with surrounds composed of engaged colonettes with capitals. They are placed over three square-headed windows. A major trefoil-arch window is placed beneath this window series. Two heavy, fluted pilasters divide this window group from single round arch windows that parallel the square-headed windows and single four cusp arches parallel the major window. Fluted pilasters also define the corners of the wall. Along the lowest roof, brackets occur along the eaves above the pilasters.

A square cupola sits in the center of the roof ridge. Double or triple round arch windows flanked by colonettes are placed across the base of each side of the cupola. The peaks of its steep, cross-gable roof carry dragon motifs. Roof cresting with a finial in the center further elaborates the east-west ridge of the cupola's roof. The north-south gable also supports roof cresting and a dragon motif. All four gables are finished with latticework and bargeboards.

Detailing along the Norway Building's exterior includes both the classical and pre-Christian, perhaps Germanic motifs (Lincoln et al. 1978: 13-14) which were used to elaborate the Norwegian stave churches of the twelfth century. The initial development of the stave church coincided with the introduction of Christianity into Norway. They are believed to symbolically represent the exorcism of the pagan demons (found on the exterior of the church) by Norwegian Christianity (the interior). Nationalistic movements beginning in early nineteenth century Norway led by the 1870s to the development of a national artistic style focusing on a period unique to Norway's history, its Viking past. The stave church became one source of inspiration for these artistic elements. The resulting dragon style incorporated such medieval designs as the acanthus, vine, dragon, and other serpent-like motifs (Lincoln et al. 1978: 20; Nelson 1995: 249-53; Kavli n.d.: 21; Anker 1970). This artistic tradition explains at least in part the choice of representing Norway at the Chicago in 1893 by using a stave church, which had become a symbol of Norwegian traditions. Hansteen had participated in the restoration of the Gol Stave Church in the mid-1880s and was thus familiar with their artistic composition (Bigler and Mudrey 1992: 19).

The Norway Building's fire-breathing dragons atop of the gables, the dragon scale shingles, scalloped roof cresting and bargeboards which may represent the dragon's tail, the latticework under the gables, the saddle roof under the dragons and the cupola, and the elaborate wood carvings representing serpents along the front portal, come in part from this pagan symbolism. The trefoil and four cusp arch are associated with Gothic tradition which appears to have played a role in the design of the stave church. The intertwining plant tendrils, however, derive from Christian motifs. Classical architectural elements characteristic of the Christian era include the symmetry, the colonettes, pilasters, and arcading (Aune, Sack, and Selberg 1983: 99; Bigler and Mudrey 1992: 76-80).

Although Hansteen designed the framing members by bundling smaller members to permit portability, the structure principles employed in the Norway Building follow those of the twelfth century, Norwegian stave church. Stave church construction evolved rapidly between the middle of the tenth and twelfth centuries and remained in use into the fourteenth century.

The spatial arrangement of the twelfth century stave church included the large, rectangular nave which provided room for the congregation who stood during service. Aisles constructed on either side and along the rear of the nave were separated from the nave by columns and extended the width and length of the nave. Reflecting the exterior setbacks, the center portion of the nave was raised considerably higher than the aisles along the sides. The comparatively much smaller chancel which contained the altar and clergy was placed at the east end of the stave church. This end of the church was usually narrower than the nave. It occasionally included a semi-circular apse along the exterior end wall. The basilicas being constructed elsewhere in Europe strongly influenced this spatial arrangement. The twelfth century stave church became the wooden interpretation of this form in Norway. In the Norway Building, the nave is represented by the high center portion while the aisles are contained under the lower roofs. It lacks the chancel at the east end. Instead, the Norway Building includes an aisle along the east side of the nave. And by contrast, the building was divided into two areas: the smaller, west room serving as the office of the Norway commissioner during the 1893 fair and the east room containing the exhibit hall.

The Norway Building incorporated many although not all of the structural elements of the Norwegian stave church. In the twelfth century model, four timber raft beams which rested on a low stone foundation were laid to form a rectangle with their ends extending beyond the mortise joint or meshing notches. This arrangement resembles the number symbol (#). The sill beams are laid horizontally across the ends of this configuration to enclose it in a large rectangle. Attached by a mortise and tenon joint, the vertical, timber columns, the interior staves, were secured along the raft beams which stood between the aisle and the nave. Three to five staves were placed along each side aisle and several stood at the ends of the aisle. The wall plates rested on top of the interior rectangular compartment formed by the staves. Composed of two parallel beams, the wall plates supported the upper roof of the church. The horizontal bressummers joined the staves at right angles to provide lateral support about 4.5 to 6.5 feet below and parallel with the wall plate. Collectively termed arcading, solid, curved wood brackets fit directly below each bressummer, extending with it between each pair of interior staves. Intended to provide

additional horizontal support, St. Andrews crosses also connect each pair of staves and occurred a short distance below the arcading. Two intersecting, carved, wood diagonal members composed the crosses. Both the arcading and St. Andrews crosses are attached to the staves with long wood pegs and wedges driven into the exterior end. To open the nave area, permitting a better view of the chancel, some of the staves were shortened. The short staves rested on a wood arch formed by a pair of brackets within the arcading rather than on the raft beam. The corner stave always remained full length. In later forms of the stave church, every other stave was shortened or all but the corner staves were shortened. Thus, this stave and bracket construction formed the structure of the inner compartment or the nave.

The center compartment supports the steeply pitched roof. Resting on the wall plate at the top of the staves, each set of rafters are secured by a pair of scissor braces which cross underneath the rafters and a horizontal collar beam which attached both to the rafters and the scissor braces. Purlins, a ridge pole, and diagonal braces provided bracing underneath the plane of the roof. Light wood planks were laid on top of this assembly between the ridge and the eaves, and a second layer of roof planks positioned parallel to the roof ridge rested on them. Both were secured with wood pins. Wood shakes were then laid on this surface.

The surrounding aisles supported the lower roofs, giving the center compartment a strong vertical emphasis. The wall plate along the exterior of the aisle was supported by the short, exterior staves. These staves rested on the ground sills placed at the ends of the raft beams. Wood pegs attached the rafters of the aisle roof to each stave. The lower end of the rafter fit into a notch along the wall plate of the exterior aisle wall. The aisle roof planking was placed over purlins along the aisle roof. Also connecting the stave to the wall plate, the lower aisle strut is placed under and at a smaller inclined angle than the rafter. The curved quadrant bracing runs between the aisle struts and the aisle plate. This system of braces provides additional support to the aisle's structure and resists horizontal forces along the nave. The aisle walls were composed of vertical planks inserted into grooves along the ground sill and the aisle wall plate. The individual boards were secured vertically

by a tongue and groove join or battens. The stave churches, then, rested on a combination of beams and trusses to provide both vertical and horizontal strength to these tall buildings (Aune, Sack, and Selberg 1983: 96-104; Royal Norwegian Ministry of Foreign Affairs 1974; Kavli n.d.; Bugge 1953: 13).

In addition to its smaller scale, the stave structure of the Norway Building varies somewhat from this scheme. As noted, the staves themselves are composed of a bundle or cluster of four rounded smaller components to permit portability. As in the original construction, every other or every two staves are shortened. A series of three arches similar in appearance to the window series rather than the single brackets composes the arcading. Along the last set of interior staves at the west end of the Norway Building, horizontal wood paneling closes the area between the outer two staves and replaces the arcading. Where the interior compartment intersects the recessed entrances in the center of the north and south walls, windows replace the arcading. Some of the taller, twelfth century stave churches also placed arcading under as well as over the St. Andrews crosses. In the Norway Building, curved braces occur between the base of the St. Andrews crosses and the staves to support the shortened staves. As noted, the chancel is absent from the east end of the building. The vertical, exterior walls planks along the aisle walls are replaced with horizontal wood paneling and molded baseboards along the interior and clapboards along the exterior. Rather than being a single, open space, the Norway Building is divided into three spaces, the exhibit hall, office at the west end, and a contemporary bathroom in the northwest corner.

Interior qualities and elements of the Norway Building incorporate an interpretation of motifs found in the interiors of twelfth century stave churches. The application of a creosote finish to the interior of the building was a practice shared by both the Norway Building and the twelfth century stave churches. Much of the interior elaboration is achieved by carvings on the structural members in both cases. These elements include St. Andrews crosses, modified arcading, four-part carved staves columns with their capitals at the base of the lower brackets, the faces carved at the base or top of the upper portion of the staves, the arcading of the windows, and the dragon-heads carved at the ends of

the lower brackets along the staves. The traditional stave church carried a single carved face along the stave. Because the staves in the Norway Building bundled four timbers, a pair of similar caricature-like faces believed to represent the kings and queens of Norse sagas were placed along the exposed sides of a pair of staves (Bigler and Mudrey 1992: 77). Along two staves, a member of one pair was interchanged with a member of the other pair. Also, most traditional stave churches did not include carved dragons along the interior of the building. The stave churches were built in the early Christian era, and their symbolism represents the struggle between the forces of Christianity and paganism. The vestiges of paganism were reserved for the exterior. The inclusion of this element as an interior design may relate to the revival of the dragon motif in the late nineteenth century as Norwegians began to explore their cultural and specifically Viking heritage. Also, the Norway Building contains more windows than most stave churches whose interiors were quite dark (Bigler 1992: 77). The additional natural light admitted by the windows was a concession to the building's function as an exhibit hall. Although contributing to the overall aesthetic appearance of the building, its intricate parquet floor belonged to the 1890s rather than the twelfth century.

A small number of alterations have been made to the building since its location at Little Norway (see Little Norway 1940-77 [file: Norway Building, 1966-67]). In the interior, the wall separating the office from the exhibit hall was moved toward the west wall by one set of staves while the building was located at Lake Geneva and remains in that location. During the 1935 reassembling of the building, all but two pairs of faces were removed from the top of the staves to the base of the short staves. Those along the full staves remain at their original position. An interchange between two pairs of faces also occurred at this time. The excavation of the full cellar in 1935 necessitated the addition of the frame rear entrance at the northeast corner of the building at this time (Bigler 1996; Little Norway 1940-92). Some of the wood detailing along the building has been replaced more than once. Removal of the yellow and brown paint applied at Lake Geneva during Billing's ownership occurred in 1976 (Mt. Horeb Mail 1976 [7/29: 12]). In 1987-1988, the rotting porch newels and railings were replaced in-kind. The building underwent restoration in 1991-1992. Along the exterior, the expense of replacing the deteriorating diagonal wood

shakes necessitated the use of thinner diagonal wood shingles. Because the color of the original painted details along the shakes had not been reproduced on replacement shakes and could not be reconstructed (Little Norway 1927-91 [file: Little Norway Building General[4]]), these details were not restored in 1992. The exterior red and green dragon heads were replaced in-kind. Those along the cupola were absent prior to the building's relocation to Nissedahle (Bigler and Mudrey 1992: 89). They were also replaced. Woodlife, a wood preservative, was applied to the exterior.

Masonry Bridge (6): Contributing/Original Location

Less permanent, birch footbridges initially crossed the creek. As they deteriorated and all-weather vehicle access to both portions of the property became necessary after it officially opened to the public, these bridges were replaced with log footbridges and a masonry vehicle bridge. The concrete slab, masonry bridge (6) provides vehicle access to the occupant of the sod roof cabin and for property maintenance. The Dahle family probably constructed the bridge in the late 1930s and definitely before 1945 (Mt. Horeb Area Historical Society 1927-60s; Wisconsin Visual and Sound Archives 1927-91, n.d. [ca. 1945]; Bigler n.d.). It sits just north of the small animal shed (4) and south of the sod roof cabin (7). The bridge travels across the creek from southeast to northwest. The concrete slab bridge forms the roadbed and lower portion of the rails of the bridge. Random ashlar limestone forms the solid balustrades. Random rubble limestone also composes the short wing walls which are intended to prevent erosion along the upper portion of the creek's banks. The bridge does not appear to have undergone alteration since its construction.

[4] This file includes a translation of the Teknisk UgeBlad/Norwegian Technical Weekly dated 6/1/93 translated by Hans Jacob Hansteen, 1/16/81 and sent to the Art Institute of Chicago.

Garden Building (26): Contributing/Original Location

The garden building was erected during the mid-1950s prior to ca. 1957 (Wisconsin Visual and Sound Archives 1927-91, n.d. [Newhouse photo, mid-1950s, ca. 1957]). Originally functioning as a storage area for garden tools and supplies, the building is currently unused. Facing east, the building sits in a cluster of service buildings located in a clearing west of the Norway Building (23) and east of the machine shed (27). The 10.75' by 13', one-story rectangular building rests on the ground. Except for the vertical siding along the rear, its balloon frame supports narrow clapboard walls. Rolled roofing covers the lean-to roof. A sliding door closes the east entrance. A six-light awning window occurs along the south side. The building contains a single room, and the interior with its dirt floor is unfinished. The building does not appear to have undergone alteration since its construction.

Book Building (25): Contributing/Original Location

Asher Hobson had the book building constructed sometime during the mid-1950s prior to ca. 1957 (Wisconsin Visual and Sound Archives 1927-91, n.d. [Newhouse photo, mid-1950s, ca. 1957]) to store his book collections prior to sorting (Winner, M. 1996). The building is currently unused. It stands in a cluster of service buildings located along the north edge of a clearing west of the Norway Building (23). The 12.25' by 16.5', rectangular, single story building stands on low stone and concrete footings. A balloon frame supports the tongue and groove siding. Asphalt shingles cover the front-gabled roof. A sliding door finished with clapboards closes the entrance along the east elevation. A six-light awning window is located on the south elevation. Exposed rafter-ends occur under the eaves. The building includes a single room. Except for the wood floor, the interior remains unfinished. Other than some deterioration, the building does not appear to have undergone alteration since construction.

Lumber Lean-To (24): Contributing/Original Location

Asher Hobson had the lumber lean-to constructed to dry and shelter lumber milled from timber on the property by a portable sawmill once positioned adjacent to the building. The structure was erected about 1953 prior to the construction of the Hobson house which began in 1957 (Nerdrum 1956; Winner, S. 1996; Little Norway 1927-91 [file: Norway Building, General-1953 photo.; Wisconsin Visual and Sound Archives 1927-91, n.d. [Newhouse photo, mid-1950s, ca. 1957]). The structure stands adjacent to a cluster of service buildings along the north edge of a clearing west of the Norway Building (23). The roughly 26' by 16', rectangular structure lacks side walls. Timbers form the upright support members and the rafters while both timbers and dimension lumber were used in the horizontal framing. Dimension lumber composes the floor. Asphalt, rolled roofing covers the shed roof. Although deteriorated, the structure does not appear to have undergone alteration since its construction and continues to hold some lumber.

Hobson House (3): Contributing/Original Location

Asher Hobson and his wife Thea, the sister of Isak Dahle, assisted Isak with the management of Little Norway beginning in 1931. After Isak Dahle's death in 1937, the Little Norway property was placed in a trust managed by Asher Hobson and James D. Peterson as joint trustees. The trust was sold to Thea Hobson in 1946. She established a joint tenancy and joint management of the estate with Asher Hobson in 1951. Under different legal frameworks, the Hobsons thus managed the property from the late 1930s onward (Dane County Title Company 1855-1978). Asher Hobson retired from his position as professor of agricultural economics at the University of Wisconsin in 1953. To facilitate their management of Little Norway, Asher Hobson had a private dwelling erected along the east edge of the historic site between 1957 and 1959 (Nerdrum 1956; date stone; Winner, M. 1996; Beier 1959). The Hobsons occupied the house from its completion until their deaths in 1986 and 1992. Their grandson and current site manager, Scott Winner, has resided in the dwelling since March, 1992 (Winner, M. 1996; Winner, S. 1996; Mt. Horeb

Area Historical Society n.d. [Dahle and Kittleson family genealogy]).

Built into the slope, the dwelling overlooks the historic site from a west-facing hillside west of CTH JG. The private drive which leaves CTH JG west-northwest of the dwelling partially circles it along the rear or east elevation, south elevation, and west or front elevation. A grass terrace extends from the rear of the dwelling to the retaining wall along the west side of the drive. A retaining wall also divides the dwelling's setting from the remainder of the historic property along the west edge of the drive.

Stanley Nerdrum designed the property in 1956 (Nerdrum 1956) by blending modern and traditional aesthetics. Receiving his training at the University of Wisconsin and Columbia University, Nerdrum practiced in the Madison area and designed several buildings for the University of Wisconsin including the current Chadborne Hall. Rather than following a specific Norwegian design, Asher Hobson intended the house to appear as an "old world house" (Beier 1959). This late revival form carries a number of different names including the "neo-eclectic movement" (McAlester 1990: 475) or a minimal traditional design (Draeger 1996 [personal communication]). Since 1940, the emphasis in American design has altered between a style which makes reference to past architectural traditions through the reinterpretation of historic elements and forms and one which rejects past architectural traditions. During the 1940s, much of American architectural design shifted from period design to an emphasis on modern styles which persisted through the 1950s and into the early 1960s. Contemporary European architectural design experienced such phases but in a reverse pattern. During the post-World War II reconstruction period, European designs incorporated strong references to historic styles (McAlester 1990: 475, 487, 489; Kemp 1990: 8-9).

The traditional design of the Hobson House, a part of Little Norway which celebrates Norwegian-American culture, logically appears to reflect European architectural trends of the period rather than the prevailing modern styles designed by American architects during the 1950s. Like the movement from which it appears to derive, the dwelling exhibits little concern for precise copying of past forms or elements. The window and wall design

displays the sparseness of contemporary Scandinavian designs. The materials including stone, vertical or diagonal wood siding, and wood shingles; the symmetrical design composed of a main, rectangular block with side wings; the gable roof with its long sloping rear surface; massive stone chimney; centered main entrance with side lights and Palladian-like window above, all placed under a center gable; and square front stone terrace with wood rail, compose the traditional elements. The scalloped bargeboards along the gables and eaves make reference to the Norwegian-American ethnicity of its setting. In addition, the interior's wood paneling, wood floors, massive stone fireplace mantles, exposed beams, and gallery with wood rail, all enhance the traditional design.

Asher Hobson acquired the stone and wood materials for his dwelling from two primary sources. Much of the timber came from the trees planted on the property by Isak Dahle in the late 1920s and early 1930s. A portable sawmill was erected near the lumber drying lean-to (24) to process the timber. Asher Hobson began cutting the timber by 1954 (Little Norway 1940-92: 1). Most of the support members are Douglas Fir. White oak, red oak, walnut, and pine were used on exposed surfaces on the dwelling (Winner, S. 1996; Nerdrum 1956). Hobson secured the stone for the exterior veneer and fireplace mantles and chimney from Chadborne Hall which was dismantled at the University of Wisconsin in Madison in 1956 (Winner, S. 1996; Little Norway 1927-91 [file: Asher Hobson House]). Nerdrum was also engaged as the architect for the design of the replacement for this building (Wisconsin Division of Historic Preservation n.d. [file: Nerdrum, Stanley]). The blueprints for the dwelling indicate that the mason recut and refaced the stone at the building site (Nerdrum 1956; Beier 1959).

The 54' by 98.3', one-and-a-half story building is composed of a rectangular main block and two rectangular, lower wings attached to the side elevations. Exposed along the west elevation, the basement occurs under all of the building except the library along the west elevation. Placed on a poured concrete footing and foundation, the coursed ashlar limestone veneer finishes the dwelling's basement and first floor walls. Vertical and diagonal, unpainted wood siding covers the balloon frame along the upper portion of the walls. On the main, center block, unpainted spruce siding is restricted to the top half-story,

and a concrete belt course defines its base. On the wings, spruce siding covers the raised single story. Wood shingles cover the multiple, gable roofs which are broadly overhung. The dwelling's wings are symmetrically placed on each elevation of the main block of the building. Two, one-story gable roof wings of equal length are recessed from the front plane of the dwelling and placed on the two side elevations. The kitchen composes the south wing, and the north wing encloses a sun porch. An original one-story wing, the library, is placed in the center of the rear elevation and is covered by a lean-to extension of the gable roof. A front one-story wing which projects out under the main entrance is centered along the facade, incorporates the garage, and provides the base for the front terrace. The massive, limestone chimney is positioned in the north-south center of the building in line with the main entrance and east of the ridge of the roof. Single, double, or multiple wood frame single light windows generally maintain a symmetrical arrangement along their walls. Entrances are closed with rustic, vertical board doors or glass and panel doors of white pine.

The composition of the west facade is strongly bilateral. Extending the height of the basement story, the centered front garage wing projects well beyond the vertical plain of the facade so that its flat roof forms a terrace for the main entrance. The terrace is accessed by outside stone stairs along the south wall of this wing. An open wood rail with shaped balusters surrounds the terrace. The two-car garage is closed by an overhead, wood door. The double wood doors of the main entrance are flanked by sidelights and two iron, colonial style wall brackets. Accented by the continuation of the stone veneer along the upper half story and a centered gable, a multi-part window group opens the area immediately above the main entrance. Three fixed two-light windows that are flanked on either side by a single fixed two-light window compose this window group. Other windows along the facade are generally positioned above one another. The west elevation of both the east and west wings are opened by a band of four windows. A door and window also open the basement level of the north wing which is elevated considerably higher than the south wing. A scalloped bargeboard accents the eaves and the verges of the gable and is carried around the gables and eaves of the main block and side wings. Brackets occur under the dwelling's eaves, and exposed purlins-ends occur at the ridge and the base of

the gable along the main roof.

Along the north and south elevations, the diagonal wood siding under the gables of the main block forms a herringbone pattern. Double windows open the south elevation of the wing and main block. A brick chimney rises is centered on the south elevation of the south wing. The rear portion of the roof shelters an open porch along the east side of the south wing. An open rail with shaped balusters is placed along its east side. A band of four windows opens the sun porch of the north wing and double windows occur on the north elevation of the main portion of the house.

The north and south ends of the east elevation of the main block remain exposed on either side of the one-story rear wing. Paired windows and two groups of four windows open the upper story. Two single windows along the north side and a rear entrance and single windows along the stairs at the south end occur along the first floor of the main block. A fixed three-part window, being a three-light fixed window with three transomsthat is flanked by two single light, fixed windows with transoms, is located along the west wall of the library wing. Brackets detail the area under the rear wing's eaves.

At the center of the main block, the living room or "Great Hall" (Nerdrum 1956) is one-and-a half-stories in height. An open gallery which serves as the second floor hall is placed across the rear of the living room. Within the main block, a bedroom and an office are located to the north of the Great Hall and the dining room and stair hall occur along the south side. As noted, the north wing contains a sun porch, and the south wing includes the kitchen. The library occupies the east wing. In the second half story, a bedroom is placed on the south side of the upper portion of the living room; a bedroom and sitting room occur along the north side, and the open hall crosses the west side. In addition to the garage, the basement level contains office and storage space for the historic site as well as utility, recreation, and exercise rooms, and the laundry. The original recreation room was converted to a small apartment with bedroom and kitchen in 1974 by Thompson Builders. It was initially occupied by Mark and Jane Hobson (Little Norway 1940-92 [1974]: 37; Winner, M. 1996). In 1992, the open porch below the sun porch was enclosed by

Giffert Construction to serve as an exercise room (Little Norway 1940-92 [1992]: 47; Winner, M. 1996).

In a majority of the first and second floor rooms, pegged oak floors and plaster walls and ceilings finish interior rooms. Window and door surrounds are plain, and interior doors are paneled. Ceramic tile finishes the first floor hall floor. Oak wainscoting covers the lower walls of the dining room to a chair rail, the walls of the Great Hall to the height of the other first floor ceilings, and the walls of the gallery and first floor hall. Eight-inch-square oak beams and 4" by 8" walnut beams complete the tounge and groove board-clad tray ceilings of the Great Hall and library respectively. A shaped wood rail follows the edge of the balcony along the west wall and wood shelves line the east wall of the balcony/upstairs hall. The library is set on a lower plane than the rest of the first floor. A short flight of steps leads down to its level from the Great Hall along either side of the fireplace. Wood shelves line all four walls of the library. A window seat is placed below the multi-part windows along the east wall of the room. Two, large limestone fireplaces with limestone mantles and wood shelves are placed along the east wall of the living room and the west wall of library. Placed east of the dining room and south of the living room in the stair hall are closed dog-legged stairs that lead to the upstairs hall.

With the exception of the remodeling of the north rooms in the basement in 1974 and 1992 and the construction of the log, ornamental dog house with roof cresting at the south kitchen elevation in 1970 (Little Norway 1940-77), the dwelling has undergone no additional alterations.

Latrine Building (33): Noncontributing/Original Location

The latrine building was constructed by Buecher Construction of Mt. Horeb in 1977 to accommodate the public visiting the historic site (Little Norway 1940-92: 38; 1940-77 [file: Toilet Building). Because its construction post-dates the period of significance, it is considered a noncontributing building. It lies west of the parking lot and southwest of the

entrance building (1). The single story, 11.5' by 24', rectangular building rests on a poured concrete slab. Cinder blocks compose the walls. Asphalt shingle covers the low-pitched gable roof. Two groups of four two-light windows with safety glass cross the east elevation. While the lower light of each window is fixed, the upper light is an awning window. Entrances occur along the north and south elevations which are closed by wood frame screen doors and shielded by high, vertical board fencing. Containing two rooms, the interior has a concrete floor, unfinished cinder block walls, and a ply board ceiling. It does not appear to have undergone alterations since its construction.

Garage (32): Noncontributing/Original Location

Erected in 1973 (Little Norway 1940-92: 35; 1940-77 [file: Garage]) by Buecher Construction, the three car garage includes a separate storage area. Because its construction post-dates the period of significance, the garage is considered a noncontributing building. Built into the hillside, it is located south of the Hobson house (3) between CTH JG and the private drive. This private drive runs southwest from the road northeast of the Hobson house to a parking area south of the dwelling and west of the garage, and around to the front of the dwelling.

The one-story, 24.3' by 51.5', rectangular building has a small wing, the furnace room. This side wing extends from the northeast corner and its walls are mostly below the level of the ground surface. The building sits on a poured concrete slab. Brick veneer laid in a running bond over concrete block walls composes the west facade and the west half of both side elevations walls. The remainder of the side walls and the rear are concrete block. Tar and gravel cover the flat roof. One double and two single overhead wood doors with lights across their top open the vehicle storage area, and two entrances closed with vertical board doors are placed along either side of the overhead doors. Except for the overhead doors, the garage has no window openings. The building contains three rooms, the stock room to the south, vehicle storage area to the north behind the two north overhead doors, and the furnace room in the northeast corner. The interior has a concrete

floor and unfinished walls. The building does not appear to have undergone alterations since its construction.

Wick Co. Storage Building (28): Noncontributing/Original Location

The Wick Co. storage building was erected by Buechuer Construction in 1979 to accommodate additional machinery and object storage and provide additional shop space (Winner, S. 1996; Little Norway 1940-92: 27). Because its construction post-dates the period of significance, the Wick building is considered a noncontributing building. It stands adjacent to a cluster of service buildings along the south edge of a clearing west of the Norway Building (23) and south of the machine shed (28). Measuring 24.5' by 54.5', the rectangular, balloon frame and metal-sided building is placed on a concrete slab and is covered with a gently pitched gable roof. The building contains no subdivisions but includes several storage lofts for large historical objects. The interior is unfinished. The building does not appear to have undergone alterations since its construction.

Property Alterations

During the period between 1927 and 1935 shortly after Isak Dahle acquired the Olson farmstead, the property and its buildings underwent major alterations to accommodate Dahle's vision of a family retreat and a Norwegian farmstead dedicated to the celebration of his Norwegian-American heritage. But, Dahle's vision was not intended as an accurate restoration. His treatment was an interpretation of a concept just emerging in the United States at such properties as Greenfield Village and for the most part belonged to the future. The property was intended to recognize his cultural heritage. Dahle created in the landscape and buildings of the valley he named Little Norway a composite rustic scene idealized from the Norwegian and southern Wisconsin landscapes.

The original farmstead buildings and those erected under the direction of Isak Dahle which

were extant by 1936 have for the most part undergone relatively little significant change since that date. In 1957 when the building was moved a short distance, the granary or cabin (2) lost the chimney added during the building's renovation. Some of the rotting logs along the base of the pony shed (4) were replaced in-kind in 1993. The first or south section of the sod roof cabin (7) gained one of its two additions in 1947 during the period of significance prior to 1959. Erected using similar materials, the north wing was constructed in 1960-62. Except for interior remodeling of bathroom facilities and the addition of a wood patio between the rear elevation and the hillside, this building has undergone no additional alteration. One tool shed (8) was moved from a position northeast of the adjacent of the main cabin (10) to a location northeast of the sod roof cabin sometime during the period of significance. Its corners may have been reinforced with corner boards. In the main cabin (10), boxcar siding replaced the deteriorating wall board in 1986. Except for some of the stonework along the bank adjacent to the building, the Olson house (18) has undergone little alteration. The summer kitchen/woodshed or caretaker's cabin (21) received its rear addition in 1940 during the period of significance. Renovation of the Norway Building (23) since 1936 has almost wholly involved replacement of deteriorated or missing elements in-kind. The exterior, rear entrance was added at the time of its move to the property. Insufficient evidence did not allow reproduction of the highlighting along the roof shingles during the 1992 restoration. Although the hunting lodge has undergone considerable deterioration since 1936, it has not been altered.

The Dahle family periodically added buildings and structures to accommodate the dual purpose of the property between the late 1940s and 1959, the end-date of significance. These resources are in the style of the original buildings; function as small, inconspicuous outbuildings; and/or possess architectural significance of their own. The entrance building (1), woodshed (22), lumber lean-to (24), book building (25), and garden building (26) have not undergone alteration. The pheasant and peacock house was moved, placed on piers, and reinterpreted as a stabbur (16) in the early 1950s. The function of the pump house (19) has been altered to that of a tool shed, but its exterior appearance remains the same. One entrance door along the machine shed (28) was widened. Not only is the picnic

shelter quite intact, but the building represents a late example of the Rustic Style. The Hobson house (3) stands as an example of the minimal traditional design of the Modern Movement in architecture. Modification has been limited to the remodeling of the north basement rooms and the enclosure of the adjacent porch.

Most of the buildings constructed after the end-date of significance are either inconspicuous because of size, materials, and/or location. The property is large enough that with three exceptions they are not overly visible. The large garage (22) and latrine building (23) which are placed near the entrance and the Wick Co. storage building (28) near the Norway Building do intrude into the setting. However, the remainder, the two canopies (5, 12), a tool shed (9), privy (12), stabbur (17), gasoline building (19), and entrance canopy (24), have limited visual impact on the setting.

The idyllic setting has inevitably altered. Trees and shrubs have grown, covering the once sparsely planted hillsides and providing timber for the construction of some of the later buildings. The pond near the Hobson house was drained. Fragile birch timber footbridges were replaced with those of more durable timber and dimension lumber. More permanent walks were constructed, and additional retaining walls and associated steps were built to accommodate the visitation at the property. Yet, these modifications are extensions of the existing setting with concessions to public use and safety.

Thus, alterations to the property after the period of significance, 1959, are, for the most part, inconspicuous. Because of the placement of these buildings and/or their neutral materials and the large size of the property, alterations generally do not disrupt the view of the idyllic scene created by Dahle to celebrate the Norwegian-American heritage.

Table 1: Properties Within the Little Norway Historic District

#	Building Identification[5]	C/NC[6]	Bldg. Date	Dates Resource Modified/Moved[7]
1	Entrance Building/Gate House	C	1940-46	
2	Granary/Cabin**	C	late 19th-early 20th century	***1928-29, 1957
3	Asher Hobson House	C	1957-59	1970, 1974, 1992
4	Pony Shed/Horse Barn	C	late 19th-early 20th century	***1927-29, 1993
5	Canopy*	NC	1960s	
6	Masonry Bridge*	C	by 1945	
7	Sod Roof Cabin	C	1935	1947, 1960-62, 1970
8	Tool Shed**	C	by 1929	1950s
9	Tool Shed	NC	no date	
10	Main Cabin/Cattle and Sheep Barn	C	late 19th century	***1927-33, 1986
11	Cobbler's Shop/Hog House	C	late 19th-early 20th century	***1927-30
12	Privy	NC	no date	
13	Canopy*	NC	1960s	
14	Springhouse	C	1928	
15	Pumphouse	C	1950s	
16	Stabbur/Pheasant and Peacock House	C	1927-33	early 1950s
17	Stabbur (built by Olin Ruste)	NC	1966-68	

[5] The symbol * indicates a structure. The remainder are buildings. The identification as ** indicates a moved building.

[6] C refers to a contributing resource and NC designates a noncontributing property.

[7] The symbol *** identifies the original farm buildings which were modified under Isak Dahle's direction.

Table 1 continued:

#	Building Identification[8]	C/NC[9]	Bldg. Date	Dates Resource Moved/Modified[10]
18	Osten Olson Haugen House	C	late 1860s	***1927-28
19	Root Cellar*	C	1927-29	
20	Bachelor's Cabin/Chicken Coop/ Weaving Room	C	late 19th-early 20th century	***1927-30
21	Caretaker's Cabin/Stickey's Cabin/Summer Kitchen-Woodshed	C	same	***1927-33, 1940
22	Woodshed	NC	by 5/1960	
23	Norway Building**	C	1893	***1935, 1987-88, 1991-92
24	Lumber Lean-to*	C	ca. 1953	
25	Book Building	C	mid-1950s	
26	Garden Building	C	mid-1950s	
27	Machine Shed	C	mid-1950s	
28	Wick Storage Building	NC	1979	
29	Gasoline Building	NC	1950s/1960s	
30	Hunting Lodge	C	late 19th century	***1928-30

[8] The symbol * indicates a structure. The remainder are buildings. The identification as ** indicates a moved building.

[9] C refers to a contributing resource and NC designates a noncontributing property.

[10] The symbol *** identifies the original farm buildings which were modified under Isak Dahle's direction.

31	Picnic Shelter	C	ca. 1957
32	Garage	NC	1973
33	Latrine Building	NC	1977
34	Entrance Canopy*	NC	1981

Total Number of Buildings: 34
Number of Moved Buildings: 4

Number of Contributing Buildings: 23
Number of Noncontributing Buildings: 11

8. Significance

Significance Statement

Little Norway gains significance under National Register criterion A in the area of European ethnic heritage and within the Wisconsin settlement theme, the topic of Norwegian settlement. Purchased just two years after the centennial celebration of the first recognized Norwegian immigration to America in 1825 (Lovoll 1984: 7), the property represents a celebration of Norwegian-American heritage. This property and the Norwegian-American ethnic organizations and movements were emerging in the early twentieth century. This trend was a response by second and later generations of this ethnic group to the loss of their cultural identity as they became absorbed into the fabric of American life. The property was also developed at a time when Americans had begun to celebrate their past through the collection and interpretation of material culture. The first major American outdoor museums began to appear during the 1920s.

The period of significance occurs between 1927 and 1959. The beginning date of 1927 represents the initial year of the renovation of the Osten Olson Haugen farmstead (Bigler and Mudrey 1992: 42, 46-48; Dahle 1928-29). The property's end-date of 1959 closes the period of construction at the property in a manner sympathetic to the existing buildings. Since this date is less than fifty years the district must therefore gain significance under criterion exception G. After the death of Isak Dahle in 1937, the Dahle family continued to gradually develop the historic site within the same thematic framework established by its founder. The primary purpose of Little Norway has remained the celebration of Norwegian-American heritage. Buildings erected at the site between 1946 and 1959 were built in a size, material, and design that is compatible with those which pre-date 1946. The specific end-date of 1959 also represents the construction date of an important architectural component of the property, the Asher Hobson House (Nerdrum 1956; date block; Winner, M. 1996; Little Norway 1940-92 [1956-59]). Its design appropriately incorporates references to past stylistic elements, a trend characteristic of contemporary European rather than American architectural treatments in the late 1950s. The buildings

which post-date 1959 generally do not parallel the use of natural materials and the theme of the overall property and are therefore viewed as noncontributing.

The four moved properties achieve significance under criterion exception B. All four relocated properties were moved prior to the end-date of the period of significance. Three of the moved properties were relocated within the boundaries of the district. The Norway Building represents one of the few surviving buildings from the 1893 Columbian Exposition, contributes considerably to the Norwegian character of the property, and gains significance after its arrival at Little Norway.

Little Norway is located in a broad area of Norwegian settlement in south, central Wisconsin. Its conception grew from Isak Dahle's awareness of his Norwegian-American heritage gained as a member of this cultural subgroup. From this perspective, Little Norway represents an expression of this subgroup at the local level.

Historical Background of Little Norway

Isak Dahle, founder of Little Norway, was raised in Mt. Vernon and Mt. Horeb, Dane County, Wisconsin. The pockets of Norwegian-America settlement in this area maintained strong ties with its cultural heritage into the early decades of the twentieth century. This clear cultural identity as well as his strong family ties heavily shaped the manner in which Dahle developed Little Norway.

With the exception of the Irish, no other European country contributed as high a percentage of its population to American immigration as Norway. Between 1825, the first documented arrival, and 1915, a total 750,000 Norwegians came to the United States. Norwegians left primarily for economic reasons. They began to immigrate in significant numbers after 1840, and their arrival rose sharply between 1866 and 1873. Initial settlement in the Midwest began in 1825 along the Fox Valley in northcentral Illinois. In Wisconsin, the Muskego settlement in Waukesha county became a major, early location

for this immigrant group by 1838. The focus of settlement shifted from Muskego to Koshkonong in east Dane County by 1840. By 1850, Koshkonong and areas in Jefferson and Rock counties had become an important point from which Norwegian settlement moved to the west and north. Beginning in 1838-1840, settlement from mines at Galena, Illinois and from the Rock County area also expanded into southcentral Wisconsin across a forty mile area adjacent to Gratiot in Lafayette County and Black Earth in Dane County. The north settlement in this larger area occurred adjacent to Mt. Horeb, Blue Mounds, and Black Earth in west Dane County. This area served as a later focus of settlement which spread from Dane and Crawford counties north to Barron and Polk counties. Tightly knit Norwegian rural communities located along one or two valleys characterized the 1850-65 settlement. By 1860, nearly one-half of the Norwegian immigrants in the United States had located in Wisconsin, a total of 44,000 individuals. The influx of Norwegian settlers continued at a high level until 1900 except for periods of economic depression between 1873 and 1879 and in the early 1890s. By 1900, 25% of the Norwegian population in the United State continued to live in Wisconsin (Fapso 1977: 38-39; Lovoll 1984: 7-8; Legreid 1986 [5]: 1-4).

In June, 1855, Bernhard Linzing patented the SE1/4 of the NW1/4 of section 4, township 6 north, range 6 east in the Town of Blue Mounds. This area is the portion of the property on which most of the buildings at Little Norway are located. A map of 1861 indicates his ownership but does not show a dwelling within the quarter section. Since William Lange acquired title to the property through a tax deed in January, 1860, Linzing may have never settled there. For the period of his ownership, tax record indicate no improvement to the property by comparison to others which surrounded it.

In March, 1866, Lange sold the 40 acres to Osten Olson Hangen and his wife, Bergit, both immigrants from Tinn, Telemarken, Norway. The Olsons had emigrated from Norway in 1861. They initially settled in the Town of Springdale, Dane County and lived briefly in Iowa before buying the Little Norway property. In 1865 and 1867, Olson's personal property is listed as being in section 35 of township 6 north, range 6 east rather than section 4. But, by 1868 it is recorded in section 4, and 1867-1868 is probably the date of

actual settlement on the property. An 1873 map illustrates a dwelling, presumably the Olson House (18), in the approximate position of Little Norway. As indicated, the form of this dwelling suggests that it was erected one or two years after initial settlement, ca. 1868-1869. Olson was farming the property by 1870. By 1880, about one-half of the tract was improved as pasture or fields. By this period, Olson pursued a mixed livestock and grain agriculture. He raised a small number of milk cows, cattle, sheep, swine, and chickens, and hay, potatoes, corn, and oats. Corresponding buildings sheltered these animals within the farmstead. This small dairy farm supported a family of six which included four children, Julia Tollund, Amelia Opsal, Carrie Thompson, and Lena Olson (Bigler n.d.; Dane County Title Company 1855-78; Mt. Horeb Times 1920 [11/26]; Ligowski 1861; Harrison and Warner 1873: 25; C.M. Foote & Co. 1890: 40; Gay 1899: 15; U.S. Bureau of the Census 1870-1910 [population, 1880, 1910, 1920; agriculture, 1870, 1880]; Dane County Treasurer 1856-68).

At the death of Osten Olson Haugen in November, 1905, the 40-acre farmstead was left to Bergit Olson for her lifetime and was then to be divided between their four daughters. Lena Olson served as trustee of the property in this period. Bergit Olson managed the farm with the assistance of her daughter, Lena, and brother-in-law listed as Helleck Olson. Helleck immigrated from Norway in 1872, spoke only Norwegian, and worked as a laborer. He appears only in the 1910 population census as a member of the household. In 1908, Bergit Olson purchased the SW1/4 of the NW1/4 of section 4, the location of the hunting lodge (30). This property remained in her ownership and in her estate through 1927. By 1904, Carrie and her husband, Theodore Thompson, farmed in Dane County, and may have occupied this adjacent farmstead (Mt. Horeb Mail 1936 [8/6]). In 1920, Bergit and Lena remained in the household. After her death in November, 1920, the farm, now the south half of the northeast quarter of section 4, was divided among the four heirs. Julia Tollund and Amelia Opsal sold their portion to Lena Olson in May, 1921. Lena Olson died in June, 1927. The heirs of Lena Olson sold the 80 acre farm, which had remained unoccupied since about 1921, to Isak Dahle on June 1, 1927 (Bigler n.d.; Dane County Title Company 1855-78; Mt. Horeb Times 1920 [11/26]; U.S. Bureau of the Census 1870-1910 [population, 1880, 1900, 1910, 1920]; Cantwell Printing Company 1911; Kenyon

Company 1914; Dane County Map Co. 1930; Thrift Press 1931: 11).

Born in 1883, Isak James Dahle resided in Mt. Vernon, seven miles southwest of Mt. Horeb, Wisconsin, until 1887. His grandfather, Onun B. Dahle, emigrated from Nissedal, Telemark, in southern Norway in 1848. He lived primarily in the Koshkonong area until he opened a mercantile store in what became Daleyville in 1853. Isak's parents, Herman B. and Anne Marie Kittleson Dahle, operated a mercantile store in Mt. Vernon. In 1887, Herman B. Dahle and his brother, J. Theodore Dahle, built and began the operation of the Dahle Brothers Store, now Dick's Grocery, at 201 E. Main Street in Mt. Horeb. Until the turn of the century, Mt. Horeb was predominately a Norwegian community. In 1907, Herman Dahle erected a Georgian Revival dwelling at 200 North Second Street in Mt. Horeb. Isak Dahle received his degree from the University of Wisconsin in 1904. After working for a Minnesota flour company for three years, he entered the life insurance business in Milwaukee. Beginning in 1923, he worked as an insurance salesman for Equitable Life Insurance Company in Chicago. By the 1920s, Dahle had become a wealthy businessman. Isak Dahle belonged to a number of Norwegian-American organizations including the American Scandinavian Foundation, the Norwegian-American Society, the Chicago Norske Klub, Adventurers Club, and Memorial of Lief Erikson in America. In January, 1926, Isak and his mother, Anne Marie Dahle, toured Norway, an event which inspired him to purchase the Olson farmstead in June, 1927. Isak Dahle visited the Olson property with his brother Otto in January, 1927. He died in November, 1937 (Mt. Horeb Historical Society 1986: 18, 22; Little Norway 1927-1991 [file: Onun Dahle, Little Norway Buildings-General, Dahle Family Genealogy]; Bigler and Mudrey 1992: 37-38, 46; Winner, M. 1996; Mt. Horeb Area Historical Society n.d. [Dahle-Kittleson genealogy]; Bigler and Mudrey 1992: 38, 46-47).

Isak Dahle was thoroughly familiar with the rural areas adjacent to Mt. Horeb. In the 1890s, his grandfather, Onun Dahle, held a mortgage to the west 40 acres which Bergit Olson purchased in 1908 (Dane County Title Company 1855-1978). Isak Dahle and his brothers had hiked and fished in the area in their youth (Bigler and Mudrey 1992: 46). Dahle was thus raised in a Norwegian-American family and spent his early life in

communities with a strong Norwegian-American subcultural component.

Significance: Norwegian-American Ethnic Heritage

Isak Dahle established Little Norway on the Olson property, a Norwegian-American farmstead, in 1927 for two related purposes: to create a gathering place and retreat for the Dahle family including his mother, brother, five sisters, and their families and to commemorate the Dahle family's and the Norwegian-American heritage. Although living in Chicago, Dahle maintained strong ties with his Wisconsin-based family. His will stated that Little Norway was to be "...kept alive as a monument to the Dahle family" (Dane County Title Company 1855-1978 [will, 11/15/37]). At Little Norway near the Dahle home, his family would remain in touch with their Norwegian heritage. Dahle also felt a strong attachment to Norwegian-Americans, referring to them in general as his pioneer ancestors. He envisioned the perpetuation of these Norwegian traditions[11] through the development of the farmstead as a typical peasant homestead and as a collection of objects associated with Norwegian culture. The Norwegian landscape and rural architecture Dahle visited during his 1926 tour inspired the creation and design of Little Norway (Bigler and Mudrey 1992: 38, 46-47; Little Norway 1927-91 [file: Development of Little Norway, news clipping dated 7/5/28 and letter from Lawrence Bugge, 8/12/91; Norway Building-General]; Bigler n.d.; Winner, M. 1996). He expressed the purpose of the property in 1933 (Dahle 1933):

> While the spirit of Old Norway will always be the guiding hand in the developing of Nissedahle, my Mother will be its motivating inspirational force, and the effort as a whole will be dedicated to the traditional legends of

[11] Isak Dahle did not make a clear distinction between the Norwegian and Norwegian-American.

> Norseland....It is doubtful that this replica of Norway's haunted hills and homes will find its completion in the present generation, but it will be my ever living desire that the task of developing Little Norway will be perpetuated... Nissedahle must be preserved for all time.

By about 1935, Isak Dahle wrote of his interest in the sagas, history, music, and arts and crafts of Norway. He collected the early objects brought to America by Norwegian immigrants so that "posterity" might view them (Howe 1954 [enclosed by Isak Dahle in letter to Charles Brown, 12/30/35]). He indicated to Philip Wrigley that his main purpose was the creation of a "perpetual historical collection of early Norwegian life in this country..." (Howe 1954 [letter from Isak Dahle to Philip Wrigley, 7/1/35]). Particularly after the purchase of the Norway Building, Nissedahle was attracting considerable public attention (Bigler 1987; Howe 1954 [letter to E.R. Lewis from Philip Wrigley, 7/17/33]). In December, 1935 after he had reassembled the Norway Building, Isak Dahle responded to questions about the property by Charles Brown who represented the Federal Writers' Project at the State Historical Society of Wisconsin. He compared Little Norway to the Community Museum at Lillehammer in Norway or Henry Ford's "development" at Dearborn, Michigan. He observed that this later museum collected all "historic American treasurers" rather than just those associated with one group or period (Dahle 1935 [letter from Isak Dahle to Charles Brown, 12/30/35]). The Dahle family continued to administer the property according to Dahle's views. Asher Hobson, a joint trustee of the Dahle estate in 1937, perceived the property as contributing to an understanding of the life of the early Norwegian-American pioneers and the Norwegian cultural traditions from which their heritage had emerged (Bigler n.d.).

Dahle's 1927 establishment of Little Norway coincided with two movements: (1) a desire to maintain Norwegian-American identity as this ethnic group became absorbed into the dominant culture and (2) the development of the American outdoor museum movement which also occurred in the early twentieth century.

In the nineteenth century, the process of adjusting to the dominant American culture had been a painful one for most first generation Norwegian immigrants. Most of the Norwegian immigrants who arrived in America prior to the early twentieth century had settled in the Midwest. To cope with their new environment, they tended to cluster in rural communities or, later, in subcommunities in urban locations. Within them, the Norwegian-Americans established strong community ties through extended families, the Lutheran church, and self-help voluntary organizations. Most of these Norwegian immigrants labored in the lower income bracket. Since the desire for economic improvement was strong and constituted their primary motivation for immigration, most did not renounce all aspects of their cultural background. During this period, the initial association remained primarily within the ethnic subgroup. But, occupational and other needs rapidly led to the increasing interactions outside this subgroup. The addition of new immigrants to the midwestern Norwegian-American communities into the early twentieth century tended to slow the process of assimilation.

As Norwegian-Americans joined American social organizations and interacted and intermarried within a broader community, they gradually became absorbed into the dominant midwestern American culture. By the 1880s and 1890s, although specific values, norms, and symbols associated with their national and religious traditions remained, a considerable number of Norwegian families had begun to enter the American middle class. Even the major elements associated with Norwegian culture in America, the Lutheran Church and the use of the Norwegian language, underwent change, particularly in the early twentieth century. By the 1920s, the bonds of midwestern Norwegian-American communities including those in southwest Wisconsin dissolved rapidly as its members sought work opportunities in other locations (Lovoll 1984: 195-201, 208; Nordstrom 1985: 52; Haugen 1980: 15-16, 18; Chrislock 1977: 17-18; Legreid 1986 [5]: 5-6).

The mood of Americans toward immigrants vacillated between xenophobia and a "benevolent acceptance" (Chrislock 1977: 15). Between 1890 and 1914, Americans generally accepted the presence of Norwegian-American since they were Protestants and

generally literate. And, the celebration of events important to their subculture was well tolerated (Chrislock 1977: 15). Norwegian-Americans exuberantly celebrated the centennial of both Norway's full independence from the joint monarchy with Sweden in 1905 and the May 17, 1814 Eidsvoll Constitution which established Norway as a free nation from Denmark under the joint monarchy. These celebrations tended to occur in midwestern cities such as the Twin Cities, Chicago, Milwaukee, and Madison. Although most Norwegian-Americans did not participate in such events, both these celebrations were conducted from the perspective of an immigrant group which maintained an active subculture within the American society. Norwegian-American organizations such as Sons and Daughters of Norway, the Bygdelag, and Nordmannc-Forbundet also developed during the 1890 to 1910 period rather than earlier. These groups became increasingly focused on the need to preserve portions of their ethnic culture (Chrislock 1977: 14-17; Jenswold 1985: 162).

Norwegian immigration fell sharply during World War I and remained at low levels with the passage of the American immigration laws of 1924 and the improvement of economic conditions in Norway (Lovoll 1988: 270). World War I also produced a strong nativistic movement in the United States which was directed primarily against Germans and southeast European immigrants but also against all those perceived as non-Anglicans including Norwegian-Americans. However, the degree of assimilation already experienced by Norwegian-Americans reduced the impact of xenophobia on this subgroup. The expressed goal was American unity in the face of conflict. State and national legislation strove to eradicate all that was perceived as being foreign, for example the use of languages other than English. This movement hastened but did not in itself result in the assimilation of Norwegian-Americans (Lovoll 1984: 193; Chrislock 1977: 26).

A self-conscience interest in Norwegian cultural heritage grew during the 1920s. The ethnic tensions which had accompanied the war years tended to heighten cultural self-awareness. Norwegian-American assimilation slowed briefly immediately following the war. The Norwegian language press protested the excesses of the Americanization campaign. Many of the Norwegian-American organizations revived at least for a short

period. The shift to English in the Norwegian Lutheran churches slowed temporarily. In 1925, the Norwegian-Americans celebrated the centennial of the first Norwegian immigration on the Restoration. But, unlike the events of 1905 and even 1914, this one was not conducted by the united Norwegian-American communities. This celebration recognized the need for Norwegian assimilation and material progress in America. The adjustment to the American lifestyle appeared appropriate, and the focus of the celebration was not the present maintenance of the strength of Norwegian-American culture but on past achievements and ethnic pride. The festivities were conducted primarily in English rather than Norwegian.

The desire to improve the standard of living had stimulated the emigration of many Norwegians. The commitment of the second generation to this goal and the rapid improvement in communications resulted in an adjustment to and an acceptance of the norms of the dominant American society in the first decades of the twentieth century. Beginning in the 1920s, the emphasis was not cultural continuity but a revival of things Norwegian. The leadership for this movement came from a small group of academically trained individuals and a growing number of societies founded to preserve Norwegian aspects of the cultural heritage. For example, beginning in the 1920s such organization as the Bygdelag began to record the history of the experiences of first generation Norwegian-American. This movement briefly found artistic expression in paintings of idyllic landscapes and in the literary description of Norwegian-American life by members of the second generation. Public festivals celebrated Norwegian-American life. In 1925, a professional historical association, the Norwegian-American Historical Association, was organized at St. Olaf College in Minnesota, to document the nineteenth century Norwegian-American experience in America. This organization sought to accurately portray the ordinary lives of the Norwegian-American immigrants to their assimilated descendants. This effort strove to preserve the past identity of a disappearing subculture. The year 1925 also marked the founding of a permanent Norwegian-American museum in Decorah, Iowa. This collection of objects provided a tangible link to their past (Lovoll 1984: 196-99, 208-12; 1988: 298-299, 312; Haugen 1980: 15, 19; Christianson 1993: 64-68; Chrislock 1977: 34-37; Jenswold 1985: 167).

The need to preserve a record of the Norwegian-American cultural traditions signified their disappearance. These efforts provided an ethnic identity and a past to a subcultural group which had become absorbed into the dominant culture. Isak Dahle was affiliated with this loosely-knit group of Norwegian-Americans who sought to understand and preserve Norwegian-American traditions. A well-educated, Norwegian-American, he maintained strong ties to his ethnic community and his family in and near Mt. Horeb, Wisconsin. He also held active membership in a large number of Norwegian-American organizations. Thus, the motivation for his creation of Little Norway and collection of objects associated with his "pioneer ancestors" (Dahle 1933) is an expression of this broader movement to celebrate and maintain an identity with and preserve the nineteenth century Norwegian-American heritage.

The manner in which Dahle chose to celebrate and preserve representations of the Norwegian-American cultural heritage, through the renovation of an early Norwegian-American farmstead and the collection of objects associated with this heritage, was similar to early efforts in the contemporary American historic preservation movement. The move to preserve building groupings in the United States had just begun in the 1920s. But, in Scandinavia, which Dahle had visited in 1926, the concept was well established.

The early American efforts in preservation began in the mid- to late nineteenth century and tended to focus on buildings or locations associated with important people or events in family, regional, and national history. These shrines served as symbols of patriotism and unity during a period when these qualities were severely tested. An early example, the preservation of Mount Vernon was begun in 1859 after its purchase by a private national organization known as the Mt. Vernon's Ladies' Association of the Union. Because they gained significance in association with important people or events, these revered historic places possessed limited importance as buildings in their own right. The focus of preservation activity began to shift from patriotism late in the nineteenth century. Increasingly rapid industrialization and urbanization which accelerated in the late nineteenth century meant the loss of traditional American social forms. Surviving properties became symbols of identity and stability in a rapidly changing society. Until the

early twentieth century, preservation remained limited to the single building house museum or historic locations. Because of the diverse interests in preservation, the preservation movement was led by private local and regional groups with affluent supporters until 1949 and the creation of the National Trust for Historic Preservation (Murtagh 1988: 11, 28, 30-35; Fitch 1990: 13, 22-23).

By the early twentieth century, motivations for historic preservation also began to include the preservation of buildings and building clusters and the associated landscape for their intrinsic architectural value and the lifeways that these forms represented. In addition to the house museum, the preservation of entire neighborhoods as outdoor museums gained consideration. The National Trust for Historic Preservation defines an outdoor museum as a village or other grouping of historic resources which is restored and/or recreated through the restoration, rebuilding, or relocation of buildings and structures that strives to interpret an historic cultural setting or activity (Murtagh 1988: 90).

Arthur Hazelius created the prototype to this outdoor museum approach to preservation in Stockholm, Sweden, in the late nineteenth century. The destruction of traditional Swedish regional cultures and their associated settings during the industrialization of his country provided his motivation. Beginning in 1872, Hazelius not only collected objects associated with traditional cultures, but he documented the aspects of culture which they represented. By 1873, he had opened a museum dedicated to Scandinavian folklore which displayed the objects in recreated historic interiors and completed a major indoor museum in 1880. Striving to display elements of his collection within their cultural contexts, Hazelius collected entire farmsteads and other associated buildings to create an outdoor museum which opened in 1891. Located in Stockholm, Skansen was dedicated to the portrayal of rural Swedish life in the different regions of the country. Hazelius strove to kindle a sense of patriotism by defining Swedish traditions and halting the growing cultural homogeneity effected by industrialization and urbanization. This museum set a pattern followed by outdoor museums in Scandinavian and other countries. In Scandinavia,where 800 regional and local folk museums were eventually established, this approach became one of the most common forms of preservation. In Norway, the Norsk Folkemuseum was

established at Oslo in 1894 (Murtagh 1988: 91-93; Fitch 1990: 23, 224; Anderson 1984: 17-21).

Historic interiors were viewed in the United States at the Centennial Exposition in Philadelphia of 1876. One display exhibited the early home of a New England farmer,which was juxtaposed with a contemporary kitchen. George Frances Dow of the Essex Institute, an organization devoted to the preservation and interpretation of New England antiquities, installed several historic interiors in its main exhibit hall in 1907. Between 1909 and 1913, Dow established one of the first open air museums in the United States. He purchased the 1685 Ward House and moved a number of other historic buildings to its property. This example inspired Henry Ford's Greenfield Village. Ford began his efforts in 1927 and opened the recreated New England village in 1929. Like Hazelius at Skansen, Ford brought buildings to the site of his museum. By 1935, he had relocated and restored more than fifty buildings. Focusing on American industrialization, Ford strove to celebrate the achievements of nineteenth century America. John D. Rockefeller established Colonial Williamsburg in 1926. Williamsburg restored and reconstructed an entire community to illustrate to visitors the birth of freedom in colonial America. Unlike Greenfield Village, Rockefeller preserved buildings in place. These three outdoor museums composed some of the earliest examples of the use of outdoor museums for educational purposes and established this form of building preservation in the United States.

Other large scale outdoor museums such as the Farmers' Museum in Cooperstown, New York; Old Sturbridge in Massachusetts; and Shelburne near Burlington, Vermont were formed during the 1930s and 1940s. These museums preserved historic buildings with appropriate interiors for educational and commemorative purposes; their collections usually reflected the interests of their founders; and some incorporate typical fragments of period landscape. Many of these regional outdoor museums strove to illustrate every day life through buildings and objects (Murtagh 1988: 35-37, 94, 96, 100; Fitch 1990: 225, 234-35; Anderson 1984: 25-33).

In a 1935 letter to Charles Brown of the State Historical Society of Wisconsin, Isak Dahle associated Little Norway with the outdoor museum movement. He noted that the property paralleled such locations as the Community Museum at Lillehammer, Norway and Henry Ford's Greenfield Village. The 1927 to 1933 renovation created an image inspired by Dahle's 1926 Norwegian trip. He identified Little Norway most closely with the Community Museum. Dahle described Little Norway as "... a truly Norwegian outdoor museum in every detail" (Dahle 1935 [letter from Isak Dahle to Charles Brown, 12/30/35]). He modeled Little Norway after a small, Norwegian village. With its rugged landscape, its setting incorporated the "quaint charm of Norway" (Ibid). After renovation, the farmstead's buildings were intended to represent typical Norwegian peasant homes and included antiques typical of Norway or of Norwegian-American homes.

Initially developed between 1927 and 1933, Little Norway is an example of the early outdoor museum movement as it emerged in the late 1920s. While the past which Isak Dahle portrays at Little Norway may not be accurate and may provide idyllic images of the Norwegian-American immigrant farmer, Dahle's vision of that past was appropriate for the time in which it was created. The property as it was established remains physically intact. Additions made to the property after his death were for the most part completed by the family in the spirit of his original vision.

Little Norway is, then, a product of several interrelated historic trends: the 1920s outdoor museum movement in historic preservation and the desire to associate with a disappearing way of life, in this case a Norwegian-American cultural heritage. A third generation Norwegian immigrant and businessman assimilated into the broader American culture, Isak Dahle associated with the small group of academically trained individuals and the societies founded to preserve and understand Norwegian-American cultural heritage. Dahle maintained a considerable interest in past music, art, and stories of his subculture from which he was then physically separated. Raised near and in Mt. Horeb and living in Chicago, his current-day life was far removed from the Norwegian-American subculture of his childhood. Dahle and those of his generation were still occupied with persuading their contemporaries that the past was worth preserving. At that juncture, an accurate

understanding of the past was less important than revering the past. Clearly and recently separated from their traditions by the rapidity of change in the industrial society, the truths which had informed the past appeared irrelevant to the present. But, threatened by separation from a stable and meaningful cultural tradition and identity and aware of the pace of culture change in the late nineteenth and early twentieth centuries, reproduction of the real past became less important than a comfortable, idealized past. This made a glamorous or quaint past more relevant to current needs than an accurately reproduced past (Lowenthal 1985: 376, 389-90, 393, 395-96). The property not only provided identity with a disappearing Norwegian-American past for its creators but for the large number of local visitors who shared in the same heritage and viewed the property well before it was open to the public in 1937 (Bigler 1987).

Isak Dahle developed Little Norway on his eighty-acre property between the summer of 1927, the year of its purchase from the heirs of Lena Olson, and 1933 (Dane County Tile Company 1855-1978; Dahle 1933; Bigler and Mudrey 1992: 41-49). Family members, particularly his mother, Anne Marie Dahle, and his brother, Otto Dahle, who supervised the work, as well as his sister, Elanor Dahle Thompson, and his brother-in-law, Reverend Joseph Green, were instrumental to the remodeling of the original farm buildings and the landscaping of the property. He hired Hugo Stikhevitz, a refugee from Latvia, as his caretaker in ca. 1928. Norwegian-Americans craftsmen from the Mt. Horeb area completed much of the renovation. They included Tom Thompson, a carpenter from Mt. Horeb; Erick Erickson, a mason; Torkel Matinson, the gardener; Edward Benkner of Belleville who completed much of the landscaping; and Oalf Colburson of Black Earth, a painter. A total of ten to fifteen men worked on the property to complete the renovation of the nine farm buildings, the construction of several additional buildings, and the landscaping. Landscaping included the deepening of the creek, creation of the spring-fed ponds, building of the picket fence, and planting of over 5000 pine trees and perennials (Bigler and Mudrey 1992: 46-47; Bigler 1987; Bigler n.d.; Little Norway 1926-91 [Mt. Horeb Mail 7/5/1928]).

Dahle amassed a considerable collection of Norwegian and Norwegian-American antiques

to display in the buildings. Many came from the Dahle family including Onun Dahle, Dahle's grandfather and the first generation of Dahles in the United States. Others were obtained from local families through advertisements in the Mt. Horeb newspaper placed as early as 1928. Some objects were gathered from contacts through Norwegian-American organizations in Chicago. Dahle's collection included works by artists in Chicago's Norwegian Colony including Christian Abrahamsen, Emil Bjorn, and Ben Blessum. Some of these works were created specifically for Little Norway (Rolf Erickson 1992 [preface in Bigler and Mudrey 1992: 4-5]). Dahle's collection also included some objects brought directly from Norway. After Dahle's death, Anne Dahle, Asher and Thea Hobson, and other family members continued to add to the collection (Bigler and Mudrey 1992: 44; Bigler n.d.; Green 1991).

During the 1930s, the Dahle family continued to use Little Norway as a family retreat. The family found somewhat primitive accommodations in the renovated log buildings finished with blue cresting, red and green dragon motifs, and floral carvings. The cabin or granary (4), the main house (10), the Olson house (18), and the hunting lodge (30) provided living quarters. Little Norway's collections served as the furnishings for these buildings. These antiques were also displayed in the pony shed (4) and hog house or cobbler's shop (11). Hugo Stikhevitz occupied the summer kitchen/woodshed (21) and Walter Langton was placed in the Bachelor's Cabin or chicken house (20). The newly erected springhouse (14) provided the necessary water. The tool shed (8), built to resemble a stabbur, stood near the main house. Several large vegetable gardens were maintained and their products were stored in the root cellar (19). The spring-fed ponds not only added to the idyllic quality of the property, but provided swimming areas for the retreat. As visitation increased, the sod roof cabin (7) provided a place for cooking and family meals. The trees planted during the late 1920s provided cover for the wildlife and a peasant and peacock house was built (16). A small library patterned after a stabbur was also erected and was later incorporated into the sod roof cabin (7) (Bigler n.d.).

The property had attracted visitors by the late 1920s. Even when it functioned primarily as a retreat, the family maintained a caretaker and guide, Hugo Stikhevitz, who supervised

visitors during the family's absence. The purchase of the Norway Building increased the property's public popularity. Perhaps influenced by the opening of contemporary outdoor museums, Isak Dahle's vision for the property had expanded to incorporate both its use as a retreat and its role in the preservation of objects, buildings, and landscapes related to his Norwegian heritage which should be enjoyed by a broader public. The property opened to the public summer of 1937 (Bigler 1987; Mt. Horeb Area Historical Society n.d.; Little Norway 1927-91 [file: Little Norway Buildings, General]).

Brought to the property in 1935, the Norway Building (23) provided exhibit space for collections representing important Norwegians and Norwegian-Americans. And, the design of the stave building immensely enhanced the Norwegian character of the property (Bigler n.d.; Bigler and Mudrey 1992: 51-53).

The Norway Building was originally constructed under commission to the Norwegian government as an exhibition building for the 1893 Columbian Exposition in Chicago. This exposition was the second American and fifteenth world exposition. The scope of the international exposition was considerably greater than its predecessors which had included primarily if not exclusively western European and North American countries. It was intended to be an extravagant celebration of the world's industrial, technical, and artistic advancements in the late nineteenth century. The exposition marked America's rapid transition from a rural, agricultural to an urban, industrial nation whose directions now had considerable political and economic impact on other nations. It thus highlighted "...America's coming of age..." (Burg 1976: xxi) among the industrial nations of the world.

Planning for the exhibit, which coincided with the 400th anniversary of Columbus's voyage, began in 1889. The United State Congress passed the legislation necessary to hold and support the world's fair in 1888. A joint resolution selected Chicago as the host of the exposition in February, 1890, and President Harrison approved this resolution in April, 1890. By June, 1890, the 1037-acre property in Jackson Park along Lake Michigan and six miles from downtown Chicago was chosen. Rather than the park setting created for earlier expositions, the scale of the Columbian Exposition resembled a small city. The

organization of the fair was guided by an umbrella organization known as the World's Columbian Exposition Corporation which created committees to oversee various aspects of its development.

Eventually, 51 foreign nations and 39 colonies participated in the exposition. President Harrison issued an invitation to foreign nations to attend the exposition in January, 1891, the date when construction at the exhibit site began. Although most countries responded to the invitation relatively quickly, they remained unable to proceed until the Exposition Corporation created the necessary organization, the Department of Foreign Affairs, formed on July 5, 1891. This agency did not become operative until September, 1891. At the exposition, states and some of the participating nations erected their own exhibit halls which contained displays of the arts, trade goods, examples of scientific advancements, and industrial achievements. The exhibit halls were to be erected using a form, design, and craftsmanship characteristic of each nation. These and other countries also placed exhibits in the fourteen main exhibit halls erected by the American government along the midway. The exposition remained open between May 1 and October 29, 1893 (Bigler and Mudrey 1992: 7-10; Campbell 1894 [1]: 166; Burg 1976: xii-xv, 75, 84; Bolotin and Laing 1992: 2, 8, 11, 14).

The Norwegian government formed an official committee to plan its exhibit at the Columbian Exposition in May, 1892. The building stood with the eighteen other foreign pavilions in the northeast end of Jackson Park north of North Pond between the Ceylon and German buildings. Without sufficient time or grounds at the exposition to construct a hall large enough to display its exhibits, the committee elected to build a meeting hall for Norwegian visitors and an office for its commissioner.

The pavilion's form was to be based on a twelfth-century Norwegian stave church, one considered distinctively Norwegian at the time of its construction. With the end of Denmark's 400 year domination of Norway in 1814 came a revival of national pride in Norway as the nation began to expand economically toward the middle of the nineteenth century. Erected prior to this long period of domination, the stave churches were closely

associated with the early Norwegian Viking culture which pre-dated Danish domination. Because the Nordic culture had also undergone a period of rapid social and economic development and florescence beginning with the rule of Harold I in 872 A.D. into the thirteenth century, it served as a logical period on which to focus a revival of Norwegian nationalism. The remaining stave churches were first recorded and brought to the public's attention in 1836-37 by Johan Christian Dahl, an early Norwegian Romantic painter. In 1844, the Society for the Preservation of Ancient Monuments in Norway was founded to preserve the remaining churches. It is estimated that the Norwegians erected 500 to 600 stave churches between the tenth and twelfth centuries. By 1800, about one hundred remained standing.

The motifs found on the portals and other areas of the exterior of the stave church as well as Viking ships, finds in Viking burials, and designs in the surviving rural folk art such as the dragon, snake, fanciful animals, and acanthus leaf became symbols of Norwegian independence in the nineteenth century. By the mid-1870s, these motifs were incorporated into what became known as the dragon style, which was a free interpretation of the plastic medieval art form. The stave church became a form which was viewed as typically Norwegian, and new building designs began to incorporate elements from this architecture. Hence, the stave church design chosen by the government committee was closely associated with Norwegian national identity in the late nineteenth century (Aune, Sack, and Selberg 1983: 105; Lincoln [editor] 1978: 13-20, 22, 175; Nelson 1995: 249-253; Bigler and Mudrey 1992: 73-74; Eliassen 1950: 12).

The government committee requested quotations and initial plans from companies who exported prefabricated, frame buildings. In November, 1892, it selected drawings submitted by Albert Waldemar Hansteen, who was associated with M. Thams and Company. The company erected the building at its factory in Orkanger near Trondheim between November, 1892, the date of the contract, and February, 1893. Wilhelm A. Thams established the company in 1867 and erected its planing mill and crate factory in 1869. In 1872, after rebuilding his mill to produce crates on a large scale, Thams turned the business over to his son, Maurentius Thams. Thams's grandson, Christian Thams was

trained as an architect at the Polytechnikum in Zurich, Switzerland, and established an office in Nice, France, during the 1880s. He developed designs for the construction of earthquake-resistant buildings after the earthquake in Nice, France in 1888. These portable buildings were manufactured in the Orkanger factory. C. Thams also designed the exhibit at the World's Fair in Paris in 1889. He took over the operation of M. Thams and Company with his brother in 1893 and expanded the Orkanger factory so that it became Norway's largest manufacturer of wood products in the 1890s period. Thus, M. Thams and Company was a logical choice for the production of the exposition building at the Columbian Exposition.

Albert Waldemar Hansteen who submitted the initial drawings of the Norway Building for M. Thams and Company received training at the Von Hannes School for Architects and Cement Work between 1875 and 1877. He later studied with Wilhelm Hase in the late 1870s. By 1884, he had established a practice as an architect in Skien, Norway, and served as headmaster of the evening technical school in Skien and Oslo. Hansteen eventually designed large architectural projects including churches and government and institutional buildings. As well as maintaining his own practice, he worked as an assistant architect to Christian Thams. He functioned as the lead architect during the restoration of the Gol Stave Church when it was moved in 1884 to the Royal Estate at Bygdoy, now the Norsk Folk Museum. During the project, Hansteen had examined other stave churches such as the Borgund stave church. The elements selected in the design for the Norway Building indicate his familiarity with these two examples.

On March 15, 1893, after the dedication of the Norway Building in Norway, it was disassembled and shipped to the United States with the Danish Pavilion on the Hekla. Arriving late, in mid-April, Thams and Co. did not complete the assemblage of the pavilion for the opening of fair, but it was standing by May 17 when Norway celebrated its national day, Syttende Mai, at the fair. It was fully open by mid-June. The Norwegian Commission occupied about one-third of the building. A partition separated this office from the public area which composed the remainder. This area exhibited only pictorial materials along the walls. Rather than furnishing the building with furniture reminiscent of the Norwegian past,

the hurried preparations required the purchase of American furniture. The remainder of the Norwegian exhibits were placed in the Women's, Arts, and Fisheries buildings. However, because of its exterior ornamentation which was likened by contemporaries to those which adorned Viking ships, the building gained recognition as one of the more distinctive pavilions at the exposition (Bigler and Mudrey 1992: 11-14, 19, 21-25; 74-75; Campbell 1894 [2]: 330, 613; Howe 1954; Burg 1976: 81, 84, 212; Bolotin and Laing 1992: 21; Little Norway 1927-91 [files: Thams, Christian-Thams and Company; Hansteen, Waldemar]).

After the exposition closed on October 29, 1893, most of its buildings were removed over a period of two and a half years. Many of the state and national pavilions at Jackson Park were sold at public auction and eventually dismantled or burned in a fire which occurred several months after the closing of the fair. By November 30, 1893, Cornelius Kinsland Garrison Billings, a member of the Board of Directors of the exposition since 1890, purchased the Norway Building through a closed bid for $1500. He had the building dissembled and moved to his summer property along the north shore of Lake Geneva in Wisconsin near the Illinois border. Lake Geneva had become a resort area for wealthy Chicago residents. Of Norwegian heritage, Billings had become president of the People's Gas Light and Coke Company of Chicago in 1887 and maintained a reputation as "Chicago's millionaire sportsman" (Lake Geneva Historical Society 1876 [1]: 41). He had purchased the estate along the north side of Lake Geneva and began to remodel and expand its buildings in 1892. Shipping the building to Lake Geneva by train in February, 1894, Billings placed the Norway Building on a low rise east of the main house. During his ownership, its two rooms were used for family recreation. The smaller room functioned as a card room and the larger one contained Norwegian furniture.

When Billings moved to Santa Barbara in early 1907, he sold the estate to William H. Mitchell, a Chicago banker. The estate remained his summer home until his death in March, 1910. His son, John J. Mitchell had purchased the Ceylon Building and placed it along the south shore of the lake. The Norway Building's new owner, William Wrigley, Jr., had established a Chicago soap company in 1891 and by 1911 began the manufacture of chewing gum on a commercial level. The estate became Wrigley's summer home and

stock farm. Between 1911, the beginning date of the family's occupancy, and 1913, the Norway Building was not used. In 1913, Wrigley remodeled the building into a motion picture theater. At this date, the building received its yellow and brown paint. The partition was moved to its current location from a location nearer the center of the building to hide the projection equipment. A small stage and screen which were later removed was placed at opposite end or what is currently the east end of the building. After William Wrigley's death in 1932, his wife Ada continued to use the Lake Geneva property as a summer residence until her death in 1947. By 1932, the building had begun to deteriorate, and the family sought an organization to purchase, move, and renovate the building. With the exception of the Norway Building, the estate remained in the Wrigley family. Known as Green Gables, the dwelling was removed in 1955 (Bigler and Mudrey 1992: 25, 29-34; Howe 1954 [letter to William J. Schereck from Philip Wrigley, 4/20/54]; Burg 1976: 288; Lake Geneva Historical Society 1976 [1]: 39-41; Bolotin and Laing 1992: 154).

Isak Dahle began to examine the possibility of acquiring the Norway Building in July, 1933 and completed the purchase from the Wrigley Estate in July, 1935. Dahle's deep interest in the building stemmed from its association with Norway and hence with his own Norwegian heritage. This model of the twelfth century stave church had been chosen by Norway as an architecture appropriate to represent the country's traditions. In his contract with the Wrigley estate, the estate paid up to $700 to dismantle the building, and Isak Dahle supported its transportation to Little Norway and its rebuilding and renovation. The agreement included any of the existing granite foundation stones desired and the Norwegian furnishings, which had been placed in the building after its move to Lake Geneva. Dahle was to add the building to his historical collection at Little Norway. The relocation and reassembly of the building was completed by W.E. Stone, a building contractor from Whitewater. During its reassembly at Little Norway, Dahle noted that the exterior of the building had become badly deteriorated, and it underwent some measure of restoration. This problem delayed the completion of its erection at Little Norway until at least October, 1935 (Howe 1954 [correspondence between: Isak Dahle and W.E. Stone, 10/7/33; Isak Dahle and Philip Wrigley, 7/1/35, 7/3/35, 9/25/35]; Bigler and Mudrey 1992: 35, 51).

By June, 1936, a detail plan showing artifact placement in the building was prepared. Many were associated with Norwegian American artists, scholars, and statesmen. These works included collections associated with Rasmus B. Anderson, one of the guest speakers at the Norway Day during the 1893 Columbian Exposition and founder of the Scandinavian Studies Department at the University of Wisconsin; a rare manuscript copy of "Humoreske" by the Norwegian composer Edward Grieg; artifacts related to Ole Bull, noted Norwegian violinist; and works by Emil Bjorn, a painter in Chicago's Norwegian Colony. Dahle also added Norwegian and Norwegian-American antiques such as tapestries, wood carvings, chests, cupboards, spinning wheels, glassware, and silver (Bigler and Mudrey 1992: 51, 53; Chicago Tribune 1893).

In his will of November 15, 1937, Isak Dahle directed his heirs to maintain the property "...as a monument to the Dahle family...." (Dane County Title Company 1855-1978) who in a broader sense represented his Norwegian heritage. After Isak Dahle's death on November 24, 1937, Little Norway, including the museum pieces and museum fixtures as well as the buildings, was placed in a trust as indicated by his will. Asher Hobson and James Peterson served as the trustees until its termination in 1947. Dahle established the trust for the lifetime of his mother or ten years if she failed to survive. Most of the proceeds of the trust were available for the operation of Little Norway which then occupied the southeast quarter of the northeast quarter of section 4. He directed the property's donation to a suitable society or foundation with the capacity to maintain and preserve it or to the State of Wisconsin.

Because the trustees remained unable to locate a suitable donee, Thea Hobson, Isak Dahle's sister, purchased the trust in 1946. The trustees were discharged in 1947. In 1951, Thea Hobson established a joint tenancy of the property with Asher Hobson. The Hobsons transferred the property at Little Norway to their children, Mark Hobson and Marcelaine H. Winner, in 1955. They purchased from the joint tenancy with their children the property on which the 1957-1959 Hobson house sits in 1955 and quitclaimed the small tract back to them in 1970. With the title, the Hobsons transferred to Mark Hobson and Marcelaine Winner the responsibility of managing Little Norway in which they had become

increasingly involved. Following Mark Hobson's death in 1977, the ownership was assumed by the Marcelaine Winner and Mark Hobson Trust. Marcelaine Winner purchased the property from the trust in 1992, and after 1992 the property was being gradually shifted to her son, Scott Paul Winner. He had begun to assume an increasing role in Little Norway's management since 1982-1983 (Dane County Title Company 1855-1978; Winner, M. 1996; Bigler and Mudrey 1992: 63; Winner, S. 1996).

During his management of the Little Norway, Asher Hobson extended the boundaries of the property in part to prevent development visible from its buildings. By 1947, these lands included much of the northwest and southwest quarters, the northwest quarter of the southwest quarter, and somewhat more than the west two-thirds of the northeast quarter of section 4, township 6 north, range 6 east (Marathon Map Service 1947: 8; Dane County Title Company 1955-1978 [map]). Despite its considerably larger size, the focus of Little Norway remained within the area of the buildings in the southeast quarter of the northwest quarter of section 4 and lands immediately to the east and west of this quarter quarter section.

Particularly until Anne Dahle's death in 1951, Little Norway served a dual purpose as a property open to public visitation beginning in June, 1937 (Mt. Horeb Mail 1937 [7/1: 2]) and as a family retreat. The family and their friends continued to gather at the property during summer weekends. After he retired in 1953, Asher Hobson then managed the property on a full-time basis. Relating to his professional interest in agriculture, the maintenance of its large flower and vegetable gardens and the preservation of its produce remained an important activity at the property. The number of visitors at Little Norway rose steadily in the late 1930s and 1940s. Among them was the Royal Family of Norway in 1939. Paralleling a growing national trend to explore the American countryside by automobile, attendance at Little Norway expanded rapidly in the 1950s and 1960s. To manage this rising attendance, Asher Hobson had his dwelling, with its minimal traditional design, erected on the east side of the valley overlooking the historic property between 1957 and 1959. He hired Stanley Nerdrum who completed many of the designs for the University of Wisconsin at Madison in the 1940s and 1950s. The cluster of service

buildings west of the Norway Building, the entrance building, and the rustic picnic shelter were also completed in the late 1940s and 1950s to cope with the need to manage the increasing number of visitors and maintain the property (Bigler and Mudrey 1992: 61-63). Thus, by the end of the 1950s, Little Norway had grown into a popular outdoor museum celebrating the contributions of the Norwegian-Americans to the area's heritage.

Property Comparison

Few examples of the exposition buildings from the Columbian Exposition of 1893 survive, and only one complete building remains in Wisconsin, the Norway Building. At the close of the 1893 Columbian Exposition, some of the national and state buildings were auctioned, disassembled, and moved. Intended as temporary buildings, many were razed. Others burned shortly after the exposition. The German Building, Japanese Phoenix Hall, and Iowa Building, remained at the grounds and burned or were dismantled in 1925, 1936, and 1945 respectively. The pavilions which were relocated to other sites served a wide variety of functions including, for example, homes, galleries, and offices. Of those which were moved, many fell into disrepair and were dismantled or burned within several decades of the exposition.

Excluding the Norway Building, only three of the original buildings which were erected as complete, free standing exhibits at the exposition continued to stand by 1992. The Palace of Fine Arts became the Chicago Museum of Science and Industry and the only building remaining on the original grounds of the Columbian Exposition. Hiram R. Rickers and Sons bought the Maine Building and moved it to their resort in Poland Springs, Maine, where it became an art gallery and library. It is listed on the National Register of Historic Places. Occupied by the Van Houton Cocoa Company in the exposition, the Dutch House was relocated to Brookline, Massachusetts and became a tourist attraction (Bigler and Mudrey 1992: 29; Bolotin and Laing 1992: 154-55; Howe 1954).

In addition to the Norway Building, three identified buildings and structures were moved

to Wisconsin. The Ceylon Building was moved to Lake Geneva, Wisconsin in 1894 by F.R. Chandler. John J. Mitchell later purchased the property, and it was dismantled in 1958. Designed by Otto Strack, the pavilion of the Pabst Brewing Company now stands as a conservatory attached to the Pabst Mansion at 2000 West Wisconsin Avenue, Milwaukee. Not conceived as a separate exhibit, this pavilion was originally placed inside the Agricultural Building at the exposition. Part of the French exhibit was moved to Rowley Point to serve as the Rowley Point Light Station tower in Two Rivers. This 113-foot steel tower, which was moved by the federal government, replaced a light supported by a brick tower (Olson and Palmer ca. 1992; Howe 1954). Thus, the Norway Building preserved at Little Norway represents one of approximately four free standing pavilions surviving from the Columbian Exposition, and is the only example of a free standing, separate pavilion remaining in Wisconsin.

In addition to Little Norway, a single outdoor historic site created prior to 1946 and celebrating the local Norwegian-American heritage, a significant ethnic group in southern and western Wisconsin, was identified in the Wisconsin Inventory of Historic Places. Listed in the National Register in 1980, Heg Memorial Park in the Town of Norway, Racine County includes the 1869, brick Norwegian Evangelical Lutheran Church; the single room and loft, 1837 Halvor Bendickson log dwelling; the clapboard, gabled-ell, Eilson House; and a more recently constructed Norwegian museum building. The two dwellings were moved to the park in 1928 and 1933 respectively. The Town of Norway in which the property is located was an early focus of Norwegian settlement in Wisconsin in the 1840s and 1850s. Elling Eilson who lived for a short period in the 1840s in the area was an influential lay preacher in the church and eventually established the Eielson Synod of the Norwegian-American Lutheran Church. Like Little Norway, Heg Park was established in 1925 by assimilated second and third generation Norwegian-American to commemorate the local Norwegian-American heritage (Wisconsin Division of Historic Places 1980, 1990 [1980]). These two properties represent a significant, local phenomenon in which assimilated ethnic groups strive to commemorate and recreate their past heritage. For Norwegian-Americans of the Midwest, this process occurred in the 1920s and 1930s.

Criteria Exceptions

Four of the buildings at Little Norway were moved. Constructed as a prefabricated building, the Norway Building (23) was relocated from an assembled position at Trondheim, Norway in 1893; from its site at the Columbian Exposition in Chicago in February, 1894; and from its location on the Wrigley property at Lake Geneva, Wisconsin in the summer of 1935 to Little Norway. Dahle moved this property to Little Norway during the period of significance, 1927 to 1959. Also moved within the period of significance, the other three buildings were relocated within the boundaries of the Little Norway District. The granary (2) was moved a short distance to accommodate the construction of the Hobson House in ca. 1957. The pheasant and peacock house (16) was relocated to become the first stabbur in the early 1950s. The tool shed (8) was moved a short distance from its location near the main cabin (10) to its current site behind the sod roof cabin (7) in the 1950s. Finally, the library was relocated to form a part of the west wing of the sod roof cabin (7) in 1947. Because they were moved during the period of significance, the moved properties gain significance under criterion exception B. The Norway Building represents a semi-portable building with significant associations to the Norwegian heritage. Dahle intended this building to enhance the idyllic setting and the theme of the property, the celebration of the Norwegian-American/Norwegian heritage. At Little Norway, there was no clear distinction made between Norwegian and Norwegian-American. The other three buildings are relatively small and were moved within the boundaries of the property. The library represents a wing of another building and is not visible to the public at its current location.

Little Norway's period of significance, 1927 to 1959, extends beyond the beginning date of the modern era. Resources post-dating this year may gain significance under criterion exception G if they contribute to the significance of the district. Properties within the district dating between 1946 and 1959 include
the Asher Hobson house (3), pump house (15), stabbur (16), woodshed (22), lumber lean-to (24), book building (25), garden building (26), machine shed (27), and picnic shelter (31).

The period of significance dates from Isak Dahle's initial development of the property

between 1927 and 1933 to commemorate his family and his Norwegian-American heritage. This development was continued in the same thematic and visual framework by the Dahle family until 1959. The buildings' predominately log, wood, and stone materials and simple design with the dragon and bargeboard motifs contributes to the idyllic landscape purposely developed to evoke associations with Norway and the Norwegian-American heritage. The current setting is an outgrowth of the setting established under Dahle's direction between 1927and 1935. The most visible of these post-1946 properties, the Asher Hobson House, was constructed in wood and stone common to the property in a minimal traditional design. Appropriately, the design blends modern and traditional aesthetics and is associated more closely with the revival forms erected in Europe than the modern styles designed in the United States in the late 1950s and 1960s. The development of and additions to the property between 1947 and 1959 were intended through their function and design to further the historic theme of the property, that of celebrating the importance of the locale's Norwegian past. Also, unlike Heg Park, which is the only identified property established within this context in southern Wisconsin, Little Norway was specifically created to celebrate this heritage at one general location during its period of significance, which begins in 1927 with Dahle's development of the property rather than with the development of the Olson farmstead in the late nineteenth century.

Conclusion

Little Norway, then, gains significance under criterion A in the area of ethnic history between 1927 and 1959 at the local level. Isak Dahle specifically modified the original buildings of the Osten Olson Haugen farmstead and erected several buildings prior to 1936 to coincide with his vision of an idyllic Norwegian landscape. He likened this cluster of buildings to the preservation efforts noted at Community Museum at Lillehammer, Norway and the Ford's Greenfield Village. His outdoor museum was intended to recognize the contributions of his Norwegian-American ancestors, meaning all Norwegian-Americans as well as Norwegians, to the American heritage. Little Norway is significant, therefore, not as a reproduction of a Norwegian-American farmstead or village, but as a celebration of

the Norwegian-American past, which was fast-disappearing. Located in an area of Wisconsin heavily settled by Norwegian-Americans in the nineteenth century, the property is significant in this setting and therefore gains importance at the local level. Although four properties within the district were moved during the period of significance, three are relatively small buildings and were relocated within the district itself. The Norway Building is closely associated with Norway and its past in its origin and design, was built as a prefabricated building to be move to the Columbian Exposition, and was moved to Little Norway to enhance the Norwegian character of the property. The contributing buildings erected between 1947 and 1959 were erected to convey the theme of the overall district through their design and materials and were built to further the function of the property as an outdoor museum.

Endnotes

(1) Date Isak Dahle began the renovation of the Osten Olson Haugen farmstead: Bigler and Mudrey 1992: 42, 46-48; Dahle 1928-29.

(2) Date Norway Building moved to Nissedahle: Bigler and Mudrey 1992: 51-53; Howe 1954 [correspondence between Isak Dahle and Philip Wrigley, 7/1/35, 7/3/35, 9/25/35]).

(3) Hansteen, Albert Waldemar, Architect of Norway Building: Howe 1954; name block; Bigler and Mudrey 1992: 14-20; Little Norway 1927-1991 [file: Hansteen, Waldemar.

(4) Nerdrum, Stanley, Architect of Hobson House: Nerdrum 1956; Winner, M. 1996; Wisconsin Division of Historic Preservation n.d. [file for Stanley Nerdrum].

Archeological Potential

There are some known archeological sites north of Little Norway and there is potential that Little Norway could have some archeological potential but that potential has never been studied or determined.

Preservation Activity

The owner who is a direct descendant of Isak Dahle operates the site as an outdoor museum and is fully committed to its maintenance and preservation.

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Winner, Scott Paul
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Wisconsin Commissioner of Public Lands
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10. Geographical Data

UTM References:

A. 16/272880/4767530
B. 16/272620/4767520
C. 16/271850/4767500
D. 16/272340/4767330
E. 16/271890/4766960
F. 16/272490/4767310
G. 16/272410/4767120
H. 16/272550/4767100
I. 16/272740/4767370

Boundary Description:

The boundary of Little Norway is primarily defined by the west side of the right-of-way along CTH JG and the top of the ridges which surround the property and follow the 1100 foot contour. Several arbitrary east-west lines connect this contour line to the west edge of the right-of-way along CTH JG. One arbitrary line runs due east at the northeast corner of the property where the 1100 foot contour runs closest to JG. The second arbitrary line at the southeast side of the property runs due west from the intersection of the west edge of the entrance drive and west edge of the right-of-way along JG to the 1100 foot contour (see USGS map).

Boundary Justification:

Because the setting of Little Norway is so critical to understanding its architectural and historical significance, the boundary has been drawn using contour lines to enclose the picturesque valley in which it is sited. The boundary encompasses all significant structures and landscape features associated with Little Norway, but excludes extraneous acreage lacking in significance.

Nissedahle - Little Norway - the offspring that has wandered far from its elderly parent retaining all the enchanting character of its birthright charm. Nature herself provided this virgin background which seems to have been plucked from far away Old Norway to offer her nomadic sons and daughters a gentle reminder of their proud affiliate. Snuggled securely in the comforting hills of Southern Wisconsin lies this interesting land of Nissedahle....

Photographic Documentation

Name: Little Norway
Location: Town of Blue Mounds, Dane County, Wisconsin
Photographer's Name: Joyce McKay
Date: July, 1996
Location of Negatives: State Historical Society of Wisconsin

Black and White Photographic Identification and Camera Direction:

1. View of the south and west elevations of the entrance building (1) facing northwest.
2. View of the west and south elevations of the granary or cabin (2) facing east.
3. View of the west and north elevations of the Asher Hobson House (3) facing east.
4. Interior view of the "Great Hall" of the Asher Hobson House showing the mantle and balcony, facing northeast.
5. View of the north and east elevations of the pony shed (4) facing south.
6. View of the masonry bridge (6) facing west.
7. View of the east and south elevations of the sod roof cabin (7), facing northeast.
8. View of the two tool sheds (8, 9) at the northwest corner of the sod roof cabin with the more recent one (9) at the left of the photograph, facing north.
9. View of the south and west elevations of the main cabin (10) facing north.
10. View of the west room of the first floor of the main cabin (10) facing west.
11. View of the second floor of the main cabin (10) facing west.
12. View of the south and east elevations of the hog house or cobbler's shop (11) and south elevation of the privy (12) facing north.
13. View of the east and north elevations of the springhouse (14) facing southwest.
14. View of the east and north elevations of the pumphouse (15) and setting facing south.
15. View of the south and west elevations of the stabbur (16) facing north.
16. View of the south and west elevations of the Olin Ruste stabbur (17) facing northeast.
17. View of the south and east elevations of the Osten Olson Haugen House (18) facing

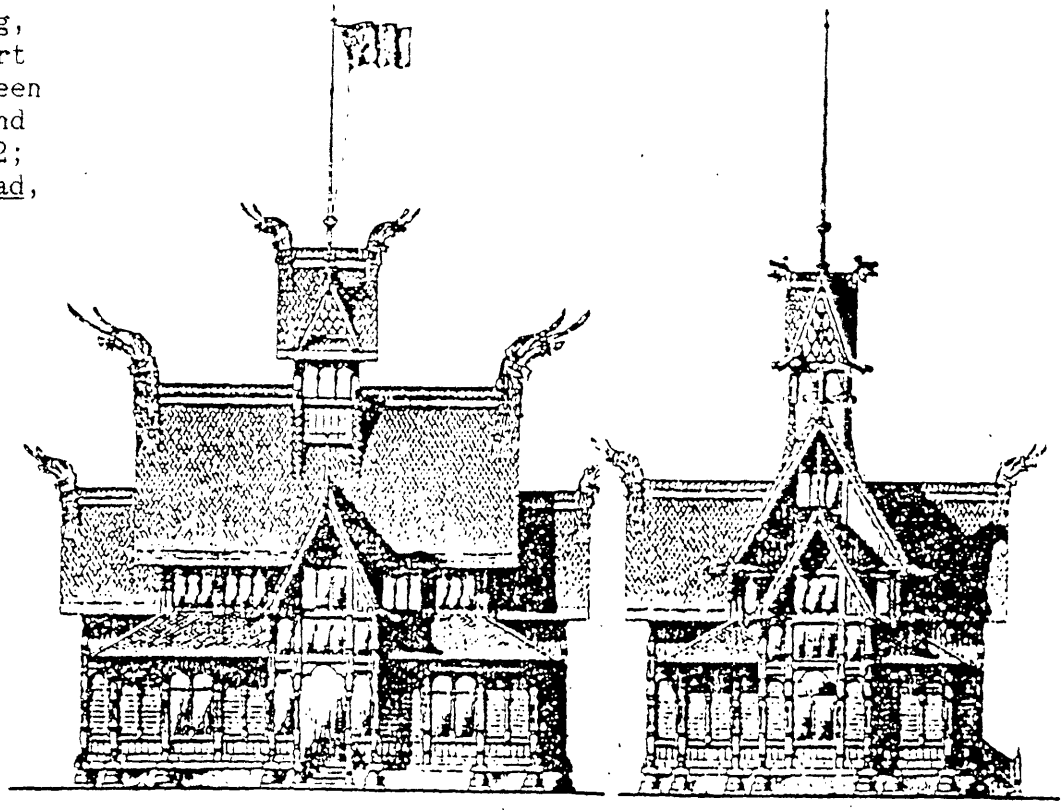
northwest.

18. Interior view of the first floor of the Osten Olson Haugen House (18) facing north.
19. Interior view of the second floor of the Osten Olson Haugen House (18) facing east.
20. View of the entrance to the root cellar (19) and the retaining walls and exterior stairs to the west of the Osten Olson Haugen House (18) facing north.
21. View of the south and east elevations of the bachelor's cabin (20) and the south and east elevations of the woodshed (22) facing northwest.
22. View of the south and east elevations of the caretaker's cabin or Stickey's Cabin (21) with the woodshed at the rear facing northwest.
23. View of the south and east elevations of the Norway Building (23) facing northwest.
24. View of the west and north elevations of the Norway Building (23) facing east.
25. View of the portal along the south elevation of the Norway Building (23) facing north.
26. Interior view of the Norway Building (23) facing west.
27. Interior view of the structure of the Norway Building (23) facing east.
28. View of the south elevation of the lumber lean-to (24) facing north.
29. View of the south and east elevations of the book building (25) facing northwest.
30. View of the east and north elevations of the garden building (26) facing southwest.
31. View of the south and east elevations of the machine shed (27) facing northwest.
32. View of the west and north elevations of the Wick storage building (28) to the right and in the background the gasoline building (29), machine shed (27), and garden building (26) to the left and the Norway Building (23) in the center, facing east.
33. View of the east and north elevations of the gasoline building (29) facing west toward the hunting lodge.
34. View of the east and south elevations of the hunting lodge (30) facing northwest.
35. View of the south and west elevations of the picnic shelter (31) facing southeast.
36. View of the north and east elevations of the latrine building (33) facing southwest.
37. View of the west and north elevations of the garage (32) facing southeast.
38. View of the east side of the entrance canopy (34) facing northwest.

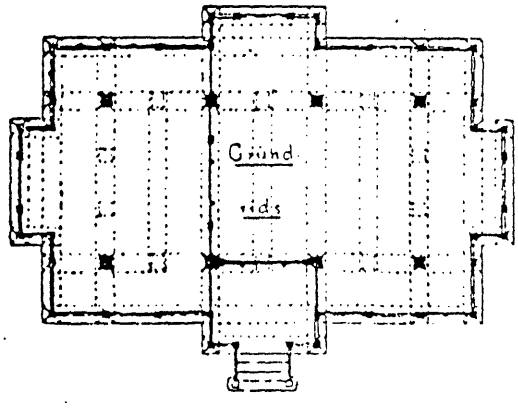
39. Overview of Little Norway taken from a location southeast of the pony shed (4) including the pumphouse (15) and springhouse (14) in the foreground and from right to left along the hill the Olin Ruste stabbur (17), Osten Olson Haugen House (18), Norway Building (23), book building (25), and machine shed (27) facing northwest.
40. Overview of Little Norway taken from a location north of the picnic shelter including from left to right the springhouse (14), pumphouse (15), main cabin (10), sod roof cabin (7), masonry bridge (6), canopy (5), and pony shed (4) facing north.
41. Aerial view of Little Norway taken between 1929 and the summer of 1935 showing its early setting in the valley. Facing northwest, the photograph shows the fence line along the east edge of the property before the purchase of a portion of the southwest quarter of the northeast quarter. The main cabin is located just to the northwest of the fence. The Osten Olson Haugen House and springhouse are visible in the middle ground. The hunting lodge is located just out of the photograph at the upper left.

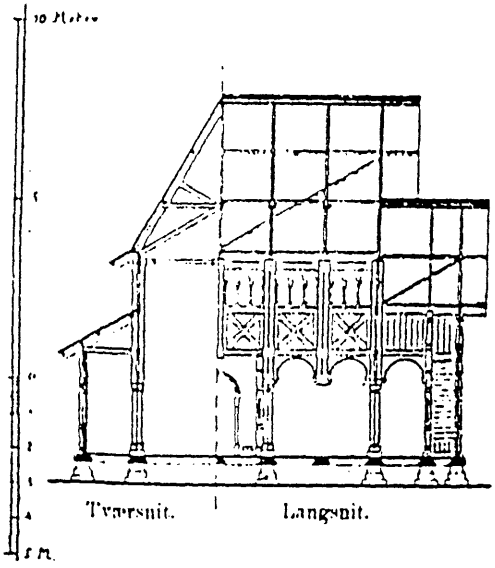
Plan and elevations of the Norway Building prepared by Albert Waldemar Hansteen
(Copied from Bigler and Mudrey 1992: 12; [Teknisk Ugeblad, Norway, 1893: 167])

Norway Building, design by Albert Waldemar Hansteen (from Bigler and Mudrey 1992: 12; [Teknisk Ugeblad, Norway, 1893: 167]).

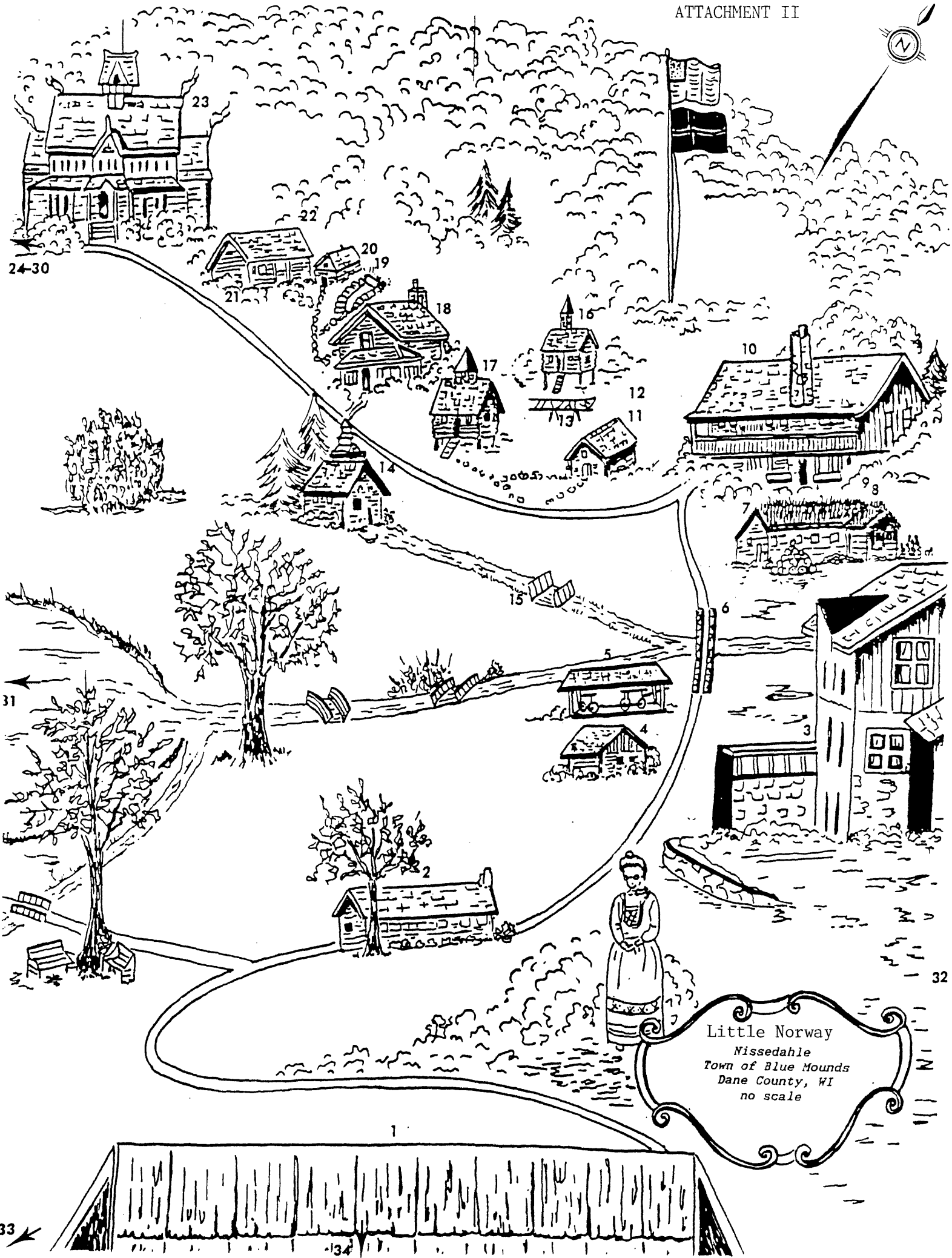


„Det norske hus" på udstillingen i Chicago i 1893.



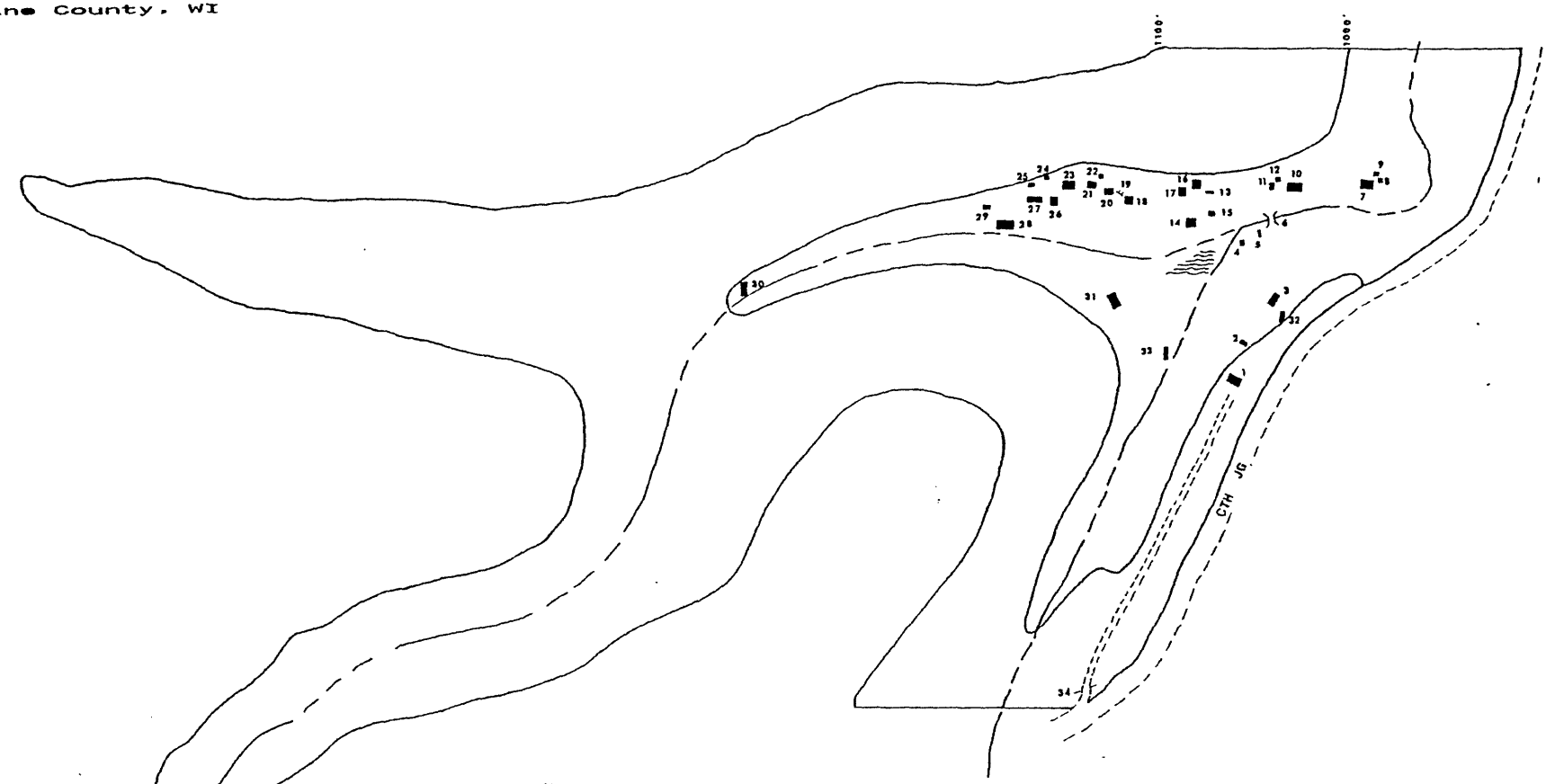


ATTACHMENT II



Little Norway

Nissedahle
Town of Blue Mounds,
Dane County, WI



Key:

- Building
- 1000' Contour
- 1100' Contour/Property Boundary
- Arbitrary boundary
- Stream
- Pond
- Road

Building Identification:

1 Entrance Building
2 Granary
3 Asher Hobson House
4 Pony Shed
5 Canopy*
6 Masonry Bridge
7 Sod Roof Cabin
8 Tool Shed
9 Tool Shed*
10 Main Cabin
11 Cobbler's Shop
12 Privy*
13 Canopy*
14 Springhouse
15 Pumphouse
16 Stabbur
17 Stabbur (Olin Rusty)*
18 Olson House
19 Root Cellar
20 Bachelor's Cabin
21 Caretaker's Cabin
22 Woodshed*
23 Norway Building
24 Lumber Lean-to
25 Book Building
26 Garden Building
27 Machine Shed
28 Wick Storage Bldg.*
29 Gasoline Building*
30 Hunting Lodge
31 Picnic Shelter
32 Garage*
33 Latrine Building*
34 Entrance Canopy*

Noncontributing Buildings: *

Scale: 1": 304'