

**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 Hunt, W. Ben, Cabin
other names/site number _____

2. Location

street & number 5885 South 116th Street N/A not for publication
city or town Hales Corners N/A vicinity
state Wisconsin code WI county Milwaukee code 079 zip code 53130

3. State/Federal Agency Certification

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

12/21/07
Signature of certifying official/Title Date

State Historic Preservation Officer - Wisconsin

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

Hunt, W. Ben, Cabin

County Milwaukee

Wisconsin

Name of Property

County and State

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet.

determined eligible for the National Register.

See continuation sheet.

determined not eligible for the National Register.

See continuation sheet.

removed from the National Register.

other, (explain:)

Jana McCallum

2/13/08

Signature of the Keeper

Date of Action

5. Classification

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

- Private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

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

contributing	noncontributing
1	buildings
	sites
	structures
	objects
1	0 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)

DOMESTIC/secondary structure

Current Functions

(Enter categories from instructions)

RECREATION & CULTURE/museum

7. Description

Architectural Classification

(Enter categories from instructions)

Other / Rustic

Materials

(Enter categories from instructions)

Foundation stone

walls log

roof asphalt

other wood

Narrative Description

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

Hunt, W. Ben, Cabin
Name of Property

County Milwaukee
County and State

Wisconsin

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

EDUCATION

ARCHITECTURE

Period of Significance

1924-1970

Significant Dates

1924, 1940

Significant Person

(Complete if Criterion B is marked)

Hunt, W. Ben

Cultural Affiliation

N/A

Architect/Builder

Hunt, W. Ben

Narrative Statement of Significance

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

Hunt, W. Ben, Cabin

County Milwaukee

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
 - Other
- Name of repository:
Hales Corners Historical Society
W. Ben Hunt Center
Hales Corners, Wisconsin

10. Geographical Data

Acreege of Property less than one acre

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

1 16 413571 4754219
 Zone Easting Northing

3 _____
 Zone Easting Northing

2 _____
 Zone Easting Northing

4 _____
 Zone Easting Northing

See Continuation Sheet

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

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

11. Form Prepared By

name/title	Carol Lohry Cartwright, consultant	date	April 2, 2007
organization	Prepared for Village of Hales Corners	telephone	262-473-6820
street & number	W7646 Hackett Rd.	zip code	53190
city or town	Whitewater	state	WI

Hunt, W. Ben, Cabin
Name of Property

County Milwaukee
County and State

Wisconsin

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

Photographs Representative black and white photographs of the property.

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

Property Owner

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

name/title	Michael Weber, Village Administrator (also send to Dyann Benson, Village Planner, same address)	date	April 2, 2007
organization	Village of Hales Corners	telephone	414-529-6161
street&number	5635 S. New Berlin Rd.	zip code	53130
city or town	Hales Corners	state	WI

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

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

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hunt, W. Ben, Cabin

Section 7 Page 1

Hales Corners, Milwaukee County, Wisconsin

DESCRIPTION

Site

The W. Ben Hunt Cabin, hereafter referred to as the Hunt Cabin, is a log building that sits on the grounds of the W. Ben Hunt Center that includes the Hales Corners Library. Only the cabin is being nominated. The village of Hales Corners is a suburb of the City of Milwaukee, located just southwest of the Milwaukee city limits and in the southwestern quarter of Milwaukee County. Hales Corners' western limits border Waukesha County and the suburb of New Berlin, while its eastern limits borders the suburb of Greendale. Its southern limits border the suburb of Franklin and its northern border sits next to the suburb of Greenfield.

The library grounds are located along Janesville Road, a historic route from Milwaukee to the interior of southern Wisconsin, and now a wide roadway in Hales Corners that becomes a county road leading southwest toward Walworth County. This part of Hales Corners is just west of the old village center, once a thriving commercial area. Road widening and other development shrunk the old Hales Corners downtown, but there are still some older buildings in the village center, along with some modern buildings and developments. Immediately north and east of the library grounds are largely post World War II subdivisions of single family houses. South of the grounds, across Janesville Road, there are also residential properties and modern subdivisions. The expansive grounds of the library complex, though, give the setting a park-like appearance.

The Hunt Center site has a considerable slope between the north part of the site and the south part of the site. A steep rise near the center of the site separates these two areas. The modern library building sits into this rise, with its first floor appearing as a single story at the top of the rise. A large parking area sits on the flat terrain north of the building. The south elevation of the library building has an exposed basement with a separate entrance into this level. An additional parking area sits to the southeast, at the same level as the basement.

Sloping gently more to the south of the library building is an almost flat, open, area that consists of library lawn, the Ben Hunt Prairie, and the Hunt Cabin itself. Further to the south, the land again slopes steeply down to a small waterway, the Whitnall Park Creek, a tributary of the Root River. This creek runs along Janesville Road. Except for the Prairie restoration, this open space is punctuated with trees, including a very large, mature conifer that could be a "historic" Hales Corners tree.

A concrete sidewalk leads from the lower parking area and the basement level of the library toward the Hunt Cabin. Near the cabin, the sidewalk becomes a paved path that leads to the cabin's front door.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hunt, W. Ben, Cabin

Section 7 Page 2

Hales Corners, Milwaukee County, Wisconsin

Around the cabin is lawn space. The lawn ends on the east at a modern cedar rail fence, on the south by Whitnall Park Creek near the road, on the north by the slope of the site, and on the west by a partially wooded area.

The Hunt Cabin was moved here in 1986 from the rear of the old Ben Hunt home only one-third of a mile west of this site. In the 1920s, after Ben Hunt and his brother built side-by-side Craftsman style houses along Janesville Road, Hunt acquired some additional property at the back of his house. At that time, Hales Corners was a largely rural area just being developed as a potential suburb of Milwaukee. Hunt built this cabin on that property, which was originally largely open space and set back from the house by a considerable distance. Hunt added many trees to the site and eventually the area around the cabin became wooded. The current site is more open due to the fact that the woodland setting caused moisture problems.

The cabin sits is set away from nearby buildings, reflecting the separation of the cabin from the house on its original site. The Ben Hunt Prairie to the east, adds a decorative and rural touch to the site, as well. The Hales Corners Historical Society, which moved the building in order to preserve it, had to rotate the building so that the main entrance could be easily accessible to the public. This rotation flipped the north and south ends of the building in the opposite manner than it sat originally. Other than this rotation, the building was relocated to this site in a manner that reflects its original location.

Building Description

The Hunt Cabin is constructed in three sections. The main block consists of the rectangular cabin built in 1924 of native tamarack logs. The additions from 1940 were built of utility poles, which Hunt recommended to others as an inexpensive and readily available building material. Originally, the entire cabin sat on a rough fieldstone foundation. In 1986, a new fieldstone foundation was constructed for the cabin at this site. This fieldstone foundation consists of smooth and rounded stones laid in regular courses almost like the pattern of stones used in "cobblestone" construction. The entire roof of the cabin is covered with asphalt shingles.

In a 1929 article for *American Home Magazine*, Hunt describes in great detail how he, with the assistance of his father-in-law, built the original 1924 cabin. Although he used his father-in-law's knowledge of pioneer log cabin building, Hunt made some concessions to modern convenience. The article has several diagrams that illustrate his construction points. These diagrams are included as an attachment.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hunt, W. Ben, Cabin

Section 7 Page 3

Hales Corners, Milwaukee County, Wisconsin

As described in this article, Hunt started the process of building the cabin by laying fieldstone piers, 1 and 1/2 foot square, into concrete. The piers were placed at the corners of the cabin and every 6 feet all around. After laying the piers, Hunt decided that he would need professional masons to build the massive chimney that is still extant on the south elevation. The chimney is a very wide structure constructed of native fieldstones. It is wider at ground level, then narrows as it rises above the south gable end.

Hunt chose tamarack logs based on their consistency of size and shape and their overall strength and durability. He chose 8 and 10 inch tamarack logs with the bark left on (almost all of the bark has fallen off). Even with the use of tamarack logs, Hunt found that the irregularity of logs made building to precise measurements challenging.

Once the logs were chosen, the sill logs were hewn flat and laid on the piers. Hunt chose to use a simple "V" notch to join the logs at the corners. Although not as intricate and tight-fitting as a dovetail notch, the "V" notch resulted in more tight-fitting logs than the looser-fitting "saddle" notch and prevented moisture from seeping into the logs and causing rot.

Hunt's article noted that on the frontier, logs were plentiful so windows and doors would usually be cut in later. But acquiring logs was a challenge for Hunt, and in order to conserve his logs, he braced the window and door frames with 2 x 6 framing boards and built around them.

Another modern concession was that Hunt used 40-penny spikes to fasten the log ends and to affix the window and door frames. As binders, six inch logs were laid crosswise and spiked about three feet apart. The roof structure was built with of five to six inch logs that are spiked and nailed to the top log at the ridge. The rafters were then covered with one-inch lumber and double-thick tarpaper. Slab wood boards cut from logs and placed vertically finished off the gable ends.

A one-inch space was left between the logs; it was chinked with long strips of wood. The chinking was then covered with cement stucco. On the inside of the cabin, Hunt used a wood pulp plaster to chink between logs.

To build the floor of the cabin, cedar posts were set two feet into the ground and a square timber was laid on top, which was the floor's center support. Perpendicular logs were spiked between the center support timber and the log sills. This structure was then covered with three inch boards of yellow pine flooring. The floor was finished with a homemade stain of boiled linseed oil, walnut oil, and turpentine.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hunt, W. Ben, Cabin

Section 7 Page 4

Hales Corners, Milwaukee County, Wisconsin

The doors were made of matched porch flooring, each board having first been chamfered. Hunt, who worked in wrought-iron, provided Craftsman style hardware. In particular the main entrance is decorated in the Craftsman style with long strap hinges, bolts used in a decorative pattern, a mule shoe door knocker, and decorative carving, in which "W. B. Hunt" and "1924" are incised.

Compared to the published illustration, the construction of the main block of the cabin is identical to the current cabin except for the additions to the north and west that were constructed in 1940. Also evident in the illustration is the original floor plan of the main block; that is, a living room and a shop. With the additions in 1940, the two rooms became one room, and the forge was relocated to the small room behind the west addition. However, the forge location in the corner of the "shop", as seen in the illustration, is still extant. The wood shed seen in the illustration is the location of the north room addition. The west room addition was built off of the west wall of what appears here as the "Shop." The illustration shows that the original porch was a stone slab with a plain post balustrade and simple posts holding up a shed roof. The porch poles and balustrade are extant and logs make up a box for the porch foundation, which is filled with pea gravel topped with flagstones.

The windows are indicated in the illustrations, as well. They are all six-over-six-light, double-hung, sashes and are undecorated. Two windows flank the off-center entrance on the east elevation. A single window is still extant on the west elevation, but the other window was removed for the west room addition in 1940. On the north elevation, the window of the main block is partially hidden under the lean-to structure off of the west wall of the north room addition that serves as the "wood shed." Also on this elevation, there is a small window in the gable peak (marked as south end in the illustration) and on the south elevation, there are two small windows that flank the fireplace chimney (marked as north end in the illustration).

The 1940 Additions

By the 1940s, W. Ben Hunt had expanded his crafts work considerably by writing books and magazine articles and he needed additional space. Acting on a suggestion from his 1929 article in *American Home Magazine* about utility poles, he chose this material to make two room additions to the original cabin. The construction methods of the additions were very similar to the original cabin, although the size of the poles was a bit larger and more uniform than the original tamarack logs. Also, Hunt experimented with several methods of joining the logs at various corners, but they only make a subtle difference in the appearance of the addition corners.

The west addition consists of a large room and small storage/forge room that projects from the west elevation of the main block. The room addition has a gable roof and wider six-over-nine-light, double-

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hunt, W. Ben, Cabin

Section 7 Page 5

Hales Corners, Milwaukee County, Wisconsin

hung sash-filled openings that are undecorated. There is a separate entry door leading into this room on the north elevation. It is a Craftsman-style door decorated with strap hinges and bolts similar to the main entrance. A wooden "storm" door sits in front of this door.

Attached to the west wall of the room addition is a narrow, shed-roofed ell built for Hunt's forge and for storage. A chimney projects from the wall where the west room meets the ell. The construction of the ell is the same as the west room. But, in the west wall of the ell, there is a six-light sash window similar to the windows of the original cabin. It is probable that this window was the second window of the main block that was moved for the room addition. The south wall of the ell has no openings, but the north wall has another separate entrance, a rustic door made of vertical boards with two lights.

The north room addition is located in the area originally built as a partially enclosed wood shed. After building the west room addition and ell, Hunt converted this structure to a "dry" kitchen; that is, without plumbing. He retained the shed roof of the wood shed, and then used the same type of utility pole log construction he used on the west addition. He added an entrance on the east elevation that he filled with another of his finely-crafted vertical wood constructed doors. Next to the door, just to the north, Hunt maintained the existing window opening of the wood shed, making it a glazed opening. On the north side of the north addition, Hunt added another small glazed opening. Along the west wall of this addition, there is an extension of the addition roof supported by a large post. This area was then used for wood storage.

Interior

The interior description will be enhanced based on material from W. Ben Hunt's seminal work of 1947, *Building a Log Cabin*, where he describes, in detail, the construction methods and materials needed for constructing this type of building. In the book, he describes interior features using this cabin as an example.

The main entrance leads into the main block or original cabin space. Once two rooms, the space is now one large room. The walls are exposed tamarack logs and chinking. In his 1947 book, Hunt describes how the logs were finished on the interior: "A good preparation for finishing a cabin is a mixture of 1 part turpentine and 3 parts boiled linseed oil to which is added a small amount of maple or walnut oil stain. It is applied liberally with a brush and after being allowed to soak for a while it is wiped off. When the first coat has dried, another thin coat is put on and permitted to dry."

The floor in this room is covered with three-inch yellow pine, stained a darker color than the tamarack logs, as recommended in the 1947 book. It was probably given a coat or two of non-rubbing wax,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hunt, W. Ben, Cabin

Section 7 Page 6

Hales Corners, Milwaukee County, Wisconsin

repeated twice a year while Hunt owned the cabin, as he recommends in the book. When the cabin was moved here in 1986, it was found that the timbers supporting the floor were rotted. The wood floor was removed and new timbers were placed over a new foundation, then the floor boards were replaced exactly as they had been placed in the original cabin.

The ceiling of this room is slightly arched or coved. Hunt recommends in his book that an unheated cabin ceiling can easily be left open, but for a heated cabin, he recommends insulating wallboard, which was originally used. In the 1970s, a new owner had to remove this material due to deterioration and installed wood paneled ceilings in all the rooms. The panels are joined with wood strips. In the main room, much of the wood rafters of the original ceiling can be seen below the ceiling material.

The massive fieldstone fireplace along the south wall dominates the room. It has a very large firebox opening and a flat stone hearth that extends along the entire width of the structure. A simple wood shelf, constructed in Hunt's "rustic" construction style (outlined in his short book, *Rustic Construction*, published in 1939), using log slabs, makes up the mantle. It is supported by two simple brackets. Flanking the fireplace are two built-in cabinets. They were built by John Krainik, a friend of Hunt's daughter, and do not reflect the rustic style. Originally thought to be shelves that were later covered with the drawer fronts, the cabinets are traditionally crafted and look like formal built-ins. They do have the oiled finish that Hunt commonly used and have a light orange-brown color.

Another cabinet sits at the northwest corner of the room. This cabinet is utilitarian and features doors constructed of wainscoting. Near this cabinet is a stove with an unusual stovepipe that is referred to in Hunt's 1947 log cabin book. The stove, itself, is a small, narrow wood and coal burning cast iron structure. The pipe, though, has an unusual oval between the stove and the ceiling. Reportedly, Hunt felt this type of stovepipe maintained heat in the room for a longer period of time than a straight pipe. He states in his book, "For efficiency, economy, and atmosphere, the combination stove shown . . . [he refers to a picture of this stove on the same page] cannot be surpassed."

The lighting today consists primarily of hanging lamps, track lights, and modern fluorescent tubes. Originally, though, the cabin was not wired, and Hunt used a gasoline lantern with a reflector when light was needed. Prior to 1947, as Hunt indicates in his book, he decided to wire the baseboards of the cabin and add some ceiling and wall lights.

Hunt used the west room addition as an office and/or work room. It has the same interior features as the main block, except that the logs of the interior show a more regular size, reflecting their previous use as utility poles. The ceiling in this room is also insulated wallboard nailed in large panels and supported by dark stained wood strips. The rafters in this room are exposed. Lighting is from a central

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 7

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

hanging fixture. The floor is similar to the floor in the main block.

Likewise, the north room dry kitchen addition has the same type of construction as the west room addition. The ceiling is constructed in the same manner with the same materials. In this room, lighting is provided by fluorescent tubes attached to ceiling beams. The floor continues the same materials and appearance seen in the other rooms.

A note should be made about the appearance and construction of the doors. Some information was given in the exterior description, but upon looking at the doors from the interior, some interesting details become apparent. These details are also described in Hunt's 1947 book. The main door is similar to the suggested door construction in Hunt's book. Made of vertical wood boards, the door is held together by two full-length horizontal boards that are connected with a angled board. These boards are attached with lag screws in two rows across each of the boards. In this door, these screws make an interesting pattern on the exterior door surface.

One of the doors shown in Hunt's 1947 book was built exactly as it is pictured. This door is the exterior door in the west room addition. The door is made of splines attached by horizontal boards and an angled board. Unlike the front door of the cabin, this door features two small lights so that the horizontal boards holding the door together are placed closer to the top of the door above the lights, as well as under the lights. Another, thicker, board is used near the bottom of the door and the angled board sits between the board under the lights and the bottom board. A different pattern of lag screws are used in attaching the boards to the splines. The effect is still decorative and, in this case, the decoration is shown on the interior side.

The door in the kitchen room addition is another variation of the front door. It has the same type of construction as the front door, but features a rustic locking system. At both the top and bottom of the door are wooden "dead bolts." They consist of wood boards that can be slid into another board on the door frame.

The interior furnishings include many items made by Hunt. In his book, *Rustic Construction*, he illustrates how to make slab furniture (chairs and benches), a wooden cot, slab shelves, birch lamps (including birch bark shades), rustic candle holders, and fences and gates. In the cabin, there are examples of a slab bench and shelves. There are also other chairs and cabinets that have both rustic and more conventional construction.

As a museum, the rooms also contain numerous examples of Hunt's crafts, particularly his Native American crafts, of which he was a noted authority. One of the largest and most notable of the artifacts

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 8

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

is a canoe that Hunt made by burning and chipping, in the historic Native America way.

The Hales Corners Historical Society maintains the cabin and its artifacts, opening the museum to the public during the summer months.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 1

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

SIGNIFICANCE¹

The W. Ben Hunt Cabin is being nominated to the National Register of Historic Places for national significance under criterion B, for its association with a significant person in the area of education. It is also being nominated for local significance under criterion C, for its architectural significance as an important example of log construction influenced by the Rustic Style that was associated with the architecture of the Arts and Crafts movement.

The W. Ben Hunt Cabin is being nominated under criterion B because it was the primary location for Ben Hunt's crafting of, and writing about, traditional American and Native American crafts. Hunt was not an educator in the traditional sense, but through his nationally, and even internationally, disseminated books and articles, he became a noted authority on these crafts. Ben Hunt's many books and articles giving "how-to" information to the general public, and especially to millions of young people, promoted authentic knowledge and appreciation of these crafts. His seminal how-to book, *Building a Log Cabin*, along with his other how-to manuals and books, made him more than a craftsman; he was an educator whose influence spanned generations and continents.

Historical Background

Walter Bernard Hunt was born on March 13, 1888 in the Town of Greenfield. As an adult, he would call himself W. Ben Hunt. In later interviews he would attribute his interest in pioneer and Native American culture to his grandmother. In the summers, she lived in a log cabin near what is today South 76th Street in the nearby Town of Franklin. Ben would visit her at the log cabin and she encouraged him to draw and whittle. She told Ben stories about Native Americans and encouraged him to be self-sufficient, to make, rather than buy, whatever he needed.²

Another event from Hunt's childhood encouraged his interest in Native American traditions. When Hunt was 12 years old, Buffalo Bill Cody's Wild West Show performed at National Park in Milwaukee. Hunt was fascinated by the prospect of meeting the Native Americans, so outside the show, he talked with some of the performers. He told them of a nearby field full of rabbits and they demonstrated to Hunt their technique of catching them using only their hands. After this, Hunt began

¹ This footnote relates to the information in Section 8 of the National Register form under period of significance, significant dates, and architect/builders. The information provided here comes from many sources in the manuscript collection of the Hales Corners Historical Society. The period of significance begins at the date of construction of the original cabin or main block and ends with the date of Ben Hunt's death. Throughout the entire period of significance, Ben Hunt worked on his crafts and his craft writing in this building.

²"Walter Ben Hunt," unpublished manuscript in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 2

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

to make his own bows and arrows and practiced hunting small game at his grandmother's cabin.³

Meanwhile, Hunt attended grade school in West Milwaukee and South Division High School in Milwaukee. He continued to pursue his natural artistic talent and interest in crafts. By age 17, Hunt was working as an engraver and lithographer. Later, he attended classes at the Art Institute of Chicago.⁴

In the early twentieth century, Ben Hunt worked for a while as a commercial artist and writer for Western Publishing in Racine. In 1920, Ben and his brother, Edwin, formed their own commercial art business, Hunt Brothers Advertising, and rented space in downtown Milwaukee's Montgomery Building. Located in the same building was one of their clients, the Bruce Publishing Company. After several years of working strictly in commercial design, in the early 1930s, perhaps to supplement their income during the Great Depression, Ben and Edward published two alphabet manuals for commercial artists. These manuals were useful in the era when most commercial artwork was done by hand. Around the same time, Hunt told his associates at Bruce Publishing about his childhood experiences making bows and arrows, and they suggested that he write some crafts articles for their magazine, *Industrial Arts*. This launched his career as a crafts writer. Ultimately, W. Ben Hunt would publish over twenty craft books and over one thousand craft articles in magazines.⁵

Many of Hunt's pieces were handicraft articles published in *Boys' Life Magazine* under the names "Whittlin' Jim" and "Lone Eagle." Before writing a crafts article, he would practice making the item several times and draw specific diagrams. His *Boys' Life* articles covered the topics of wood carving, whittling, leatherwork, beadwork, silversmithing, Native American crafts and folklore, and log cabin building. Hunt's books, published primarily in the 1940s and 1950s, such as *Indiandcraft*, *Ben Hunt's Whittling Book*, *Indian Crafts and Lore*, and *Building a Log Cabin*, were very influential in the crafts movement. His books have been translated into 26 languages.⁶

In his books and articles, Hunt presented Native American crafts in a positive and authentic light.

³ "W. Ben Hunt's Early Interest in Indians and Indian Crafts," unpublished manuscript on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin; Newspaper article in the *Milwaukee Journal* "Green Sheet," based on an interview with Ben Hunt, 26 June 1939, on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

⁴ "Walter Ben Hunt;" "Ben Hunt and his Log Cabin," unpublished manuscript on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

⁵ *Ibid.*

⁶ "Ben Hunt and His Log Cabin;" "Facts on W. Ben Hunt," unpublished manuscript on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin; "Ben Hunt Cabin," pamphlet available at the W. Ben Hunt Cabin, Hales Corners, Wisconsin.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 3

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

Once he began writing about Native American crafts, he researched the topics thoroughly with several tribes themselves. During vacations, he would visit different Native American tribes across the United States to learn their crafts, traditions, and folklore, including costumes and dances. He frequently visited the Ojibwa, Ho-Chunk, Sioux, Cheyenne, Iroquois, and the Seminole tribes, who shared their traditions with him.⁷

The Cabin

In 1922, Ben and his wife, Laura Snyder Hunt, moved to 11221 W. Janesville Road in Hales Corners. The lot was next door to the home of Ben's brother and business partner, Edwin. Ben designed his and his brother's Craftsman style homes. Ben and his wife lived in this house for almost 50 years and raised their daughter, Jeanne, there. Unfortunately, the house has been significantly remodeled so that its appearance when Ben Hunt owned it is not extant.⁸

While living in Hales Corners, Hunt became involved in Boy Scouting, eventually becoming a scoutmaster. He later served on the organization's local Handicraft Commission. His writing and crafts demonstrations brought new interest in pioneer and Native American crafts and helped to establish the handicrafts curriculum found in Boy Scouting today.⁹

In the summer of 1924, Ben, with the help of his brother, Edwin, and his father-in-law, decided to construct an authentic pioneer log cabin to serve as a workshop and a retreat. Ben's father-in-law had knowledge about log cabin construction and would guide the project. The original plan was to build the cabin up north. But, Ben decided that he would get more use and enjoyment out of the cabin if he built it behind his home. While building the cabin, Ben took careful notes and photographs. These would become the basis for his 1947 book, *Building a Log Cabin*.¹⁰

The cabin was constructed of tamarack logs, using only three tools: an adz, a small hand axe and a one-man crosscut saw. The logs were brought in from Wind Lake, two per day, on a milkman's horse-drawn cart. In 1940, a second room was added and, shortly after, Hunt enclosed a woodshed to make a "waterless" kitchen for the interior. Both additions were constructed of utility poles, as tamarack logs were less readily available. The original built-in cabinets are extant, bearing the original stain of linseed oil. The metal door latches, hinges and knockers are handmade by Ben, signed and dated.¹¹

⁷ "Ben Hunt Cabin;" "W. Ben Hunt (1890-1970)," unpublished manuscript on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

⁸ "W. Ben Hunt (1890-1970)."

⁹ "Walter Ben Hunt," "Fact on W. Ben Hunt."

¹⁰ *Ibid.*

¹¹ "Ben Hunt and His Log Cabin," unpublished manuscript on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 4

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

In 1939, an article based on an interview with Ben Hunt appeared in the *Milwaukee Journal*. In it, Hunt describes how he used his cabin to work on his crafts. He also explained how he traveled yearly to visit Native American tribes to learn first-hand how to make traditional craft items and how he visited museums, then meticulously copied items he saw on display. He noted that his crafts work did not totally involve Native American items, but that he also worked with wrought iron, pewter, and did woodworking.¹²

Hunt indicated that at that time, he did a lot of his craft work in his basement shop, but that later in the evenings, he moved out to the cabin. His forge was, at that time, located in the original cabin. But, after 1940, with the addition of the new rooms, including a new location for the forge, he worked more and more in the cabin, especially in the west room addition, where, in a later interview, he indicated he wrote many of his books and articles, then taking them into the house for his wife's editorial comments. He worked well into the night, either crafting or writing and between April and December he often slept in the cabin on an old spindle bed. The cabin was also furnished with Hunt's hand-made "rustic furniture," largely made from slab wood.¹³

Ben Hunt continued to work in this manner through the 1940s, 1950s, and 1960s. And, in these decades, he saw the publication of his many craft books and magazine articles, particularly in *Boys' Life*. After his publication of *The Flat Bow* in 1936, he began his career of writing meticulously detailed how-to books on crafts. In 1939, he published *Rustic Construction*, a how-to on making slab furniture, interior fixtures, and fences and gates. Hunt expanded his 1929 article, "The complete construction, step by step, of a summer cabin in the West," published in *American Home Magazine*, into a book, *Building a Log Cabin*, in 1947.

In between the publication of *The Flat Bow*, and *Building a Log Cabin*, Hunt published other craft books, including *Indiandcraft*, 1942; *Ben Hunt's Whittling Book*, 1944; *Indian and Camp Handicraft*, 1945; and *More Ben Hunt Whittling*, 1947. In 1942, *Boys' Life* approached Hunt to begin writing how-to articles on crafts for boy scouts. Under the names "Whittlin' Jim," and "Lone Eagle," Hunt designed wood items boys could whittle themselves and described, in detail, how boys could make Native American handicrafts. The articles and books illustrate not only Hunt's attention to detail and accuracy, but also his high artistic talent in the drawings themselves.

Hunt would continue to publish books on crafts into the 1960s and to publish articles for *Boys' Life*

¹² Ben Hunt article in the *Milwaukee Journal Green Sheet Section*, 26 June, 1939, p. 1-2, on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

¹³ *Ibid.*, "A Visit with Ben Hunt," 1967 article on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 5

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

until his death in 1970. Book titles from the 1950s include *Indian Crafts and Lore*, 1954, *Crafts and Hobbies*, 1957, *Whittling with Ben Hunt*, 1959, *Indian Silversmithing*, 1960, and *Contemporary Carving and Whittling*, 1967. After Hunt's death, his books on building a log cabin and the construction of rustic interior features were revived during the 1970s interest in uncomplicated, land-based living, a lifestyle that came out of both the 1960s "hippie" culture and the interest in environmentalism in the 1970s. Ben Hunt's log cabin and rustic construction books were combined and re-printed as *How to Build and Furnish a Log Cabin* in 1974. The subtitle suggests the 1970s ethic the book spoke to, "The easy, natural way using only hand tools and the woods around you."

While pursuing his full-time commercial arts business (until he retired), and his writing and crafting, Hunt made lots of time for the local community. His cabin was a well-known site in Hales Corners and he received many visitors, both locally and internationally. He not only worked with Boy Scout troops at the cabin, but he also hosted other who wanted to learn what he knew about crafts. One of his most popular gatherings were whittling clubs he hosted, known variously as the "Spit n' Whittle Club" and the "Bloody Thumb Club." For a short time, he sold some of his crafts, but did not pursue this as another career. He much preferred to teach and write.

In 1967, at the age of 79, Hunt was interviewed by the local newspaper right before the village of Hales Corners celebrated "Ben Hunt Day." In this article, Hunt described how he, at the age of 79, was still working every day in his cabin, writing articles and crafting. As in previous articles, his words expressed the sheer joy he had in his work and teaching it to others. By that time, Hunt had become a local "celebrity," and Ben Hunt Day included a parade that attracted 3,000 people, including representatives from a number of Native American tribes, who later held a performance of Native American dances. The day was capped off with a testimonial dinner.¹⁴

W. Ben Hunt died on March 30, 1970 at age 82. Before his death, he had received the highest awards in Boy Scouting, the Silver Antelope Award, Silver Beaver Award, and the Order of the Arrow; an honorary room at the Milwaukee Boy Scouts headquarters was established in his honor. He was a member of the Wisconsin Archeology Society and the Friends of the Milwaukee County Museum. In 1976, the local library was named for Hunt, and in 1984, the village announced that the new Hales Corners Library building and grounds would be named the "W. Ben Hunt Center."¹⁵

¹⁴ Jan Kowalski, "Hunt cabin on 'the list'," *Hales Corners Hub*, article on file in the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin; Sue Bergerson, "State's 'most significant cabin' right here in Hales Corners," *Hales Corners Hub*, article on file in the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin; "A Visit with Ben Hunt."

¹⁵ "Walter Ben Hunt;" Bergerson.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 6

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

Owners of Hunt's home during the 1970s and 1980s preserved the cabin as best they could, but it was not always open to the public. The Hales Corners Historical Society proposed making the cabin a local museum accessible to the public, but it was not feasible to keep it on private property. So, on January 31, 1986, the society moved Hunt's cabin four blocks west to its current site at the new W. Ben Hunt Center. The location next to the public library and historical society headquarters would make it easy for the society to operate the cabin as a museum and for the general public to visit it.¹⁶

For 20 years, the Hales Corners Historical Society has used the cabin as a museum to interpret the life and work of one of their most notable local citizens. The cabin has been maintained in its original state and is filled with Ben Hunt's furnishings, crafts, and books. One notable exhibit is a canoe made in the Native American tradition of burning out the interior. Other exhibits include some of Hunt's "rustic" slab furniture and shelving, Native American crafts, and other rustic furniture he collected.

Area of Significance: Education

The W. Bent Hunt Cabin is historically significant because of its association with nationally and internationally known artist, craftsman, and writer, Ben Hunt. Hunt was one of the twentieth century's most prolific writers about traditional American and/or Native American crafts. But, his significance is not just that he was a writer on these subjects, he was an educator. His books were informative and descriptive, but they were educational manuals as well, teaching the public about how they, also, could authentically craft American and/or Native American objects. His articles, especially in *Boys' Life*, reached a wide youth audience, and his involvement in the Boy Scouts' curriculum still reaches boys today. This cabin, where Hunt did much of his crafting, and more importantly, his writing, is the most significant resource associated with him.

Ben Hunt's work is steeped in the broad Arts and Crafts movement of the late nineteenth and early twentieth centuries and the craft revival of the mid-twentieth century. He was probably introduced to the former as an art student at Art Institute of Chicago and in his work as a professional commercial artist. He was not so much influenced by the latter as he was a part of this revival.

Arts and Crafts Movement

The Arts and Crafts movement was a response in the late nineteenth century to rapid social and economic upheaval in both Europe and the United States. In the late 1880s, designers met in London to form an organization to support the idea that applied art was equal to fine art. These designers began a movement that branched out from simple design changes to an attempt to provide alternative methods

¹⁶ "Water Ben Hunt."

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 7

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

of production and consumption of goods.¹⁷

One of the core values of the Arts and Crafts movement was the importance of making objects by hand. Also important to founders of the movement were the improvement of working conditions, integration of art into everyday life, unity of all the arts, and integration into art of indigenous materials and native traditions. In today's vernacular, the movement's "buzz words" were "joy in labor," "the simple life," "unity in design," "honesty in construction and truth to place," and "democratic design."¹⁸

In the United States, the movement had a significant "do-it-yourself" aspect. Middle-class Americans had the leisure time to pursue crafts as personal fulfillment or as a domestic hobby apart from the hectic work life. Americans in the Arts and Crafts movement believed that objects and buildings should be made from local, natural materials. A reverence for the past and traditional building techniques was an important element of American Arts and Crafts interpretation. This feeling especially manifested itself in the revival of American Colonial design, particularly in the area of traditional crafts and furniture.¹⁹

In his craft work and in the building of this cabin, it is clear that Ben Hunt was influenced by the principles of the Arts and Crafts movement. Its ideals fit in well with his early boyhood experiences with his grandmother, who stressed hand-made objects, building only what you need, and living the simple life. As an applied artist in the commercial art field, he would have probably been influenced by the idea of applied arts as being equal to fine arts, and in all of his work, he expressed a "joy in labor." An article about him in 1939 began by stating, "Nobody has more fun than Ben Hunt."²⁰

In his description of his work on this cabin in both his book, *Building a Log Cabin*, and his article in *American Home Magazine*, Hunt stressed hands-on construction with simple tools. When Hunt crafted Native American objects, he stressed authenticity by making them by hand with readily available materials and authentic methods. He visited the tribes to learn from their master craftspeople, and frequently consulted museums to analyze crafting techniques. He had a definite reverence for the past. It may have been a different past than the popular Colonial past, but in many ways, it respected the past of Wisconsin and the Midwest. His rustic construction used materials common in the Midwest and his Native American craft work was based extensively on Midwest and Western tribes, not just the Native

¹⁷ Wendy Kaplan, "Design for the Modern World," In *The Arts and Crafts Movement in Europe and America: Design for the Modern World*, Los Angeles: Museum Associates, Los Angeles County Museum of Art, 2004, p. 11.

¹⁸ *Ibid.*

¹⁹ Wendy Kaplan, "America: The Quest for Democratic Design," In *The Arts and Crafts Movement in Europe and America: Design for the Modern World*, Los Angeles: Museum Associates, Los Angeles County Museum of Art, 2004, pp. 248, 258.

²⁰ Ben Hunt article in the *Milwaukee Journal Green Sheet*.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 8

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

Americans of the southwest, whose craft objects were the most popular type of Native American crafts of the era.

Crafts Revival

The crafts revival between 1920 and 1945 was a distinctive period in American crafts related to and expanded from the Arts and Crafts movement. Some Arts and Crafts ideals still prevailed in this movement, but there were additional important elements. There was a new romanticism for traditional American crafts that was fostered by a belief that the United States now had a distinct American culture, specifically derived from the Colonial era. Other proponents of the craft revival believed that by producing native crafts, populations in poverty could improve their economic status. This idea was particularly in vogue with the federal government's "New Deal" policies of the 1930s. The New Dealers sought to promote traditional crafting as a way to ease unemployment and poverty.²¹

At first, the crafting traditions of minorities, such as African Americans and Hispanics, were not part of this movement, which largely centered on Colonial traditions and Euro-American crafts. An exception to this was crafting by some Native Americans. By the 1920s, Native Americans were no longer a "threat" to America's expansion goals, and, indeed, Native Americans were now seen in a "romantic," while stereotypical light. The image of the "noble" Native American and his/her traditions brought an interest in Native American culture, and the collecting of their crafts objects.²²

One aspect of the Arts and Crafts movement that remained strong in the craft revival period was to "do-it-yourself." Crafting became widely popular with amateurs who both thought making crafts would be economically advantageous as well as a relaxing way to spend leisure time. The fact that Americans began to travel more in the 1920s helped in opening tourists' eyes to traditional and Native American crafts that were now more easily accessible.²³

The Great Depression of the 1930s, with its vast unemployment and increased poverty, brought back the Arts and Crafts ideal of disillusionment with industrial production. With the continuing interest in the Colonial period, the Roosevelt administration made promotion of American art forms a part of economic recovery. The Works Progress Administration's Federal Art Project sponsored many exhibitions of craft work and recording historic American art forms. The WPA sponsored more than 3,000 craft projects to help support the unemployed and the Farm Security Administration tried

²¹ Harvey Green, "Culture and Crisis: American and the Craft Revival," In Janet Kardon, ed., *Revivals! Diverse Traditions 1920-1945*, New York: Henry N. Abrams, Incorporated, 1994, p. 31.

²² *Ibid.*, p. 33.

²³ *Ibid.*, pp. 36-37.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 9

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

experimenting with craft production on a larger scale. Eleanor Roosevelt was a strong supporter of traditional crafts and organized an Arts and Crafts-style craft colony that produced furniture, metalwork, and weaving.²⁴

World War II brought disruption to American life, and after the war the country needed several years of recovery before returning to “normalcy.” Interest in Colonial traditions remained high in the post-World War II era, but Modernism became very important in the art, architecture, and design worlds. There was still an interest in crafts, but most Americans, after being deprived for almost 20 years of new houses, furniture, and appliances, were eager to shed the past in favor of a new ranch-style house, sleek furniture, and factory-made new technology.

Ben Hunt was an influential part of the crafts revival of the mid-twentieth century. He did this not so much as an artist, himself, but as an educator and disseminator of craft traditions. Between 1939 and 1947, Hunt published several important “do-it-yourself” books that influenced the craft revival of the mid-twentieth century. Beginning with *Rustic Construction*, where he instructed the public on how to make simple furniture with basic tools, he went on to write important instructional books about Native American crafts, the historic craft of whittling, and in 1947, his seminal book, *Building a Log Cabin*.

In 1942, Hunt began his long association with *Boys' Life*, the boy scout magazine, by writing articles aimed to assist scouts to earn merit badges in wood carving and Indian lore. His articles on whittling and crafting Native American objects, along with his accurate information on Native American traditions had a national following through this medium. Today's scouting curriculum still retains these topics. For example, the rules for earning a scout badge in Indian lore stress that the scout gain knowledge of authentic Native American traditions and make authentic crafts, just as Ben Hunt suggested during his 30-year tenure with scouting during the mid to late twentieth century.

Hunt also had a national following with his articles and books about American crafts. His work was popular long past the crafts revival, well into the 1950s and 1960s. His work was disseminated throughout the United States and his craft books were translated into 26 languages. Even after his death, his work continued to have mass appeal. In 1974, two of his books, *Building and Log Cabin* and *Rustic Construction* were republished into a single book. This publication had a significant national audience of young people, many who may have grown up with his boy scout articles, during the period of the 1970s when young people embraced the “simple life” and “back to the land” movements. The book was a source of information for anyone looking to make their own furniture or build their own cabin. Even today, this book, along with many of his other books, are still in print and/or readily available at libraries.

²⁴ *Ibid.*, pp. 39-40.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 10

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

This cabin represents Ben Hunt's national significance in the area of education. It was, especially after 1940, the center of his crafting and writing, writing that resulted in books and articles published nationally and around the world. Although Hunt had a workshop in his home basement, he operated a forge in his cabin and was known to work there long into the night. With the addition of the west room, the dry kitchen, and new forge area in 1940, the cabin became almost exclusively Hunt's crafting and writing area. He was known to spend nights in the cabin after a long evening of crafting or writing. The cabin is the most significant, and indeed, the only building that reflects Hunt's nationally important career as an educator of both adults and young people looking to learn a traditional or Native American craft, expanding their understanding of American culture.

Area of Significance: Architecture

The W. Ben Hunt Cabin is architecturally significant at the local level as a fine example of a twentieth century log cabin that combined pioneer-era construction methods with details from the Rustic Architectural style. Hunt indicated that he with his brother and father-in-law built this cabin based on the knowledge of his father-in-law, who was familiar with many pioneer era cabins. But, the result is not that of a typical pioneer cabin in Wisconsin. Its appearance suggests the type of twentieth century cabin that grew out of the early twentieth century Adirondack resort buildings and the buildings constructed in the National Parks in the early decades of the twentieth century. Hunt, who trained as a commercial artist at the turn of the twentieth century, and who worked in the commercial art field, would have been knowledgeable of the Arts and Crafts movement, and about Rustic Architecture. Whether inadvertently or on purpose, these influences are seen in his log cabin construction.

Log Construction

Nationally, architectural historians have identified a number of traditional log house plans and construction materials and methods. These elements of log houses were often repeated with simple variations throughout the country. The basic unit of the log house is the one room enclosure formed by four log walls joined at their corners, and referred to as a "pen" or "crib."²⁵

The single pen was improved by installing interior partitions or by adding another log pen. Some variations of historic log house plans include the typically mid-Atlantic "continental" plan, consisting of a single-pen of three rooms organized around a central hearth; the "saddlebag" or double-pen plan, composed of two contiguous log pens; and the "dogtrot" plan, formed by two pens separated by an open passage space (sometimes enclosed later), all covered by a continuous roof. The continental plan

²⁵ National Park Service, "Preservation Brief No. 26," internet site, <http://www.cr.nps.gov/hps/tps/briefs/brief26.htm>.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 11

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

originated in central and eastern Europe and is attributed to 18th century German immigrants to Pennsylvania. Non-log interior partition walls form the multi-room plan within the exterior log walls. The saddlebag plan consists of two adjoining log pens that share a central chimney. A saddlebag is often the evolution of a single pen with an end chimney, expanded by adding a second pen onto the chimney endwall. The saddlebag was built in a number of different regions across the country. The dogtrot plan may be seen with variations in many parts of the country.²⁶

Corner notching is another of the characteristic features of log construction. Most notching methods provide structural integrity by locking the log ends in place. The type of corner notching can sometimes be a clue to the ethnic origin of a log building, especially if it is combined with other ethnic-related details. Corner notching techniques appear throughout the country and range from the simple "saddle" notching, which demands minimal time and hewing skill, to the very common "V" notching, to "full dovetail" notching, one of the tightest but most time-consuming notching techniques to accomplish. The notching method on some of the earliest eastern cabins, most nineteenth century western cabins, and many early twentieth century cabins, left an extended log end or "crown." Crowns are especially pronounced or exaggerated in Rustic style structures.²⁷

The wood used for early log construction was most likely determined by availability. Some woods were preferred for their straight, rot-resistant logs. Log construction required only simple tools, so it was "easy" for a settler to construct. A felling axe was the traditional tool for bringing down the tree and cutting the logs to length. Some builders debarked the logs or used a broad axe to hew flat surfaces on the logs. Notching was done with an axe, hatchet, or saw; openings for doors and windows were usually cut after the logs were set into place. Roof framing members and floor joists were either hewn from logs or were made from milled lumber, if available. The upper gable walls were completed with logs if the roof was constructed with purlins, or were covered with vertical boards or clapboards.²⁸

Most log cabins used a variety of materials to fill in the horizontal spaces or joints between logs in a process known as "chinking" and "daubing." Chinking and daubing completed the exterior walls of the log pen by sealing them against driving wind and snow, helping them to shed rain, and blocking the entry of vermin. In addition, chinking and daubing could compensate for a minimal amount of hewing and save time if immediate shelter was needed. Most ethnic groups used chinking, but a notable exception were the Finnish, who often used tight-fitting scribed logs with dovetail notching and had little or no need for chinking and daubing.²⁹

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 12

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

A variety of materials were used for chinking and daubing. Chinking consisted of a dry, bulky, rigid blocking, such as wood slabs, inserted into the joint, followed by a soft packing filler such as oakum, moss, clay, or dried animal dung. Daubing was the application of a wet layer of varying composition, but often consisting of a mixture of clay and lime or mortar mix. In some cases, carefully fitted quarter poles or narrow wood strips were sometimes nailed lengthwise across the log joints.³⁰

In most cases, log cabins were abandoned for frame-constructed housing and/or were later put to use as outbuildings. Some log cabins, though, were retained and enlarged, then clad with clapboards to give them a "finished" appearance and make them look like frame constructed housing. Some log cabins were covered with stucco, as well.

Log building foundations varied considerably in quality, material, and configuration. In many cases, the foundation consisted of a continuous course of flat stones (with or without mortar), several piers consisting of rubble stone, single stones, brick, short vertical log pilings, or horizontal log "sleepers" set on grade. The two "sill logs" were laid directly upon one of these types of foundations.³¹

Log buildings were roofed with a variety of different framing systems and covering materials. In most cases, wood shingles were the first roof covering. As wood shingle roofs deteriorated, many were replaced with standing seam metal roofs, roll roofing, and even later, asphalt shingles.³²

Chimneys in log houses were usually built of stone or brick, a combination of the two, or even clay-lined, notched logs or smaller sticks. Later log buildings were frequently constructed with only metal stacks to accommodate wood stoves. The chimneys of log buildings erected in cold climates tended to be located entirely inside the house to maximize heat retention. In the South, where winters were less severe the chimney stack was more typically constructed outside the log walls. With the advent of more efficient heating systems, interior chimneys were frequently demolished or relocated and rebuilt to maximize interior space.³³

Interior walls of log cabins were often left exposed during the pioneer era as well as in the later era of Rustic style structures. But in the more finished log houses of the 18th and 19th centuries, they were often covered for most of the same reasons that the exterior of the logs was covered: improved insulation, ease of maintenance, aesthetics, and keeping out vermin. Common interior finishes included lath and plaster, and boards covered with newspapers or fabric or wallpaper. These methods

³⁰ *Ibid.*

³¹ *Ibid.*

³² *Ibid.*

³³ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 13

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

increased the wall's resistance to air infiltration, while adding some insulation value. Finished walls could be cleaned and painted more easily, and plastered walls and ceilings obscured the rough log construction and prepared interior surfaces for decorative wood trim.³⁴

Log Cabin Construction in Wisconsin

According to Wisconsin's *Cultural Resource Management Plan*, most early settlers took advantage of the vast native forests in the state to construct small log cabins. Log cabin construction techniques came with these settlers from the eastern United States and included methods that could be traced to both Swedish and German immigrants. During the mid-nineteenth century, waves of German and Norwegian settlers, with other European groups, brought ethnic log building techniques to Wisconsin.³⁵

Germans, who heavily settled the southeastern area of the state, traditionally employed two types of timber construction, log and half-timbered. Half-timbered construction used a timber frame with an infill of clay and straw, mud, and/or bricks. German log construction typically used squared logs that were often fully or half dovetailed at the corners. A feature of German log buildings was a wide space between logs that was heavily chinked with clay, straw, and lime mortar.³⁶

Norwegian cabins had similar features as German construction. They used squared logs and liberal amounts of chinking. However, Norwegian cabins often were more tightly constructed than German cabins and required less chinking. The tightest log construction techniques were used by Finnish immigrants to Wisconsin, who came closer to the late nineteenth and early twentieth century and settled primarily in northern Wisconsin. The Finns squared and scribed their logs, then joined them with full dovetail notches. These techniques often created a log wall that was in need of little chinking.³⁷

The W. Ben Hunt Cabin

Ben Hunt, with the assistance of his brother and father-in-law, used many of these log construction techniques in building the original two-room cabin. The cabin was built roughly the size of a two pen structure with a plan somewhat like the "saddlebag" plan described above. Like many pioneers, Hunt

³⁴ *Ibid.*

³⁵ Barbara Wyatt, ed., *Cultural Resource Management in Wisconsin, Vol. 2*, Madison, State Historical Society of Wisconsin, Madison, Wisconsin, 1986, Architecture, p. 4-2.

³⁶ *Ibid.*

³⁷ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 14

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

used the “V” notch to join the corners. The roof construction used a combination of poles and lumber with the gable ends clad with vertical slab wood, one of Hunt’s favorite building materials. The foundation of stone piers and the use of chinking that included both strips of wood and a stucco plaster covering were also techniques that relate to early log cabin construction in the United States.

But, Hunt did not build his “grandmother’s cabin,” but one that reflected twentieth century cabins. For example, Hunt used fairly standard sized eight or ten inch logs, giving the walls a very uniform appearance. Pioneer cabins often used larger logs and logs with irregular sizes. Hunt’s logs were also kept round, whereas much of the known log construction in the state features logs that have been roughly squared. Hunt’s use of extended log ends at the corners is also not commonly seen in pioneer construction. The chinking of Hunt’s cabin is also more regular than that of pioneer cabins, where spaces were more uneven.

These differences in the log construction of Hunt’s cabin are even more evident in the 1940 additions. In these additions, Hunt used even more standard sized and shaped logs—utility poles. Because of the regularity of these poles, the walls in the additions are even more consistent in their round shape and in the amount of chinking between poles. Also, Hunt experimented with corner joinery, using different techniques in different places. Despite this, though, the overall effect is quite regular.

The fireplace of the original cabin, along with the regular openings add to the formality of this cabin. Hunt had a stone mason build the chimney, whose size and flared ends are more formal than typical pioneer era chimneys. The six-over-six light double-hung sashes are expertly placed in the walls, not crudely cut in as often seen in pioneer cabin construction.

What caused Hunt to vary his cabin construction when his stated goal was to build a cabin reflecting the pioneer era? The answer is two-fold. First, although Hunt used only the type of tools available during the pioneer era, he expanded on pioneer techniques that resulted in a more professional and structurally stable result. Also, as a product of the Arts and Crafts era, he was probably either consciously or subconsciously influenced by the Rustic style that was popular during the early twentieth century.

The changes used to make a more structurally stable cabin were the use of strong tamarack logs, which were easier to handle than, say, oak logs. Hunt also strayed from the pioneer log building technique of cutting in doors and windows after the logs were laid up due to the fact that he did not want to “waste” these purchased logs. The framed-in doors and windows resulted in a more finished and standardized appearance than openings cut into log walls.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 15

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

Hunt realized that he did not have the skills to do high-quality masonry, so he had a mason construct the fireplace and chimney prior to the construction of the log walls. The result of this choice was an elegant tapered fieldstone chimney on the exterior. On the interior, Hunt chose to construct a matched three inch yellow pine floor rather than the pioneer-era rough wood floors largely of uneven sized boards. His finished ceilings were also a twentieth century concession to comfort in that they added insulation, making the cabin warmer in winter and cooler in summer.

Ben Hunt was a product of the turn of the twentieth century and had a methodical personality, as seen in his craft work and writings. It probably would not have been in his nature to build an exact replica of a rough pioneer log cabin, even if he had unlimited materials. But, more interestingly, Hunt's cabin choices may have resulted from his knowledge of and appreciation for the Rustic style, a style based on the types of buildings constructed in "wilderness" resorts and, in particular, a style used in and around the national parks at the time Hunt built his cabin.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 16

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

Rustic Architecture

The rapid expansion of railroads in the decades following the Civil War produced two contradictory trends. First, America's wilderness areas were rapidly disappearing. Second, large numbers of people could, for the first time, travel easily to wilderness areas to enjoy them. In response, American writing, painting, and photography of the late nineteenth century saw a rise in romanticism toward the wilderness, changing the idea that the wilderness was an entity to be feared and conquered into the idea that it was a resource that should be preserved and treasured.³⁸

The middle and upper classes in the industrial Northeast got their first taste of this newly-romanticized wilderness through railroad trips to the Adirondack Mountains in upstate New York. The Adirondacks had become a destination for both recreational and health-oriented resorts as early as the mid 1870s. But, William West Durant is most responsible for popularizing the region by creating the "Adirondack Great Camps." He built private vacation retreats designed for the upper classes including Camp Pine Knot (1879), Camp Uncas (1890), and Sagamore Lodge (1890). These retreats became tourist attractions and imitators in the Northeast and Midwest created similarly-designed camps for the middle class. The Adirondack Great Camps established the blueprint for wilderness resorts across the U.S.³⁹

The architectural style of the buildings of these camps was both borrowed and indigenous. One concept was the Alpine chalet that was translated into a new form influenced by the settings and natural materials of the Adirondacks. These buildings included fieldstone foundations and pillars, horizontal clapboard siding, laminated timber roof framing, and gabled roofs with slate roofing. Built in the era of the Arts and Crafts movement, the camps' natural and hand-made-appearing buildings fit in with the movement's promotion of these concepts. The popularity of the rustic style resulted in it become a thematic subset of the Arts and Crafts movement.⁴⁰

The Rustic style became popular for buildings constructed in the national parks during the first two decades of the twentieth century. Buildings constructed by railroads, private companies, and the Park Service in and near the parks embraced this style because it did not detract from the natural beauty of the parks and harmonized with their natural environments.⁴¹

The Rustic style was characterized by the intensive use of hand labor, the use of natural materials

³⁸Barbara A. Compagna, "Sympathy, Harmony and New Architecture," National Park Service, internet website, <http://www.cr.nps.gov/archive/rusticarchitecture>.

³⁹ *Ibid.*

⁴⁰ *Ibid.*

⁴¹ "Rustic Architecture," National Park Service, internet website, http://www.cr.nps.gov/history/online_books/rusticarch/introduction.htm.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 17

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

reflecting the surrounding environment, and the rejection of regularity and symmetry, all components that harmonized with the ideals of the Arts and Crafts movement. Architects, landscape architects, and engineers made use of native wood and stone to create visually appealing structures that seemed to fit naturally within the majestic landscapes of the national parks. Many types of national park structures, including entrance gateways, park roads and bridges, visitor centers, hotels and lodges, and even maintenance and support facilities reflected the Rustic style. The buildings and structures of the national parks further advanced the Rustic style beyond its origins in the Adirondacks.⁴²

But, the Rustic style did not come immediately to the parks. Early buildings were primitive frame shacks, log cabins, or tent frames. Concessionaires in parks were not regulated and generally built crude structures at first. The Lake Hotel, constructed in Yellowstone in 1890, was the earliest significant building by a park concessionaire. It was classical in style and did little to blend in with its surroundings. Other concessionaires saw the inappropriateness of the Lake Hotel and began looking for architects and engineers to design “natural” buildings and structures.⁴³

These builders turned to the Rustic style of the Adirondack camps, which they developed into a variation specifically related to the parks. The older version of the Rustic style was used in the Yosemite Valley Railroad depot near the park boundary and the stage depot in Yosemite Valley in 1910. These buildings reflected the Stick Style variation of Rustic architecture seen in some buildings in the Adirondacks. But, the buildings used natural materials, such as small logs and panels of decorative boughs that led the way in bringing rustic architecture to Yosemite.⁴⁴

In 1915, the Sierra Club constructed Parsons Memorial Lodge in Yosemite. This building had a low profile with a granite stone veneer that suggested real stone-constructed walls. The Desmond Park Company built a new hotel at Glacier Point in 1917 that was a multi-story shingle-covered structure with a distinctly Swiss chalet design emphasis. One of the most “natural” of the Rustic style buildings in Yosemite was the Ahwahnee Hotel, which had a stone exterior that looked like it was growing naturally out of the ground and belonged there just as much as the neighboring trees and rocks.⁴⁵

A similar progression of the Rustic style occurred at Yellowstone National Park. In 1903, the Northern Pacific Railroad constructed the Old Faithful Inn in the Swiss Chalet-Norway Villa tradition, but executed in a western frontier manner that gave the building a more “natural” appearance. The exterior of the log frame structure was sheathed with shingles, and the building was heavily articulated with

⁴² *Ibid.*

⁴³ *Ibid.*

⁴⁴ *Ibid.*

⁴⁵ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 18

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

logwork piers and corners.⁴⁶

The Lake Ranger Station at Yellowstone Lake expressed another type of Rustic architecture fostered by the Park Service. It was designed to harmonize visually with its immediate environment and to also harmonize in a cultural sense. Local builder Merritt Tuttle employed pioneer building techniques and standards in its construction and finished the station in what was called "trapper cabin" style; that is, with exposed log ends chopped rather than sawed. The goal was to build a structure that reinforced the historical patterns of the Rocky Mountain region. The ranger station also featured well-matched narrow logs with a moderate amount of chinking in between. The "trapper cabin" would have a significant impact on other log buildings constructed in this park and other parks.⁴⁷

The Rustic style extended to the southwest by way of the Grand Canyon. In Arizona, the Atchison, Topeka and Santa Fe Railway, in partnership with the Fred Harvey Company, built a luxury hotel, El Tovar, at the south rim in 1904. The El Tovar incorporated exterior elements of the Adirondack Swiss Chalet and Norway Villa styles. Although the Adirondack Swiss Chalet might have been a bit out of its element in the desert, the building was stained a rich brown color that harmonized with the grey-green tones of its surroundings to at least attempt to fit into its landscape.⁴⁸

A more harmonious attempt to blend into the desert was the Hopi House, constructed in 1905 as a gift shop for Native American crafts. Hopi House was an example of a building meant to harmonize in a cultural sense. It was constructed in the traditional pueblo style that was meant to enhance the cultural interest of the Native American crafts inside, but its style had a far more lasting effect on contemporary southwestern architecture, which embraced the pueblo style for both houses and commercial buildings.⁴⁹

In 1914, the Fred Harvey Company initiated a major expansion of its Grand Canyon facilities with the Lookout Studio. Built of native stone, the canyon-rim structure had an uneven parapet roofline that matched the form and color of the surrounding cliffs. Hermit's Rest was constructed at the head of the Hermit Trail in 1914 to serve as a refreshment stand and gift shop. Built of native stones and massive logs, the building appeared to grow out of its setting and was carefully screened by vegetation.⁵⁰

Buildings that express the Rustic style in log appeared in Glacier National Park in the 1910s. In 1911,

⁴⁶ *Ibid.*

⁴⁷ *Ibid.*

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 19

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

the Great Northern Railroad built the Glacier Park Lodge, just outside the Glacier National Park boundary, along with the Lake McDonald Lodge, the Many Glacier Hotel, and nine mountain chalets in more isolated sites in the park. The Glacier Park Lodge at Glacier Park Station was an enormous log building that took the log version of the Rustic style to new heights. Complete with music and writing rooms, sun parlor and emergency hospital, the hotel boasted unpeeled log pillars up to four feet in diameter. Logs were used on both the exterior and interior in order to bring nature inside. The chalets scattered throughout the park were log or stone structures influenced by Swiss chalet styles. Each of the isolated facilities had a huge stone fireplace. Spaced within easy traveling distance of each other, the chalets were located in the most scenic portions of the park.⁵¹

The W. Ben Hunt Cabin would fit in well with the log buildings constructed in the Rustic style in the national parks, particularly with the “trapper cabin” variation, which it most resembles. It has several characteristics that it shares with this variation of log construction. It has the same type of evenly spaced and sized rounded logs, extended log corners, and large stone fireplace that reflect the Rustic style of the log-constructed park buildings. The doors of the cabin are decorated with more traditional Arts and Crafts details, such as riveting and cast iron hardware, but overall, the look of the building was definitely influenced by the Rustic style being used in buildings of the National Parks and in “wilderness” resorts throughout the country.

Conclusion

The W. Ben Hunt Cabin is architecturally and historically significant because it is a fine example of a Rustic style log cabin built by a master craftsman who literally wrote the book on how to build a log cabin in the twentieth century. The cabin is also significant because it was the central location of Ben Hunt’s important work in the area of traditional crafting, especially Native American crafting. Ben Hunt was an important figure who not only made these crafts, but more significantly, he taught others how to make these crafts through his vast writings. His work in disseminating authentic information about Native American crafts of many tribes is especially important during an era when Native Americans and their traditions were not always portrayed in a positive light. That Ben Hunt had a “Ben Hunt Day” celebrated in Hales Corners and that his cabin is preserved as a museum and local landmark today illustrates the community’s understanding of his importance as a craftsman and educator.

⁵¹ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 20

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

CRITERIA CONSIDERATION

Criteria Consideration B

Ordinarily, structures that have been moved from their original locations are not eligible for the National Register. However, they will qualify under several criteria. In this case, the W. Ben Hunt Cabin is eligible under Criteria Consideration B because the building is both significant for architectural value and is the surviving structure most importantly associated with a historic person, in this case, W. Ben Hunt.

The cabin was moved in the mid-1980s in order to preserve it and to make it accessible to the public. It was sited less than a mile from its original location and in an appropriate manner. There is open space around the building and the cabin is set back from the road in a manner that is consistent with the original site.

The cabin had to be flipped along its north-south axis so that main entrance into the cabin would be more easily accessible to the public. This change in orientation does not impact the building's architectural or historical significance.

W. Ben Hunt's house no longer has its historic integrity, so this building is the most important building associated with this important person. It could also be argued that this building is the most significant resource related to Ben Hunt, as it embodies his life's work as a craftsman even better than his home.

Criteria Consideration G

Ordinarily, properties achieving significance within the past 50 years are not eligible for the National Register. In the case of the W. Ben Hunt Cabin, the period of significance was extended past the 50 year date, 1957, to 1970, because Ben Hunt was active in crafting and writing in this building in a continuous manner between 1957 and his death in 1970. In 1967, at the age of 79, he indicated in a newspaper story that he worked in the cabin every day, still preparing articles for *Boys' Life*, and working on new ideas. Since Hunt's significant work did not stop arbitrarily in 1957--indeed, it continued on for over 10 more years--it is appropriate to extend the period of significance to avoid excluding important work that Hunt did in the cabin for the next 13 years.

Note:

Assistance with the site visit to this property and the research for the preparation of this form came from William Carter.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 1

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

REFERENCES

“A Visit with Ben Hunt.” 1967 article on file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

“Ben Hunt Cabin.” Unpublished manuscript in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

“Ben Hunt and his Log Cabin.” Unpublished manuscript in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

Bergerson, Sue. “State’s ‘most significant cabin’ right here in Hales Corners” *Hales Corners Hub*. Article on file in the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin

Compagna, Barbara A. “Sympathy, Harmony and New Architecture.” National Park Service, internet website, <http://www.cr.nps.gov/archive/rusticarchitecture>.

“Facts on W. Ben Hunt.” Unpublished manuscript in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

Green, Harvey. “Culture and Crisis: America and the Craft Revival.” In Janet Kardon, ed., *Revivals! Diverse Traditions 1920-1945*. New York: Henry N. Abrams, Incorporated, 1994.

Hunt, W. Ben. “The Complete Construction, Step by Step, of a Summer Cabin in the West.” *American Home Magazine*, May 1929. On file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

Hunt, W. Ben. *How to Build and Furnish a Log Cabin; the easy-natural way using only hand tools and the woods around you*. (Reprint of *Building and Log Cabin* and *Rustic Architecture*). New York: MacMillan, 1974

Kaplan, Wendy. “America: The Quest for Democratic Design.” In *The Arts and Crafts Movement in Europe and America: Design for the Modern World*. Los Angeles: Museum Associates, Los Angeles County Museum of Art, 2004.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 2

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

Kaplan, Wendy. "Design for the Modern World." In *The Arts and Crafts Movement in Europe and America: Design for the Modern World*. Los Angeles: Museum Associates, Los Angeles County Museum of Art, 2004.

Kowalski, Jan. "Hunt cabin on 'the list'." *Hales Corners Hub*. Article in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

National Park Service. "Preservation Brief No. 26" Internet website,
<http://www.cr.nps.gov/hps/tps/briefs/brief26.htm>.

Newspaper article in the *Milwaukee Journal* "Green Sheet," based on an interview with Ben Hunt, 26 June 1939. On file in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

National Park Service. "Rustic Architecture." Internet website,
http://www.cr.nps.gov/history/online_books/rusticarch/introduction.htm.

"Walter Ben Hunt," Unpublished manuscript in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

"W. Ben Hunt (1890 – 1970)." Unpublished manuscript in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

"W. Ben Hunt's Early Interest in Indians and Indian Crafts." Unpublished manuscript in the manuscript files of the Hales Corners Historical Society, W. Ben Hunt Center, Hales Corners, Wisconsin.

Wyatt, Barbara, ed. *Cultural Resource Management in Wisconsin, Vol. 2*. Madison: State Historical Society of Wisconsin, Madison, Wisconsin, 1986.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 10 Page 1

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

BOUNDARY DESCRIPTION

The boundary of his property is as follows. Beginning at the intersection of a line running along a split-rail fence 27'4" from the east elevation of the cabin and a line running 12' from the north elevation of the north addition, then west along the line running 12' from the north elevation of the north addition to the intersection with a line running 21' from the west elevation of the west addition, then south along the line running 21' from the west elevation of the west addition to the intersection with a line running 21' from the south elevation of the original cabin, then east along the line running 21' from the south elevation of the original cabin to the intersection with the line running 27'4" from the east elevation of the cabin, then north along this line to the point of beginning.

BOUNDARY JUSTIFICATION

This boundary encloses the cabin and a generous amount of its site, while drawing out excess property of the W. Ben Hunt Complex. On the east it runs as far as the prairie restoration, and on the north, the boundary runs to the bottom of a rise that makes a natural separation between the cabin and the library grounds. On the west, the boundary ends along a tree line where there is a definite break in the lawn space and an undeveloped area that leads into a park. On the south side, the boundary ends before the Wisconsin Department of Natural Resources right-of-way for the Whitnall Park Creek, which makes a good buffer zone between the cabin and the busy highway to the south.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hunt, W. Ben, Cabin
Hales Corners, Milwaukee County, Wisconsin

Section photos Page 1

HUNT, W. BEN, CABIN, Village of Hales Corners, Milwaukee County, Wisconsin. Photos taken by C. Cartwright, February 2007. Negatives on file in the Division of Historic Preservation, Wisconsin Historical Society, Madison, Wisconsin.

Views:

- 1 of 10: Site view from the east, looking across the prairie restoration.
- 2 of 10: East elevation, view from the southeast.
- 3 of 10: South elevation, view from the southeast.
- 4 of 10: Southwest elevation, view from the southwest.
- 5 of 10: West elevation, view from the west.
- 6 of 10: Interior, main room, showing fireplace and flanking drawers.
- 7 of 10: Interior, view from the main room into the dry kitchen addition.
- 8 of 10: Interior, view of the north section of the cabin's main room.
- 9 of 10: View of front door showing details and inscription, "W. B. Hunt 1924."
- 10 of 10: View of door in west room addition, identical to example in his book, *Building A Log Cabin*.

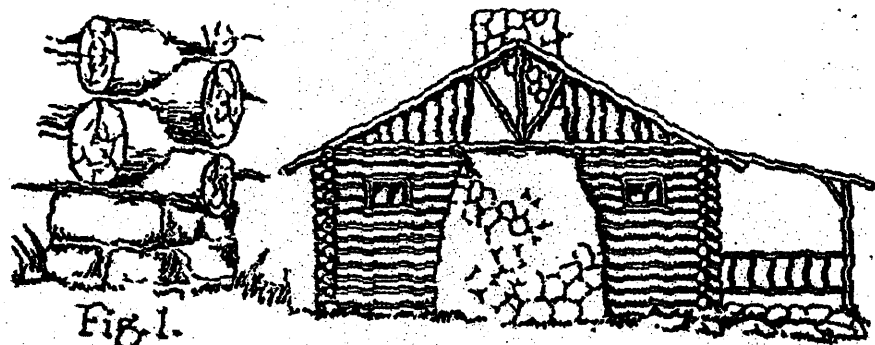


Fig. 1.

North End Elevation



Side Elevation



Fig. 6.

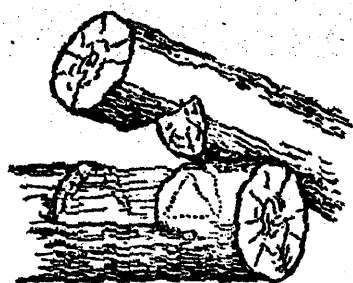
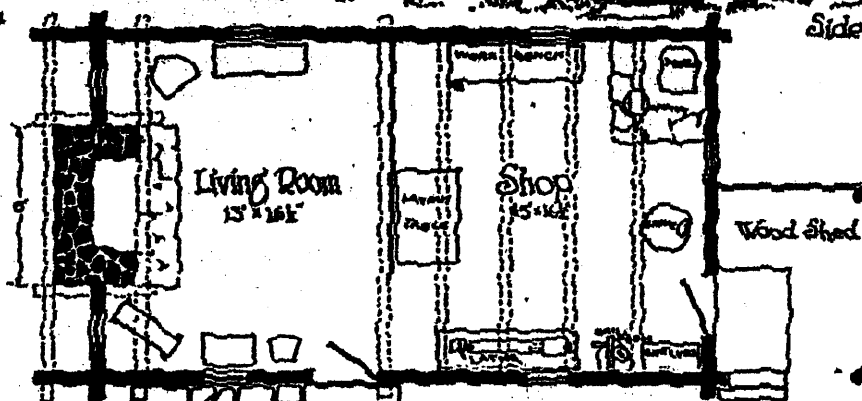


Fig. 2.



Floor Plan
 Dotted lines denote rafters
 and tin logs
 Porch, hearth and corner of work room
 are flag stones built on stone foundations

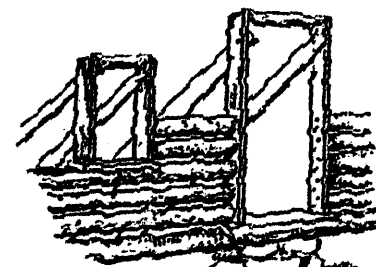
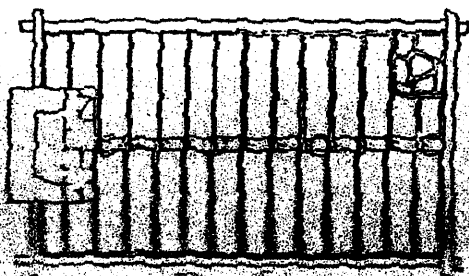


Fig. 3.



By following carefully the instructions in the text, and comparing them with the detailed drawings, the owner with a flair for carpentry finds constructing a log cabin easy

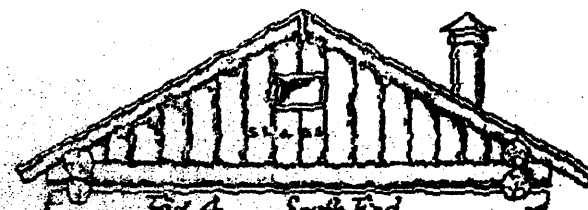


Fig. 4. South End

Figure 1: W. Ben Hunt Cabin
 Hales Corners, Milwaukee County, WI
 Page from: *Building a Log Cabin*
 by Hunt, W. Ben