

United States Department of the Interior National Park Service

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National Register of Historic Places Registration Form

NATIONAL REGISTER

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

1. Name of Property

historic name Historic Sixth Street Business District other names/site number N/A

2. Location 201 through 700 Sixth Street, 200 through 600 blocks of Seventh Street, and street & number parts of Main, Wisconsin, College, Park, Villa, & Grand N/A Not for publication city, town Racine N/A vicinity state Wisconsin code 55 (WI) county Racine code 101 zip code 53403

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes sub-rows for Contributing and Noncontributing resources.

Name of related multiple property listing: N/A Number of contributing resources previously listed in the National Register 8

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of certifying official: [Signature] Date: 2/11/88 State Historic Preservation Officer-WI State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of commenting or other official Date State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is: entered in the National Register. See continuation sheet. determined eligible for the National Register. See continuation sheet. determined not eligible for the National Register. removed from the National Register. other, (explain:) Signature of the Keeper Date of Action

## 6. Function or Use

Historic Functions (enter categories from instructions)

COMMERCE/TRADE: specialty store

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

RELIGION: religious structures

LANDSCAPE: plaza

Current Functions (enter categories from instructions)

COMMERCE/TRADE: specialty store

COMMERCE/TRADE: business

COMMERCE/TRADE: professional

RELIGION: religious structures

LANDSCAPE: plaza

## 7. Description

Architectural Classification

(enter categories from instructions)

Italianate

Prairie Style

Art Deco

Materials (enter categories from instructions)

foundation Stone

walls Brick

Limestone

roof Asphalt

other Steel

Wood

Describe present and historic physical appearance.

The Historic Sixth Street Business District encompasses all or parts of eight blocks of the Original Plat of the Village of Racine and four blocks of the Harbor Addition to the village. It includes all of the buildings which line the north and south sides of Sixth Street from Main Street on the east to Grand Avenue on the west and all of the buildings on Villa, Park, College, and Wisconsin--as well as those on the west side of Main--between Sixth Street and Seventh. The boundaries of the district further contain one building on Monument Square and three on College Avenue, which are north of the buildings along Sixth Street but are adjacent to them. Finally, the district also includes Monument Square on its eastern end and the Racine Fire Department Engine House No. 3 on its western edge.

The district is the "gateway" to Racine's downtown area and it contains retail stores, service shops, restaurants, taverns, offices, and agencies--as well as rooms, lofts, and apartments for a small number of residents. For the most part, the district is made up of two and three story commercial buildings which were constructed side-by-side to the sidewalk and form a line of store fronts along Sixth Street. This commercial strip is interrupted only twice on the north side of Sixth, where buildings were razed in the 1960s and 1970s to provide a parking lot in one instance and a used car lot in the other. The row of buildings in each block is uninterrupted on the south side of Sixth. At the southwest corner of the district is a peninsula bounded by Grand Avenue, Sixth Street, and Seventh, where a filling station stood from the mid 1920s to the early 1950s. In its place the Rotary Club of Racine has constructed a memorial plaza, which was dedicated in 1986 to Paul P. Harris--the founder of Rotary International--who was born in Racine in 1868. From this plaza an unbroken line of stores and offices in each block flows eastward along the south side of Sixth Street to Main, where it opens upon Monument Square.

Racine's first public square comprises the northeastern "ell" of the district. In the original plat of the village, it was laid out with an equal rectangle of land on both the east and west sides of Main Street between Fifth and Sixth. Only the rectangle to the west was developed for public use. It became the center of the city's activity--its meeting place and market place, and came to be called Market Square. It is dominated by the Civil War Monument, for which the square was renamed when the monument was dedicated in 1884. Since then several other historical markers have been added. Around the square, hotels, churches, and government buildings grew up--as well as shops and offices. These buildings were remodeled and replaced well into the 1950s and 1960s--as was to be expected in the middle of a dynamic and still growing city.

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The district can immediately be distinguished from the areas which border it on the south, east, and west. Its long row of stores and offices begins abruptly at Grand Avenue, runs east along both sides of Sixth Street to Main, and ends just as suddenly at Monument Square. Sixty-two (74%) of the buildings in the district are a part of this commercial strip; the remainder are attendant to it on the side streets which cross Sixth between Grand and Main. To the south, east, and west--outside the district--the buildings are non-commercial and of a different scale. They are either smaller, residential buildings or larger, public structures built for government, social services, or parking. To the northwest, the buildings within the district sit on a bluff well above Water Street and the marina buildings below them along the Root River. Directly north, the remaining buildings within the district are bordered either by parking lots and parking ramps or by structures which are markedly contemporary in style.

The Historic Sixth Street Business District encompasses what remains of the commercial and mercantile strip which developed westward from Racine's Monument Square along Sixth Street to Campbell (now Grand Avenue), where it met the military road (now Washington Avenue), which had been laid out by the federal government in the 1830s and is still Racine's principal route to the west. The earliest buildings in the district were frame dwellings, for the area was primarily residential to begin with--although a few of the craftsmen who lived there did maintain shops in or near their homes. A table of fire insurance rates in 1849 for the business district of Racine lists on Sixth Street only a machine shop which made fanning mills--no other shops, stores, or offices--but the first directory for the City of Racine in 1850 lists eleven businesses among the thirty addresses on Sixth. They are mostly service shops: two blacksmiths, a shoemaker, watchmaker, carpenter, chair maker, a sash and blind maker, milliner, merchant, and grocer--as well as the maker of fanning mills. Sixth and Seventh Streets were fairly heavily traveled, for they both connected at Campbell Street with the government road, and when the plank road was laid out in 1848--to run along Sixth and out the federal road--the commercial character of the area was confirmed.<sup>1</sup>

The strip of shops, restaurants, stores, saloons, and offices which is found in the district today began to be built in the 1850s and continued to be built until the 1950s. By 1940, however, all but a few of the buildings within the district had been constructed. The city directory for 1852 lists 19 businesses among the 39 addresses on Sixth. Some of the new services then to be found there were those of a dentist, a tailor, two coopers, and a saddle maker. There were three more grocers, a butcher, two more shoemakers, and the added attractions of two more saloons. The beginnings of this commercial row can be seen in outline on a Racine County map from 1858. More than half (27) of the 46 buildings along Sixth are lined up to the street, indicating their use as commercial, rather than residential, structures. A Sanborn Map of the city, drawn thirty years later in 1887, shows only 10 dwellings or boarding houses remaining. The other 68 buildings along Sixth are stores or offices built to the street line. A 1933 Sanborn Map shows a commercial strip uninterrupted from Main

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Street west to Grand Avenue, saving only a monument works on the northeast corner of Grand and Sixth, where the Wisconsin State Employment Service Building stands today, and the filling station just across the street, which has been replaced by the Paul P. Harris Memorial Plaza.<sup>2</sup>

The earliest brick buildings in the district were individual shops with living quarters above them--like the one built about 1852 on the northeast corner of Sixth and Wisconsin by William J. Williams as a grocery. It is the oldest of some 30 in the district which were built on a similar plan from the 1850s through the 1940s. They are all two stories tall with flat roofs and brick or stone foundations below the grade of the sidewalk. All have store fronts at the street level, and almost all have a second story divided into three equal bays with a decorative brick cornice along the parapet above. Most of them are only twenty feet wide, but some were built side-by-side for two and sometimes for three different owners, each of whom had the same design executed and thus produced double or triple "blocks" of stores along the street--like the two buildings at 308 and 310 Sixth or the three at 507, 509, and 511 Sixth. The plan of these buildings remained the same for nearly a hundred years, but their styles changed to suit the times when they were built. Three quarters of them (22) are in the Italianate Style and had been constructed before 1895. The remainder were built or extensively remodeled after 1900 and bear the lingering traces of the Italianate, faint decoration from the Classical Revival, rectilinear reminders of the Prairie School, or geometric inscriptions of Art Deco.

By the late 1850s some larger buildings began to be constructed in the district--like Blake's Block on the northwest corner of Sixth and Wisconsin or Osborn and Osgood's Block at 205-207 Sixth. These buildings were usually three stories tall and they often covered more than the normal twenty-foot frontage along the street. Blake's Block, for example, was only twenty feet wide when the first section was built about 1858, but it was added to twice, so that it finally ran a full eighty feet along Sixth. Only the original section and the west addition remain standing at 300 and 306 Sixth, and both have been altered. These "blocks" contained not only shops at the street level, but also office space, halls or club rooms--as well as some living quarters--on their upper floors. They expanded the numbers and kinds of services available in the Sixth Street Business District, for the lofts and offices were tenanted by doctors, dentists, lawyers, photographers, beauticians, agents, brokers, and others offering their specialties. The buildings were often singular in design, when compared to the stores of the small shopkeepers, and pretentious in style, but they were also indicative of the time when they were built. The Osborn and Osgood Block (1863) at 205-207 Sixth, for example, is Italianate; the YMCA Building (1886) at 314-320 Sixth is Queen Anne; the Robinson Building (1901) at 201-213 Sixth is Classical Revival; the Badger Building (1915) at 610-612 Main is in the Prairie Style; the Hermes Building (1927) at 614-616 Sixth is a period revival in the Spanish Style; and the First National Bank Trust Department (1933) is in the Art Deco Style.

Church buildings were a part of the district from its very beginnings. The

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earliest to be built was the First Baptist Church--a Greek Temple with a steeple, which was completed in 1850 on the southwest corner of Main and Sixth. That church was destroyed by a fire in 1862. It was replaced by a three story building in the Italianate Style with stores at the street level, to take advantage of its commercial location, and with a room for worship above them. The Baptist congregation built a new church in 1878, outside the district, on the southeast corner of Wisconsin and Eighth, but its commercial structure stood until 1901, when it was replaced by the Robinson Building.<sup>3</sup>

St. Luke's Episcopal Church, which stands on the northwest corner of Main and Seventh, was the third religious structure in the district. Its Gothic lines set the style for the complex of buildings which surround it. Behind the church, at 210 Seventh, is a chapel which was created in 1899 from one of Racine's three original firehouses, all built in 1849. To the north of the church, at 614 Main, is the rectory (1906) and to the west of the chapel, at 214 Seventh, is St. Luke's Second Guild Hall (1915). The First Guild Hall (1898) still stands at 312-314 Seventh, but it was completely remodeled as an office building in 1954 and it was faced with "mid-century-modern" materials. The other religious building in the district is the Church of the Good Shepherd, at 625 College Avenue, which displays its late nineteenth century date (1895) by its Richardsonian Romanesque Style.<sup>4</sup>

Another complex of buildings in the district was constructed originally as a factory, but it has been adapted and remodeled over the years and now houses furniture showrooms. The first of these white painted brick buildings, which run from 610 through 622 Wisconsin Avenue, was built in 1868 at the corner of Seventh and Wisconsin. It is a three story structure in a faintly Italianate Style--three bays wide along Wisconsin Avenue--built as a steam powered shop for the manufacture of fanning mills. About 1877 another three story structure, more obviously Italianate in style--this one six bays wide along Wisconsin--was built at the northern line of the factory property. Between the two a number of smaller, two story structures--the earliest of frame and the later ones of brick--completed the factory complex. The middle buildings were added to and remodeled in 1925 to provide appliance showrooms for the Wisconsin Gas and Electric Company. They are now a part of Porter's Furniture Store.

A few of the buildings in the district are still used today as they were when they were built. Racine Fire Department Engine House No. 3, at 700 Sixth, was built in 1881 in the Italianate Style. It is no longer an active fire station, but it still houses fire equipment as a museum operated by the Racine Fire Bell Club. The Lucius, built in 1906 at 400-410 Seventh, is the only building in the district constructed solely for residential purposes. It contains only apartments, no stores or offices. The Second Ernst Klinkert Building, constructed in 1922 at 500-504 Sixth, remains a furniture store, although it is operated by a different company. The Century Motor Company Building, constructed in 1927 at 512-522 Sixth, is still an automobile dealership; while the Porter Furniture Company Building, constructed in 1938 at 301-309 Sixth, still houses the furniture store for which it was designed.

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Almost all of the nineteenth century buildings in the district were constructed of cream brick, which was produced locally at brickyards that once ran along Lake Michigan north of Gould Street. Some of this brick has been painted over. Most of the buildings constructed after 1900 were faced with brick that is, almost invariably, dark in color and was very probably imported from other areas. Limestone was often used for windowsills and occasionally for window hoods, for copings, cornices, and trim even on some of the most modest buildings; but molded stone or polychrome trim was usually used only on the larger "blocks." Pressed sheet metal cornices crown large and small buildings alike, and a few oriel windows faced with pressed metal patterns are to be seen on at least one building. Terra cotta trim was occasionally used, and a few facades in highly glazed tiles are to be found. All in all, the buildings in the district were constructed of materials most easily available and most commonly used at the times when they were built--with here and there a frill or a flourish.

Most of the buildings have been altered at the street level sometime since they were built, but the stories above the street remain relatively intact. Here or there a cornice has been removed or haphazardly repaired; a finial is broken or a pedimented parapet has been made straight. Multi-light windows have, for the most part, been replaced by single-light sashes. Arched windows have occasionally been replaced by rectangular ones, sometimes in tasteful proportion to the original openings and sometimes not. A few facades have been completely covered by corrugated aluminum, by wood, or by simulated stone, but even some of those have been recently removed to reveal original brickwork and ornament. The fashion for "modernization" has passed, it is to be hoped; at least it is not encouraged in the district. Architectural detail is more often being cared for carefully now and prized. Most of the recent remodeling has been done with some sensitivity to the scale and the style of the buildings.

Of the 84 buildings contained within the district, 67 (80%) are contributing; of those, eight have already been listed on the National Register and one has been declared eligible for it. The 17 non-contributing buildings were constructed to the same scale and some even to the same plan as those from the district's period of significance. They are built of more modern materials or have been remodeled in contemporary fashion, but they are sufficiently interspersed among the contributing buildings, so that they carry on the essentially horizontal line of the commercial facade along the street without calling undue attention to themselves. Thus, despite the inevitable changes that have been made over the past fifty years, the Historic Sixth Street Business District still has the look, the density of buildings, and the feel of a thriving commercial area in the period from 1848 through 1938, when it was a significant part of the business center of Racine.

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The Monument Square has been coded as a contributing site and the Civil War Monument located in the square as a contributing object in the district. The Monument Square has been in existence for the entire period of significance and is a major visual landmark and landscape feature in the district. The monument consists of a sculpture of a Civil War soldier standing picket duty and is placed on a base of Vermont marble. The 60 foot tall monument was designed by J. Allen Campbell and executed by the Ryegate Monument Works in 1884. Both the square and monument contribute to the sense of place created within the boundaries of the district.

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The following inventory sets out the map number, the street address, the historic name, and the original use of the building (if it is known), the date it was constructed (as closely as it can be determined), and the classification of each building in the district as either "contributing" (C) or "non-contributing" (NC). The dates of construction were determined from deeds, newspaper articles, maps, fire insurance records, city directories, tax rolls, building permits, or date stones. The buildings are named for the people who built them, for companies that built them, or for the most important tenants who occupied them--in accordance with newspaper articles, local histories, or tradition. Some of the buildings were constructed separately but are now combined under one owner and are presently listed under one address. In the inventory those buildings are listed separately under the addresses they bore as separate buildings.

INVENTORY

<u>Map No.</u>	<u>Address</u>	<u>Historic Name/Original Use</u>	<u>Date</u>	<u>Class</u>
1	530 Monument Sq.	Jacob Dietrich Building, store and offices	c.1869 <sup>5</sup>	C
2	532-534 Monument Square	Claire Investment Corporation Building, stores Remodeled exterior	1945 <sup>6</sup> 1978	NC
3	216 Sixth St.	First National Bank Trust Department	1933 <sup>7</sup>	C
4	218 Sixth St.	Kaiser's, men's clothing store	1928 <sup>8</sup>	C
5	220 Sixth St.	William J. Williams Building, grocery store and living quarters	c.1852 <sup>9</sup>	C
6	300 Sixth St.	Blake's Block, store and offices	c.1858 <sup>10</sup>	C
7	302-304 Sixth St.	American National Bank Building	1918 <sup>11</sup>	C
8	306 Sixth St.	Blake's Block, West Addition, store and offices Remodeled exterior	c.1875 <sup>12</sup> 1947	NC
9	308 Sixth St.	Jacob and Charlotte Schad Building, saloon and living quarters	1873 <sup>13</sup>	C



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<u>Map No.</u>	<u>Address</u>	<u>Historic Name/Original Use</u>	<u>Date</u>	<u>Class</u>
10	310 Sixth St.	August Garnkauffer Building, tailor shop and living quarters	1874 <sup>14</sup>	C
11	312 Sixth St.	Gerhard Rausch Building, dry goods store and offices	1882 <sup>15</sup>	C
12	314-320 Sixth St.	YMCA Building	1886 <sup>16</sup>	C
13	510 College Av.	Electrical Construction Company Building, store and garage	1911 <sup>17</sup>	C
14	516 College Av.	Constance Dombrowski Building, millinery store and apartments	1913 <sup>18</sup>	C
15	522 College Av.	George Kamm Building, automobile tire store and garage	1926 <sup>19</sup>	C
16	412-416 Sixth St.	Winters Block, clothing store, hall, and offices	1924 <sup>20</sup>	C
17	418-420 Sixth St.	Spiegel Building, automobile accessories store Addition and remodeling	c.1887 <sup>21</sup> 1948	NC
18	500-504 Sixth St.	Second Ernst Klinkert Building, furniture store	1922 <sup>22</sup>	C
19	512-522 Sixth St.	Century Motor Company Building, automobile showroom and garage	1927 <sup>23</sup>	C
20	600 Sixth St.	Henry Guenther Building, black- smith shop	1871 <sup>24</sup>	C
21	602-604 Sixth St.	Stores	1972 <sup>25</sup>	NC
22	608 Sixth St.	Junior Achievement Building	1983 <sup>26</sup>	NC
23	610 Sixth St.	Matthias Beffel Building, furni- ture store, funeral parlor, and living quarters Exterior remodeling	c.1879 <sup>27</sup> 1952	NC
24	612 Sixth St.	Frederick Eckhardt Building, music store and living quarters	1872 <sup>28</sup>	C

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<u>Map No.</u>	<u>Address</u>	<u>Historic Name/Original Use</u>	<u>Date</u>	<u>Class</u>
25	614-616 Sixth St.	Fred J. Hermes Building, stores and apartments	1927 <sup>29</sup>	C
26	618 Sixth St.	Wisconsin State Employment Service Building	1960 <sup>30</sup>	NC
27	700 Sixth St.	Racine Fire Department Engine House No. 3	1881 <sup>31</sup>	C
28	615 Sixth St.	First Ernst Klinkert Building, saloon, pool hall, and living quarters	1915 <sup>32</sup>	C
29	613 Sixth St.	Gertrude Fleisher Building, dry goods store and living quarters	1884 <sup>33</sup>	C
30	611 Sixth St.	John Kohlman Building, cigar store, saloon, and living quarters	1874 <sup>34</sup>	C
31	607-609 Sixth St.	Victor Dzindzeleta Building, stores and apartments	1948 <sup>35</sup>	NC
32	603-605 Sixth St.	George Hartweg Building, drug store, meat market, and living quarters	1876 <sup>36</sup>	C
33	600 Villa St.	Gilbert M. Geraghty Building, law office	1961 <sup>37</sup>	NC
34	521 Sixth St.	John Albert Building, law offices	1986 <sup>38</sup>	NC
35	517 Sixth St.	Peter Johnson Building, store and apartments	1915 <sup>39</sup>	C
36	515 Sixth St.	Isaac Weisman Building, dry goods store and apartments	1920 <sup>40</sup>	C
37	513 Sixth St.	Second Theodore Schulte Building, grocery store and offices	1919 <sup>41</sup>	C
38	511 Sixth St.	Second Henry Schneider Building, saloon and living quarters	1877 <sup>42</sup>	C
39	509 Sixth St.	First Henry Schneider Building, grocery store and living quarters	1877 <sup>43</sup>	C

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<u>Map No.</u>	<u>Address</u>	<u>Historic Name/Original Use</u>	<u>Date</u>	<u>Class</u>
40	507 Sixth St.	Oscar Kleeberger Building, tobacco and confectionery shop and living quarters	1877 <sup>44</sup>	C
41	505 Sixth St.	William W. Joy Building, bakery and living quarters	c.1881 <sup>45</sup>	C
42	503 Sixth St.	Edward Sieger Building, tailor shop and living quarters	1894 <sup>46</sup>	C
43	501 Sixth St.	Isaac Jacobson Building, dry goods store and living quarters	1893 <sup>47</sup>	C
44	607 Park Av.	First Theodore Schulte Building, tobacco shop and living quarters	c.1902 <sup>48</sup>	C
45	423 Sixth St.	Christian Kindorff Building, meat market and living quarters	1869 <sup>49</sup>	C
46	419 Sixth St.	Nevin Grocery Company Building, store and offices	1922 <sup>50</sup>	C
47	417 Sixth St.	Hanson and Schweitzer Building, meat market Exterior remodeling	1954 <sup>51</sup> 1973	NC
48	415 Sixth St.	Rickeman Grocery Building, store, saloon and living quarters	1883 <sup>52</sup>	C
49	413 Sixth St.	Joseph Latchet Building, saloon and living quarters	1910 <sup>53</sup>	C
50	411 Sixth St.	David B. Eisendrath Building, grocery store	1928 <sup>54</sup>	C
51	409 Sixth St.	Ernst Hueffner Building, leather goods shop and living quarters	c.1861 <sup>55</sup>	C
52	407 Sixth St.	Stephen Campbell Building, store and living quarters	c.1865 <sup>56</sup>	C
53	405 Sixth St.	Fred W. Plath Building, grocery store	1930 <sup>57</sup>	C

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<u>Map No.</u>	<u>Address</u>	<u>Historic Name/Original Use</u>	<u>Date</u>	<u>Class</u>
54	403 Sixth St.	John Z. Beyer Building, store and living quarters	c.1866 <sup>58</sup>	C
55	401 Sixth St.	Philip Zirbes Building, grocery store, saloon, and living quarters	1868 <sup>59</sup>	C
56	606-608 College Av.	Henry Pfennig Building, saloon, billiard parlor, and living quarters	1879 <sup>60</sup>	C
57	610-612 College Av.	William C. Proost Building, stores and offices	1947 <sup>61</sup>	NC
58	321 Sixth St.	Mohr-Jones Hardware Company Building, store	1950 <sup>62</sup>	NC
59	313 Sixth St.	Vitus Kaempfer Building, dry goods store and living quarters	1878 <sup>63</sup>	C
60	301 Sixth St.	Porter Furniture Company Building, store	1938 <sup>64</sup>	C
61	610-612 Wisconsin	Blake, Beebe and Company Building, fanning mill factory	c.1877 <sup>65</sup>	C
62	614-618 Wisconsin	Wisconsin Gas and Electric Company Building, appliance showroom	1925 <sup>66</sup>	C
63	620-622 Wisconsin	Blake and Elliott Company Building, fanning mill factory	c.1868 <sup>67</sup>	C
64	623 Wisconsin Av.	G. W. Burkert and Company Building, blacksmith shop and garage	1906 <sup>68</sup>	C
65	613 Wisconsin Av.	Frank Lintner Building, bakery and apartments	1903 <sup>69</sup>	C
66	611 Wisconsin Av.	Second Augustine Furniture Company Building, store	1915 <sup>70</sup>	C
67	223 Sixth St.	Melvin Tidyman Building, store and offices Third story	1901 <sup>71</sup> 1905	C

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<u>Map No.</u>	<u>Address</u>	<u>Historic Name/Original Use</u>	<u>Date</u>	<u>Class</u>
68	221 Sixth St.	First Augustine Furniture Company Building, store	1881 <sup>72</sup>	C
69	219 Sixth St.	Robert E. Miller Building, flower shop and offices	1915 <sup>73</sup>	C
70	215-217 Sixth St.	Wagner's Saloon and Restaurant	c.1911 <sup>74</sup>	C
71	213 Sixth St.	William H. Miller Building, store Exterior remodeling	c.1903 <sup>75</sup> 1953	NC
72	211 Sixth St.	Bolton and Jones Building, meat market Exterior remodeling	c.1895 <sup>76</sup> 1950	NC
73	209 Sixth St.	Ernest Johnson Building, shoe store and offices	c.1911 <sup>77</sup>	C
74	205-207 Sixth St.	Osborn and Osgood's Block, stores and offices	1863 <sup>78</sup>	C
75	201-203 Sixth St.	The Robinson Building, stores and offices	1901 <sup>79</sup>	C
76	610-612 Main St.	The Badger Building, offices	1915 <sup>80</sup>	C
77	614 Main St.	St. Luke's Rectory	1906 <sup>81</sup>	C
78	624 Main St.	St. Luke's Episcopal Church	1866 <sup>82</sup>	C
79	210 Seventh St.	St. Luke's Chapel Exterior remodeling	1899 <sup>83</sup> c.1930	C
80	214 Seventh St.	St. Luke's Second Guild Hall	1915 <sup>84</sup>	C
81	314 Seventh St.	St. Luke's First Guild Hall Exterior remodeling	1898 <sup>85</sup> 1954	NC
82	625 College Av.	The Church of the Good Shepherd Addition	1895 <sup>86</sup> 1896	C
83	400 Seventh St.	The Lucius, apartments	1906 <sup>87</sup>	C
84	420 Seventh St.	Office Building	1947 <sup>88</sup>	NC
85	Main St. between Fifth and Sixth	Monument Square, plaza	1836 <sup>89</sup>	C
86	Main St. between Fifth and Sixth	Civil War Monument	1884 <sup>91</sup>	C

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DESCRIPTION OF SELECTED CONTRIBUTING BUILDINGS

<u>Map No.</u>	<u>Address</u>	<u>Historic Name</u>	<u>Date</u>
51	409 Sixth St.	Ernst Hueffner Building	c.1861

Perhaps the most modest of the small commercial structures in the district which date from the 1860s, the Hueffner Building displays a surprising richness of detail in its ornament and brickwork. This two story, cream brick shop with living quarters above has only two bays, rather than the usual three, comprising its second story facade. The store at the street level has been altered, but the detail on the second story is undoubtedly original. Within a blind arcade, two round arched windows are recessed. Their eyebrow-like, window hoods of molded limestone with central medallions and decorative corbel stops--all originally painted red--provide a polychrome accent to the cream color of the brick. The wide frieze above the arcade is divided by three corbeled brackets which are equally spaced and are joined by a narrow string-course at their bases. The tops of the brackets meld into a shallow, denticulated cornice which runs along the parapet. All of the second story detail, other than the window hoods, on this small, Italianate Style building is quite skillfully worked in brick.

74	205-207 Sixth St.	Osborn and Osgood's Block	1863
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Osborn and Osgood's Block was completed in 1863 as the western extension of a three story, commercial building which had been constructed the year before in the Italianate Style by the First Baptist Church on the southwest corner of Sixth and Main. When they stood together, the two buildings presented an arcaded facade--on each of their three stories--which extended thirteen bays along Sixth Street at the western edge of Monument Square. The Baptist Church Building was razed in 1901 and replaced by the Robinson Building. The arcaded store fronts of Osborn and Osgood's Block have been remodeled, and a denticulated cornice which once ran along the parapet has been removed; the cream brick has been painted over, but the complex geometry of the facade on the second and third stories is still to be seen as it was built.

The building extends seven bays along Sixth Street. The central bay juts slightly forward: with an original archway on the street level, it once formed a pavilion at the entryway and stairway to the two upper stories. That pavilion was topped by a semicircular parapet which has been removed. The facade of each of the three original stories was separately delineated with columns, piers, or pilasters rising to a cornice. The second and third stories have pilasters, with base, shaft, and capital worked in brick under the architrave at both levels. Recessed between them are arcaded windows--three on either side of the central pavilion at each level. On the second story the arched windows have been replaced by rectangular, double-hung sashes and the lunettes have been filled in. The original, double-hung windows on the third floor have been retained. They have a trefoil design in the tracery of the upper sashes.

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The arcaded windows of the second and third stories create an even more intricate pattern in combination with the pilasters between them. At the springing line of the arches, the piers of the arches and the pilasters are joined by an impost molding, executed in brick, to form a kind of compound pier upon which the ends of each arch and the upper part of each pilaster appear to rest. This exceedingly complex facade was worked entirely in brick by Racine masons of the 1860s.

52	407 Sixth St.	Stephen Campbell Building	c.1865
45	423 Sixth St.	Christian Kindorff Building	1869

Two other small Italianate buildings display the complex brickwork which was characteristic in the district during the 1860s. On both the Campbell and the Kindorff Buildings, the brick is laid on three surface levels--one in front of the other--creating a facade ornamented in brick relief. On both of these cream brick buildings, three windows are set in a plane defined by raised end piers and a cornice. The windows on the Campbell Building have segmental arches and the windows on the Kindorff Building have round ones. Rectangular, double-hung windows have replaced the original arched ones on the Kindorff Building and the lunettes have been filled in. All of the windows on both of the buildings have raised brick hood moldings.

The cornices on both buildings have crosses recessed in their brickwork, but the design of each cornice is quite different. The one on the Campbell Building is rectangular, with a corbeled stringcourse between the end piers rising to a plain brick frieze. The cornice itself is divided vertically by four rectangular brick brackets with corbeled stops. A raised brick stringcourse connects the stops, and the crosses are set in the brickwork between the brackets. The cornice of the Kindorff Building has an arcade of small arches over the windows. Above this arcade is a raised stringcourse with brick dentils, surmounted by a row of crosses recessed in the brick and a second raised and denticulated stringcourse.

The street facade of the Kindorff Building has been "modernized," but the shop on the street level of the Campbell Building, while not original, still has the symmetrical plan--a central doorway set between glass display windows--which was commonly to be found in the district during the early years of this century.

78	624 Main St.	St. Luke's Episcopal Church	1866
79	210 Seventh St.	St. Luke's Chapel	1899, c.1930
80	214 Seventh St.	St. Luke's Second Guild Hall	1915
77	614 Main St.	St. Luke's Rectory	1906

A complex of buildings has grown up around St. Luke's Episcopal Church. The church itself was designed in the Gothic Revival Style and constructed at the corner of Main and Seventh Streets during 1866 and 1867. It is built of cream brick with a rock faced stone foundation and limestone trim. The building extends fifty feet along Main and one hundred feet along Seventh. The main entrance is reached by a central stairway enclosed between solid brick balustrades. The pointed arch of the large double doorway is set within a steeply gabled pavilion, which is trimmed with

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limestone and topped with a cross, that rests on a limestone plinth at the apex of the gable. On each side and slightly above the entry pavilion, three lancet windows are cut in the east wall of the church. Above them is a rose window and the gabled parapet of a steeply pitched roof. This gable is also trimmed in limestone and has a cross at its crest. It is ornamented with a corbel table and has a small window with a pointed arch set in its tympanum. The church extends six bays to the west along Seventh and has a tower set on a diagonal at the corner of Main Street. Within each of the six bays, there is a long and narrow window with a pointed arch and a raised brick hood molding. (One of the windows has been bricked up.) The walls are buttressed between the windows, and above them a corbel table runs along the eaves.

The corner tower is eighteen feet square and 150 feet tall. The corners at the front, or the easterly, side are supported by angle buttresses, while the ones at the rear--where the tower merges with the rectangle of the church--are lateral. They rise in five stepped stages from their stone foundations. The spire roof has four steeply gabled dormers, under each of which is a clock face. Below, on each side of the tower are twin openings with Gothic arches and raised brick hood moldings. These are fitted with louvers, behind which the church bells are hung. A single small window, with a pointed arch and a raised brick hood molding, is set on each side of the middle of the tower. On the three sides of the lowest section are set two small circular windows with quatrefoil tracery. Between them on the northerly and southerly sides is a single, long window with a Gothic arch, a raised hood molding, and trefoil tracery. On the easterly, or front side, a doorway is set beneath a pointed arch and at the top of a staircase which leads to the corner sidewalk.

The Chapel was originally a two story, cream brick fire station, which had been built in 1849. It was purchased in 1899 and remodeled into a chapel. The present facade dates from 1930. It has a central entrance with a long window on each side; all are set under pointed arches with raised brick hood moldings. A large cross is recessed in the brickwork above the door, and two smaller crosses are recessed in brick, one above each of the windows. Over all, is a gabled parapet with a limestone coping and a corbeled cornice.

A Gothic cloister connects the church and the rectory--now called the Parish Center. A large pointed arch, under a gable set forward of the cloister, provides a covered porch for the rectory. It is a cream brick structure of simple Gothic line, with two stories and an attic under a cross gabled roof. Four casement windows with transoms are set in a horizontal band across the front of both the first and second stories. Above each band of windows, a stringcourse of single bricks forms a simple Gothic label. Three double-hung windows are ganged and set within the attic gable. All of the gables have limestone copings, and each has two parallel stringcourses of raised brick, which follow the contours of the gable and provide a simple cornice. At their foundations, both the cloister and the rectory are ornamented with a band of small pointed arches, executed in cream brick.

The Guild Hall is a two story building, also of cream brick and in a simplified Gothic Style. The foundation is brick with a limestone offset running just above the basement windows. The facade is comprised of a central projecting bay with recessed wings on each side. The central bay is topped by a corbeled gable of the same design



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as that of the chapel next to it. The double doors of the entry are set within a central Gothic arch with a molded limestone label. On each side, within the spandrels of the arch, is a cross recessed in the brickwork. Above, are three windows of equal size, with pointed arches, simple brick labels, and limestone sills that form a single line along the front of the central bay. Above the center window, another cross is recessed in the brick, just below the corbeled gable. Each of the wings has three rectangular basement windows, set in window wells. At the first and second stories of each wing, a pair of windows is set--one pair directly above the other--with pointed arches, simple brick labels, and molded limestone sills. The horizontal parapet at the top of each wing is corbeled in the same pattern as the central gable.

St. Luke's Church, Chapel, Rectory, and Guild Hall were listed in the National Register on July 27, 1979.

9	308 Sixth St.	Jacob and Charlotte Schad Building	1873
10	310 Sixth St.	August Garnkauffer Building	1874

The Schad and Garnkauffer Buildings were constructed in different years by different owners, but they follow, almost exactly, the same design. They are both two story, cream brick buildings in the Italianate Style. The brick of the Schad Building has been painted and the store fronts of both buildings have been altered, but the facades of their second stories are essentially original.

The Schad Building was constructed first. It set the pattern for the cornice and for the window treatment of both buildings. Each of them is three bays wide on the second story along Sixth Street. The windows are segmentally arched, with raised brick hood moldings and limestone sills. The original, double-hung windows on the Garnkauffer Building have been replaced by modern, rectangular ones, and the lunettes above have been filled in.

The buildings share a brick cornice of the same design. It is comprised of brick brackets with corbel stops. Between them runs a stringcourse of stretchers, with headers used as dentils below. Just above the brackets a double stringcourse of stretchers runs the full width of both buildings, with headers, once again, set as dentils below. The earlier, Schad Building, has a segmental arch in the center of its parapet, with an arched niche below it; the parapet of the Garnkauffer runs in a straight line. The coping on both buildings is a solid line of brick with headers spaced as dentils below.

40	507 Sixth St.	Oscar Kleeberger Building	1877
39	509 Sixth St.	First Henry Schneider Building	1877
38	511 Sixth St.	Second Henry Schneider Building	1877

Although the three buildings at 507 through 511 Sixth have had their original cream brick painted in a variety of colors and have had their store fronts altered in varying ways, they were built in the same year and to the same design. Oscar Kleeberger built the tobacco shop at 507 Sixth and Henry Schneider built both the

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grocery store at 509 and the tavern at 511 Sixth. Each is a separate, two story building with party walls between them and with living quarters above the stores.

The buildings are an Italianate design executed in triplicate. Despite the paint and the modification of several windows, the second story detail is fairly intact. Each building has three windows at the second story. They have limestone sills and shouldered arches at the lintels, with brick hood moldings inset with large limestone keystones. Short and rectangular, double-hung windows have been fitted somewhat awkwardly into the arched openings at 509 Sixth.

A stringcourse of raised brick runs straight across the upper facade of all three buildings, with headers set as brick dentils below it. Brick brackets are spaced equidistantly above the stringcourse, and they support a second one, which runs across the face of the parapets of all three buildings. The spaces between the brackets are worked in brick to form two identical panels on the frieze of each building. The coping on each parapet was probably of limestone originally, as it is on 511 Sixth. It has been replaced by tiles on the other two. The parapet on the central building is higher by several courses of brick than the ones on either side of it. It may have been built that way for emphasis and balance, or it may be the result of a separate modification by a particular owner.

27	700 Sixth St.	Racine Fire Department Engine House No. 3	1881
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Engine House No. 3 is a two story, flat roofed structure with a tower and it was built, in the Italianate Style, of cream brick with a stone foundation and limestone trim. Two asymmetrical bays extend along Sixth Street on its south side and five bays extend back on its east side, where Grand Avenue had been platted to run: it was never opened and it was eventually vacated. The principal facade along Sixth Street is delineated by three end piers of raised brick, two of which define a three story tower at the southwestern corner. At the street level of the tower, a door with a transom is set under a segmental arch, which has a hood molding of raised brick with shaped limestones as the keystone and at the springers. On the second story is a double-hung window with an arch and a hood molding matching those of the doorway below. The third story of the tower rises above the building itself and it is capped by a gently sloping, pavilion roof with a broad overhang. There is a wide observation window on the south side and on the east side. A door on the north side leads to a platform which surrounds the tower. It rests on a limestone ledge, is supported by steel brackets, and is railed in wrought iron. This walkway is not the original one; it was reconstructed during the restoration of the building in 1976 as a Bicentennial project of the City of Racine.

The third end pier defines the second section along Sixth Street: a wide two story bay between the tower and the southeast corner of the building. At the street level, a wide garage doorway is set under a segmental arch and hood molding fashioned like those of the door and window of the tower. This arch had been removed and was rebuilt during the restoration in 1976. The garage doors within the arch were also reconstructed during that restoration. On the second story, twin windows are set under a single segmental arch and hood molding matching the others. The windows are

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rectangular and the lunettes are filled in with brick worked as a flat arch across both windows. At the top of the second story, a denticulated stringcourse runs between the eastern end pier and the tower. Above it a corbel table runs along the parapet.

The stringcourse and the corbel table turn the corner and run along the east side of the building to another raised end pier at its northeast corner. They crown a simpler, secondary facade, which had been designed to face the intended extension of Grand Avenue. The openings along this wall are arranged in five bays, with a doorway and four windows at the ground level and with five windows at the second story. A doorway is cut midway between the fourth and fifth windows on the second floor. Each of these openings has a flat arched lintel of brick and a limestone sill. At the base of this east wall, a brick water table runs just above the basement windows.

68	221 Sixth St.	First Augustine Furniture Company Building	1881
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The Augustine Building is a three story, Victorian Italianate structure which was executed elaborately in cream brick with limestone trim. The store at the street level has been remodeled, but the facade above appears to be original. Raised piers at either end of the building rise two stories over the shop front; each is capped by a finial of molded limestone. Between the piers the second and third story windows are ganged within a central bay. The three windows at the second story are grouped in the Chicago style--having a wide, fixed-pane window in the center and a narrower, double-hung window on each side--with transoms above all of them. They have a simple lintel of brick headers and a limestone sill. The three double-hung windows at the third story and the transoms above them are set under a broad segmental arch with a wide hood molding of raised brick and decorative corbel stops also executed in brick. The lunette of this arch is filled by a dressed limestone block with the name, "Augustine," carved upon it in raised lettering, along with the year, "1881." Within the spandrel on each side of the window arch is an ornamental pattern of angled brick. A stringcourse of decorative brick runs across the third story facade at the spring line of the arch. Above that line, the two end piers are decorated with multiple patterns of raised and recessed brick. Over the window arch, an arcaded cornice runs between the end piers. This cornice is surmounted by a parapet with a limestone coping and a central pediment. The tympanum of the pediment is decorated with chevrons of raised brick, and a finial of molded limestone is set at its apex to cap the whole design.

48	415 Sixth St.	Rickeman Grocery Building	1883
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An equally elaborate design executed in the 1880s is the Rickeman Building, constructed in 1883. It is a two story structure in Victorian Italianate Style, built of cream brick with limestone trim and a pressed sheet metal cornice. The cornice dominates the facade. It is supported by brick piers at each end of the building and

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by a corbel table between the piers. The cornice is divided into three sections by four broad brackets--the two middle ones supporting a segmental arch. Beneath the arch, the name, "Rickeman," and the year, "1883," are embossed. Surmounting the arch is a pediment, decorated with dentils, with a broken apex and topped by a rounded finial. Between the large brackets, five smaller brackets on each side support a projecting molding with scroll ornaments set on each side of the pediment. Across the bottom of the cornice runs a series of small arches, and atop each of the end brackets is a rounded finial.

Below the cornice at the second story, Three double-hung windows with transoms above them are grouped under a central segmental arch. The windows are separated by two narrow brick piers. The arch has a wide hood molding of brick with dressed limestones as springers. Above the arch, within its spandrels, are two triangular limestones carved with garlands.

A limestone bracket on each of the end piers supports a cast iron lintel over the facade of the street level. These were probably installed when the ground floor was remodeled in the early years of this century. Below the lintel a band of glass prisms surmounts a narrow wooden doorway and transom to the east of a symmetrical shop front. The entrance to the shop is deeply recessed between two large, plate glass display windows. This street level facade had been covered by modern materials in the 1970s, but those were removed and the shop front was restored to its character around 1910. (NRHP 3-1-82)

29            613 Sixth St.            Gertrude Fleisher Building            1884

A similar building, although more modest in design, was constructed a year later at 613 Sixth as a dry goods store. It is also two stories tall, Victorian Italianate in style, and built of cream brick with a pressed sheet metal cornice. In this case the cornice is not nearly so elaborate as the one at 415 Sixth, but it is supported, like that one, by raised piers at each end of the building with a corbel table between them. This cornice has a large bracket atop each pier with a projecting crown molding running across the parapet from one to the other and an embossed pattern below it.

Between the end piers at the second story, three long, rectangular, double-hung windows are spaced equidistantly. Each of them has a fairly elaborate molded limestone hood and a limestone sill.

A second, simpler cornice runs between brackets on the end piers just above the shop at the ground level. The street facade is divided into four irregular bays by three narrow cast iron columns. Between them are three plate glass windows and a slightly recessed shop doorway with sidelights. A transom of glass prisms is set between the columns above the windows and the doorway. This store front appears to be original, and the building remains today much as it was built--except that the brick has been painted.

12            314-320 Sixth St.            YMCA Building            1886

Designed in the Queen Anne Style, the YMCA Building is a three story, rectangular

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structure built of cream brick with red sandstone and red terra cotta used as trim. The street facade has been altered, but the second and third stories remain substantially as they were built--although some of the original, double-hung windows have been replaced with fixed, single panes and some transoms have been filled in with opaque panels.

The elevations along both Sixth Street and College Avenue are comprised of five bays each, with a two story tower that rounds the corner and rises from corbels at the top of the first floor to the peak of an ogival roof well above the parapet. The bays on both elevations are delineated by piers of raised brick, which run from bases of molded red sandstone at the sidewalk to the top of the parapet. The vertical lines of the piers are crossed by stringcourses of red sandstone--set flush with the brick--as the lintels and the sills of the second and third story windows. The piers are also crossed by a simple cornice which runs just below the sills of the second story windows and by a more elaborate one which runs along the base of the parapet. At the places where these two cornices cross the piers, decorative panels are set into the piers and surmounted by gablets. The cornices, panels, and gablets are all of red terra cotta.

Along Sixth Street, the most singular features of this, the principal facade, are two oriel windows spaced equidistantly from the tower at the southwest corner of the building. These two story, bay windows are supported by corbels just above the shops on the street level, and they are surmounted by overhanging, closed pediments, which interrupt the horizontal line of the parapet. The corner tower, the oriel windows, their corbels, and their pediments are all faced with pressed sheet metal. The tympani of the pediments are embossed with several decorative designs, among which are a square on each pediment--one bearing the number "18" and the other, the number "86"--the year of the building's construction. The spandrels between the second and third story windows of the tower and of the oriels are emblazoned with stylized sunbursts.

Along College Avenue, the most distinctive characteristics of the secondary facade are a single story, oriel window on the second floor and two pediments of red terra cotta set in the parapet. The oriel window is fitted into the second bay north of the tower. Above it are two rectangular windows--flush with the plane of the wall-- and above them is the larger pediment. The tympanum of this pediment is ornamented by several more decorative devices, among which is a scroll bearing the initials "Y. M. C. A." The smaller pediment is set above a single window in the fourth bay north of the tower, and its tympanum is decorated with a stylized sunburst. Openings for doors and windows along College Avenue on the street level have almost all been bricked up and painted over, but the facade remains today--in outline--much as it was built.

43	501 Sixth St.	Isaac Jacobson Building	1893
42	503 Sixth	Edward Sieger Building	1894

Two buildings from the 1890s constructed in succeeding years to the same plan by different owners, the Jacobson and Sieger Buildings are two stories tall and built of cream brick with limestone trim and a pressed metal cornice. Each has been painted over and has had its ground floor extensively remodeled, but the second stories of both

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retain a great deal of their original detail. They were built with a common cornice, but the half of it on the Jacobson Building had been removed in a remodeling and is now being restored. Below the cornice each building has three round arches of brick spaced equidistantly above a course of rock faced limestone, which serves as the lintel for the three, rectangular, double-hung windows below it. The lunettes of all six arches are filled in with small terra cotta tiles. A narrower course of rough cut limestone, just above the store fronts on the street level, serves as the sill for all the second story windows. It is a fairly simple design in the Victorian Italianate Style--much more reserved than flamboyant buildings of the 1880s, like the Rickeman Building (No. 48).

82	625 College Av.	The Church of the Good Shepherd Addition	1895 1896
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Built of cream brick with a stone foundation and with red sandstone used for trim, the Church of the Good Shepherd is the only building in the district designed in the Richardsonian Romanesque Style. It was built in 1895 with an addition to the east constructed only a year later. The original church was cross gabled with a square tower at the corner of College Avenue and Seventh Street. The addition is tri-gabled: one faces east; the other two are set on a north and south axis with a ridge parallel to the ridge of the original roof and slightly to the east of it. The roof of the addition is longer; thus the gables of the addition extend beyond the original ones and their slopes intersect, creating saw toothed gables on both the north and south sides of the church.

The corner tower rises two stories over a basement. It is faced with red sandstone from its foundation to the springing lines of two round arches--on its west and south sides--which have broad archstones of the same material. On the west side, double entry doors are set under one arch, and a stained glass window fills the lunette above them. On the south side, the other arch is a semicircle with an inset stained glass window. Three double-hung windows with transoms above them are grouped in a single bay at the second story of the tower on its west and south sides. The windows and transoms are separated by narrow brick piers and they are set under a single lintel of molded red sandstone--creating the effect of three long windows. They are crossed by two narrow stringcourses of rock faced, red sandstone that run around the tower at the sills and the lintels of the double-hung windows. Topping the tower is a pyramid roof with a spire, a lightning rod, and a weather vane.

The western elevation of the church displays the original design of a basement and one story under a gabled roof. The windows of both the basement and the story above are grouped in three bays. The central bay has four windows and those on each side have two. The basement is faced with red sandstone laid in alternate courses of rock-faced and smooth-faced ashlar. The double-hung windows are deeply set. The stained glass windows of the story above are separated by piers of cream brick with one stringcourse of heavy blocks of rough cut sandstone running across the entire facade at the lintels of the windows and with another, thinner line of the same material running across the facade at the windowsills. Spanning the four windows of

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the central bay is a semicircular transom of stained glass. Its arch is defined by a thin label of rough cut sandstone

All that remain of the original design of the southern elevation are the peak of a gabled roof, with a circular window under it, and a single stained glass window in a corner behind the tower, with a basement window beneath it. Since two of the windows are similar to those on the western facade, it seems likely that the original fenestration of the west side and the south side of the church matched one another. It is only slightly different now. There are three bays on both the basement level and the story above; however, the central bay is comprised of only three windows and those on each side have only one. All of the windows are slightly wider. There is a semicircular transom spanning the central bay, but the single windows in the flanking bays also have transoms, which are rectangular. The sandstone trim is used here just as it is used on the west side--except that the line of sandstone at the lintels is interrupted by the transoms of the side bays. The missing stone is set above each transom as a lintel. There is a circular window under the peak of the gabled roof. The addition has two more windows, facing west, one in the basement and the other directly above it under the eaves of the gabled roof where the addition projects forward from the original facade.

The east and north sides of the church are also of cream brick with only here and there a line of red sandstone used for trim. Both facades have stained glass windows. Two large, round arched windows face east and one faces north. Rectangular windows are irregularly spaced on both sides.

75                      201-203 Sixth St.                      The Robinson Building                      1901

The Robinson Building is a five story structure, rectangular in plan, built of gray brick with limestone trim and a pressed metal cornice. Its design shows the influences of the Classical Revival Style and of the Chicago School. The building extends three bays along Sixth Street and six bays along Main. The street level has been altered--an extensive remodeling having been carried out in 1926. That facade was later covered over with corrugated aluminum, but the 1926 alterations are said to exist under the covering. With only a few exceptions, the second through fifth stories remain today much as they were built. The double-hung windows that were originally installed on these floors have been replaced by fixed-pane windows. The pressed sheet metal crown molding has been removed from the cornice, but other details are original.

On the second through fourth floors along Main Street, the four central bays are recessed, and they are delineated by five brick pilasters with bases and capitals of molded limestone. The pilasters rise to a wide entablature of molded limestone with brackets at the top of each pilaster supporting a narrow cornice decorated in an egg and dart motif. Each of these central bays is fitted with a pair of rectangular windows. The end bays on the second through fourth floors have three windows grouped in the Chicago style with narrow piers between them. The windows on the top floor are set in recessed bays.

The three bays along Sixth Street are treated like those along Main, with a

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recessed central bay framed by pilasters and a limestone entablature and with Chicago windows in the end bays on the second through fourth floors. The windows on the fifth floor are also recessed. The entablature of pressed metal which runs across the top of both facades has wreaths and a corner bracket embossed on its frieze. Above them is a row of dentils. As has already been noted, a crown molding on the cornice has been removed.

The fenestration and the rectangularity of the design of the Robinson Building owe much to the Commercial Style of the Chicago School, but the use of classical ornament reflects the strong influence of the Classical Revival. (The Robinson Building was declared eligible for the National Register on December 11, 1978.)

65            613 Wisconsin Av.            Frank Lintner Building            1903

Displaying the largest and most elaborately decorated pressed metal, bay windows in the district, the Lintner building is a three story structure, in the Classical Revival Style, built of sand brick with limestone trim and a pressed sheet metal cornice. The street front may be original. It comprises two shops and an alleyway. The larger shop is centered under the bay windows. It has rock faced limestone piers at either end, a recessed central doorway with large plate glass display windows on each side, and a transom of glass prisms above all three. A smaller shop to the south is also flanked by limestone piers, as is the entrance to the alley on the north.

The two oriel windows above the street level dominate the second and third story facade. Each has four double-hung windows--two in the center and one chamfered window on either side. The pressed sheet metal with which the bays are faced is elaborately embossed. A wide frieze above the windows is composed of three rows of small square panels. In the center of each bay--between the middle windows--a shell motif crowns four narrow panels which have torches and other devices embossed upon them. The panels below the second story windows and those between the windows at the second and third stories have garlands, festoons, and still other designs embossed on them. The remainder of the two upper stories is faced with sand brick, tan in color, with similar brick in red laid in a diaper pattern on a frieze below the cornice. The pressed sheet metal cornice is deep--projecting beyond the bay windows--and it is ornamented with scroll-like brackets.

73            209 Sixth St.            Ernest Johnson Building            c.1911

Glazed white terra cotta is the Ernest Johnson Building's gleaming distinction. It is a three story brick structure, three bays wide at the second and third stories, with a shop front that has been "modernized." Its tile front, although cracked in a few places, still looks shiny and new. Against a background of large glazed blocks, a rim of tiles decorated with a bay leaf garland "frames" the second and third stories across the top and on either side. Above this frame is a molded and denticulated cornice. The lintels and the sills of the three rectangular, double-hung windows, at both the second and third stories, are joined in a single line of ornamental molding. Raised rectangular panels decorate the spaces above the windows on both floors. Undoubtedly created of tiles from a catalogue of stock designs, the upper facade of the Johnson Building is faintly classical in style and obviously durable.



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14 516 College Av. Constance Dombrowski Building 1913

Almost as durable is the upper facade of the Dombrowski Building. It is a three story structure faced with stucco on the second and third floors. The shop at the street level has been altered. The upper stories are divided into two bays which are recessed within two long rectangles formed by three wide piers and by only slightly narrower spandrels. The building is topped by a pressed sheet metal cornice with large dentils. Two rectangular casement windows are set in each bay. On the second floor they have a rectangular, multi-light transom and they are flanked by sidelights; on the third floor there are similar sidelights with a multi-light transom set within a basket arch above them. The windows are original, as are the elaborate wrought iron railings installed between the piers outside them. The classical cornice and the windows hint at a Georgian Revival Style heavily influenced by the pier and spandrel rectangularity of the Commercial Style.

28 615 Sixth St. First Ernst Klinkert Building 1915

This Klinkert Building is a two story structure of red brick with limestone trim. It has two street elevations, facing both Sixth and Seventh. The ground floor on both sides has been altered, but the transom of glass prisms on Sixth Street is probably original.

At the second story both facades are divided into four bays. A single, double-hung window is set in each of the end bays and an oriel window, in each of the central bays. A stringcourse of limestone runs across each facade under the windows at their sills, and an additional block of molded limestone is set under each oriel window as a vestigial corbel. Above the windows is a frieze of limestone blocks and brick surmounted by a denticulated cornice of molded limestone. The parapet above has a central gable with gently sloping sides; it is inset with ornamental limestone blocks and topped by a limestone coping. Under the peak of the gable on the Sixth Street side only is set a paneled plaque of molded limestone with the name "Klinkert" carved on it in high relief.

The common brick on the south side of the building was covered with red face brick in 1986, and a new entrance to the building was cut into that side, opening on the Paul P. Harris Memorial Plaza. While the building is ornamented with a pediment and a cornice in the Classical Revival Style, the rectangular lines of the brickwork and even of its classical ornament are markedly in the Prairie Style.

76 610-612 Main St. The Badger Building 1915

Manifestly in the Prairie Style, the Badger Building is a four story structure of buff colored, Roman brick with marble, limestone, and terra cotta trim. Its broad end piers extend upward from green marble bases at the sidewalk to a wide band formed by the topmost spandrel set flush with the front of the parapet. Within the end piers, the facade is divided into three bays by two narrow pilasters which run, unobstructed, from their marble bases at the sidewalk to a limestone lintel just under

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the top spandrel. Each of the pilasters has a terra cotta capital molded with geometric ornament in the Prairie Style. Directly above these pilasters, on the wide face of the topmost spandrel, are two flower-like or star-like ornaments, and between them is what may be a stylized tree--all designed in the manner of Louis Sullivan or George Elmslie. The parapet is capped by a flush limestone coping with a geometric design.

The end bays at the street level have been filled in with gray brick, which has also been used to refashion the entryway and windows of the central bay. A band of corrugated aluminum has been installed between the first and second floors, and all of the original windows on the building have been replaced by anodized aluminum ones, but the lines of the facade remain today essentially as they were built.

At the second through fourth stories, one window is set within each of the end bays. The wide central bay on these floors has six windows with narrow brick piers between them, running from the second through the fourth floors. Each of these piers has a small limestone capital with geometric decoration in the Prairie Style. The spandrels are slightly recessed from the piers; they each have a row of headers set decoratively at their tops and bottoms, emphasizing with the limestone windowsills, a strong, yet broken, horizontal line between the piers. (NRHP 12-3-80)

69            219 Sixth St.            Robert E. Miller Building            1915

Although it is not so strikingly apparent, the Robert E. Miller Building was also designed in the Prairie Style. The shop at the street level has been altered, but the facade of the two upper stories exists almost exactly as it was built. Each of those stories has a central bay set within simple, pier and spandrel walls of brown, tapestried brick. The wide band at the crown of the building is formed by setting the top spandrel flush with the face of the parapet. It is ornamented by a panel of brick laid in a herringbone design with a square block of molded limestone set in its center. The parapet is capped by a limestone coping.

The third story has three, multi-light casement windows with a continuous sill of molded limestone supported by four small limestone brackets. The three casement windows at the second story and the transoms above them are more deeply set, and they are separated by two brick piers. Each of the piers has a limestone abacus and the horizontal bands of brick at its capital, which are so characteristic of the Prairie Style.

7            302-304 Sixth St            American National Bank Building            1918

The American National Bank Building is a three story structure of red brick with limestone trim, in the Classical Revival Style. Above the remodeled stores at the street level is a limestone lintel ornamented by three large rosettes. The upper stories are divided into three bays. At the second story the double-hung windows are paired under a limestone lintel, and dressed limestones are set like quoins at each side. Centered above each pair of windows is a large limestone rosette. The double-hung windows at the third story are separated by piers that are very nearly

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equal in width. They have a continuous course of molded limestone at both their lintels and their sills, as well as limestones set quoin-like at each side--as they are at the story below. Above each of these windows is a square of decorated limestone. The parapet has a coping of limestone set flush with the brick; it is interrupted by wedges of dressed limestone that are topped with finials.

18            500-504 Sixth St.            Second Ernst Klinkert Building            1922

The second Klinkert Building is a three story structure, in the Commercial Style, faced with brown brick and trimmed with limestone. The street front appears to be original. The store has a recessed central entrance with two bays of large, plate glass display windows on either side. Four more bays of plate glass run along Park Avenue on the east side of the building. Above the windows are transoms of glass prisms.

The two upper stories are divided into symmetrical bays with a pair of double-hung windows set in each. Five bays run along Sixth Street and nine, along Park Avenue. The windows are framed by an architrave molding of brick. The third story windows are slightly recessed between well defined piers. Five courses of brick corbeling support a cornice, which is a simple line of limestone. Above it runs another line of limestone as a coping on the parapet. At the center of the parapet on the Sixth Street side is a pediment with gently sloping sides. Under its peak is a paneled limestone plaque with the name "Klinkert" carved on it in high relief.

15            522 College Av.            George Kamm Building            1926

Another building in the Commercial Style, the Kamm Building is three stories tall and built of red brick with limestone trim. The street facade has been altered, but the pier and spandrel design of the building has been emphasized by setting the modern display windows back and away from the original structural elements. The six piers which divide the building into five bays of varying size can clearly be seen at the ground level.

Double-hung windows are ganged in groups of three and four within the bays on the second and third floors. The narrow central bay is blind. Each group of windows has a continuous sill of limestone and small decorative limestone squares set at both corners of its brick lintel. Above the third story windows, a wide and flat band of red brick rises in unornamented courses to the limestone coping of the parapet. The coping is interrupted by geometric limestone ornaments--in a cross pattern--which mark the tops of each of the six piers

The Kamm Building is the best preserved of the three, multi-story buildings in the district which were built as garages and automobile showrooms. The other two are Nos. 13 and 64.

19            512-522 Sixth St.            Century Motor Company Building            1927

Displaying the rectilinear line of the Prairie Style and the polychrome, geometric ornament of Art Deco, the Century Motor Company Building is a single story structure of

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yellow colored brick with glazed terra cotta trim and a foundation faced with green marble. The five bays at the front are defined by wide brick piers at each end and by narrower ones between. They frame a recessed central entryway and the two large, plate glass showroom windows on each side of it. Two similar window bays run along Villa Street from the corner of Sixth. A wide brick spandrel runs across the top of the building. It is capped by a coping of denticulated, white glazed terra cotta. Along its bottom, above the showroom windows, runs a molded stringcourse of terra cotta with a similar glaze. The piers between the windows are pilasters with a green marble base and a fluted shaft of white glazed terra cotta. Above each of the pilasters, on the face of the spandrel, are set four circular terra cotta ornaments with a shell motif and a polychrome glaze. Set even with them on each end pier, is a terra cotta square with a polychrome diamond pattern. The upper sections of the showroom windows have been covered with panels of corrugated aluminum, but the original ornamental details of the facade appear to be intact behind them, and the original architectural lines of the building are still apparent.

25 614-616 Sixth St. Fred J. Hermes Building 1927

Of the buildings in the district from the 1920s, the Hermes Building is the most lavishly decorated. It is three stories tall and built of brown brick with limestone trim and ornamented in a faintly Spanish Style. The store fronts have been "modernized" but the wide end piers and the wide lintel above them are original. The lintel is richly decorated with arcaded brackets and ornamental corbel stops supporting a projecting cornice of limestone, carved with scroll ornaments in low relief.

The double-hung windows at the second and third stories have architrave moldings of limestone. Above the third story windows is a stringcourse of small, diamond shaped blocks of carved limestone, at the center of which is a panel made up of three blocks with the name "Hermes" incised across them. The parapet is a blind balustrade of limestone. It has elegantly twisted balusters with flame-like finials; the panels between them are decorated with alternating devices of shields and medallions with garlands and festoons.

4 218 Sixth St. Kaiser's 1928  
3 216 Sixth St. First National Bank Trust 1933  
Department

Two buildings in the Art Deco Style sit side by side in the district. Each is two stories tall. Kaiser's was built in 1928 and the building for the bank was constructed five years later.

The exterior of Kaiser's is finished in glazed pink terra cotta with decorative panels of glazed and polychromed terra cotta. On the street level is a shop with a recessed central entryway and display windows on either side. The facade is framed by pilasters at each side, which rise from a black marble base and end in volutes below the cornice. Running between the pilasters, just above the shop, is a narrow polychromed panel incised with a complicated geometric pattern. Over it are three

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courses of terra cotta tiles; those in the center course are impressed with block letters spelling "Kaiser's." At the second story are rectangular, double-hung windows, separated by narrow piers. Above each window is an identical polychromed panel molded with a stylized sunrise in low relief. Across the parapet is a cornice with a slightly projecting crown molding and shallow dentils. With the exception of a neon sign which hangs above the sidewalk, the facade of Kaiser's has not been changed since it was built. (NRHP 11-25-80)

The building constructed for the First National Bank's trust department is faced in monochromatic gray granite. It has a central bay with wide end piers and a high, crowning spandrel which includes the face of the parapet. The end piers are fluted and rise from black marble bases straight to a rectangular lintel set flush above the second story windows. The top spandrel is comprised of large blocks and rectangles of granite. The two rectangles above the end piers are inscribed with stylized sunbursts, leaves, and volutes. The street front is divided into three panels of equal size by vertical stiles of bronze. The panel to the west has a door with a high transom above it; the other two are fitted with plate glass windows and bronze panels below them. Between the first and second stories is a recessed spandrel comprised of three bronze panels with a design of concentric circles impressed upon each of them. Above the spandrel are three fixed windows with multiple lights and metal sashes. Like Kaiser's the facade of the First National Bank Trust Department has not been altered.

53	405 Sixth St.	Fred W. Plath Building	1930
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Another unaltered facade is to be found on the Plath Building. It is a modest structure of only one story, but all of its faintly classical ornament in glazed terra cotta is still intact. The facade is finished in glazed white terra cotta with a green marble base. The single bay contains a symmetrical store front with a central entryway recessed between display windows of equal size. The shop front is framed by an architrave molding with a projecting cornice above it. The parapet drops a single step at each end of the building, and its coping is a molding of glazed terra cotta. At the center of the parapet is set a decorative medallion which rises above the coping, and at each side, on the steps of the parapet, are scrolled ornaments. On the face of the parapet, three octagonal ornaments of glazed terra cotta are set equidistantly.

60	301 Sixth St.	Porter Furniture Company Building	1938
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The Porter Furniture Company Building was the result of the remodeling of five old buildings on the site into one furniture store. It is a three story building with a lead-clad mansard roof laid in horizontal strips. Below the roof line, long windows, which run through two stories, are spaced along both the Sixth Street and the Wisconsin Avenue facades. The upper stories are faced with white stucco that has been broom finished in a random texture.

The building has a chamfered corner at the intersection of Sixth and Wisconsin. A panel 28 feet high of American black walnut, set between piers of Mankato stone, rises above the first floor display window at this corner. When it was installed, this

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14 foot wide panel was said to be the largest panel of walnut veneer ever installed on the exterior of a building. It was designed to withstand all types of weather variations and was built only after consultation with the American Walnut Association, the Forest Products Laboratory of the University of Wisconsin, and the laboratories of Johnson Wax. Despite these precautions, the panel weathered badly and had to be painted to prevent its further deterioration. Near the top of the panel at its center, is a hand carved tree motif, which is repeated on the walnut panels under all of the windows on the upper stories along Wisconsin Avenue and on two at each end of the windows along Sixth Street. These panels have also had to be painted.<sup>90</sup>

The ground floor has an entryway and six display windows along both Sixth Street and Wisconsin Avenue. All are framed by bases and piers of a russet colored marble. The design is Art Deco in style and has been modified only slightly since it was executed.

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- <sup>1</sup>"Table of Fire Insurance Rates in Force on the Buildings in the Business District of Racine in 1849"; "Racine City Directory, 1850, Alphabetized by Street"; and Louise E. Bolton, "Racine-Rock River Plank Road," prepared for a meeting of the Racine County Historical Society, September 24, 1952. All are manuscripts in the library of the Racine County Historical Society and Museum (hereafter referred to as RCHSM).
- <sup>2</sup>"Racine City Directory, 1852, Alphabetized by Street," Manuscript, RCHSM; Redding and Watson's Map of Racine County, Wisconsin (Racine, 1858); Racine, Wisconsin (New York: Sanborn Map Company, 1887); Insurance Maps of Racine (New York: Sanborn Map Company, 1933). These maps are hereafter referred to as Racine Maps, 1858, 1887, 1933 . . . etc.
- <sup>3</sup>The History of Racine and Kenosha Counties, Wisconsin (Chicago: Western Historical Company, 1879), p. 385; Eugene W. Leach, History of the First Methodist Church, Racine, Wisconsin, with a Preliminary Chapter Devoted to the City of Racine, 1836 to 1912 (Racine: Western Printing & Lithographing Company, 1912), pp. 8 and 32.
- <sup>4</sup>History of Racine and Kenosha Counties, p. 439; Susan Karr, Architectural and Historical Survey of the City of Racine (Racine: Landmarks Preservation Commission, 1979), p. 28.
- <sup>5</sup>Deed, Volume 54 of Deeds, page 406, Racine County Registry.
- <sup>6</sup>Building Permit.
- <sup>7</sup>Karr, p. 25.
- <sup>8</sup>Drawings for the alteration of Kaiser's by the architect, Frank J. Hoffman, dated December 13, 1928.
- <sup>9</sup>Assignment of Assets, Volume 26 of Deeds, page 1, Racine County Registry.
- <sup>10</sup>Racine City Directory for 1858.
- <sup>11</sup>City of Racine Tax Rolls.
- <sup>12</sup>Tariff of Rates of Insurance at Racine, Wisconsin (Racine: Advocate Steam Printing House and Bindery, 1875), p. 12; Building Permit.
- <sup>13</sup>Party Wall Agreement, Volume 62 of Deeds, page 92, Racine County Registry; Racine City Directory for 1875.

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<sup>14</sup>City of Racine Tax Rolls.

<sup>15</sup>Party Wall Agreements, Volume 74 of Deeds, page 185, and Volume 76 of Deeds, page 143, Racine County Registry.

<sup>16</sup>Date stone on building.

<sup>17</sup>City of Racine Tax Rolls.

<sup>18</sup>Ibid.

<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

<sup>21</sup>Racine Maps, 1887; Building Permit.

<sup>22</sup>City of Racine Tax Rolls.

<sup>23</sup>Building Permit.

<sup>24</sup>City of Racine Tax Rolls.

<sup>25</sup>Racine City Directory for 1972.

<sup>26</sup>Building Permit.

<sup>27</sup>Racine City Directory for 1879; Building Permit.

<sup>28</sup>City of Racine Tax Rolls.

<sup>29</sup>Building Permit.

<sup>30</sup>Ibid.

<sup>31</sup>Date stone on building.

<sup>32</sup>City of Racine Tax Rolls.

<sup>33</sup>Party Wall Agreement, Volume 74 of Deeds, page 409.

<sup>34</sup>Party Wall Agreement, Volume 62 of Deeds, page 492, Racine County Registry.

<sup>35</sup>Building Permit.

<sup>36</sup>City of Racine Tax Rolls.



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37 Building Permit.

38 Ibid.

39 City of Racine Tax Rolls.

40 Ibid.

41 Ibid.

42 Ibid.

43 Ibid.

44 Ibid.

45 Deed, Volume 70 of Deeds, page 149, Racine County Registry.

46 Party Wall Agreements, Volume 92 of Deeds, page 559, and Volume 102 of Deeds, page 149, Racine County Registry.

47 Party Wall Agreement, Volume 92 of Deeds, page 446, Racine County Registry.

48 Racine City Directory for 1902.

49 Minimum Tariff of Rates Adopted by the Racine Board of Fire Underwriters: April 1868 (Racine: Printed at the Racine Journal Job Office, 1868), p. 34.

50 City of Racine Tax Rolls.

51 Building Permit.

52 Date stone on building.

53 Racine City Directory for 1910.

54 Building Permit.

55 City of Racine Tax Rolls.

56 Deed, Volume 47 of Deeds, page 605, Racine County Registry.

57 Building Permit.

58 Deed, Volume 27 of Deeds, page 44, Racine County Registry.

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- 59 Minimum Tariff of Rates, 1868, p. 34; City of Racine Tax Rolls.
- 60 City of Racine Tax Rolls.
- 61 Date stone on building.
- 62 Building Permit.
- 63 City of Racine Tax Rolls.
- 64 Building Permit.
- 65 City of Racine Tax Rolls.
- 66 Building Permit.
- 67 Minimum Tariff of Rates, 1868, p. 27; City of Racine Tax Rolls.
- 68 City of Racine Tax Rolls.
- 69 Ibid.
- 70 Ibid.
- 71 Ibid.
- 72 Date stone on building.
- 73 City of Racine Tax Rolls.
- 74 Ibid.
- 75 Ibid.; Building Permit.
- 76 Ibid.
- 77 City of Racine Tax Rolls.
- 78 Ibid.
- 79 Ibid.
- 80 Karr, p. 29.
- 81 "Some Historical Facts," a pamphlet on the history of St. Luke's Episcopal Church (Library, RCHSM), p. 4.

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<sup>82</sup>Karr, p. 28.

<sup>83</sup>History of Racine and Kenosha Counties, p. 440; Karr, p. 28.

<sup>84</sup>"Some Historical Facts," p. 4.

<sup>85</sup>Ibid.; Building Permit.

<sup>86</sup>Karr, p. 31.

<sup>87</sup>Racine City Directory for 1906.

<sup>88</sup>Building Permit.

<sup>89</sup>Original Plat of the Village of Racine, Racine County Registry.

<sup>90</sup>Racine Journal Times, May 16, 1939, Section Two. p. 6; an interview with an executive of the Porter Furniture Company.

<sup>91</sup>Karr, p. 26.

## 8. Statement of Significance

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

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Commerce

Architecture

Period of Significance

1848 - 1938

Significant Dates

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Mix, Edward Townsend

Chandler, James Gilbert

Funston, Edmund B.

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

The Historic Sixth Street Business District is being nominated to the National Register of Historic Places for its local significance under criteria A and C. The district encompasses an area of the City of Racine which developed as a significant part of the commercial center of the city because it stood at the terminus of Racine's principal roadway to the west. Its character as a commercial area was particularly confirmed after the building of the Janesville Plank Road in 1848. The district continued its commercial development in the hands of immigrant settlers and successful shopkeepers--like Phillip Zirbes, Ernst Hueffner, and most particularly, Lucius S. Blake; and it grew with the city until it became an important part of Racine's downtown business area. The district also became the center of public transportation in Racine; it was the first area of the city where dealers displayed and sold automobiles; and it became Racine's major area for the retailing of furniture, when in 1938 the city's most prestigious furniture store--Porter's--moved to Sixth Street.

During the ninety years of its development, individual shopkeepers constructed the small and separate, two and three story commercial buildings which, for the most part, make up the district. There are preserved some of the earliest and some of the last small commercial buildings in Racine which were constructed in the Italianate Style. There are also several larger commercial and religious structures which are particularly fine examples of the Gothic Revival, Queen Anne, Richardsonian Romanesque, Prairie, and Art Deco Styles. Most of these buildings are by local architects--like James Gilbert Chandler or Edmund B. Funston. The district, therefore, preserves a significant part of the architectural heritage of the City of Racine from the days of its early commercial development through the years just before World War II.

### Historical Background

In 1834 Gilbert Knapp laid claim to about 140 acres of land lying both north and south of the Root River along the western shore of Lake Michigan. These lands were platted in 1836 as the Village of Racine, which extended from St. Patrick Street on the north to Seventh Street on the south and from the lake on the east to Erie Street on the west, north of the river, and to Villa Street, south of it. In 1835 Stephen Campbell built a log cabin on what came to be known as the Campbell Fraction and he

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staked his claim to it. His lands abutted Knapp's claim on the west at Villa Street and comprised the area lying north of Sixth and Seventh Streets, where they run along the section lines, and both south and east of the river, where it bends to the south and interrupts Sixth Street. Campbell's claim was platted as the Harbor Addition to the Village of Racine.<sup>1</sup>

The settlement of Racine had begun only a short distance east of what was to become Main Street, where Gilbert Knapp had built his claim shanty--along the river, just north of where Lake Avenue now curves into Second Street. Much of Racine was then a forest. A few log cabins and even fewer frame houses might be seen here and there in the woods, but most of the early buildings were in a clearing on the south bank of the river at the foot of Main Street. The area around Sixth or Seventh Streets was considered way out of town, but it soon became a way into town when, in 1838, Congress appropriated money for a military highway from Racine to Janesville and onward to Sinipee on the Mississippi River. The easterly section of the government road ran along the route of what is now Washington Avenue and connected at what is now Grand Avenue with Sixth or Seventh Streets. They became principal routes into Racine and out again to the west.<sup>2</sup>

Commercial development in the village began along Main Street at the river and worked its way south to the public square between Fifth Street and Sixth. That rectangle of land, as already mentioned, had been laid out equally on both sides of Main Street, but only the area to the west of Main was preserved for public use. It became Racine's principal crossroads--receiving traffic on the north (to and from Milwaukee), on the south (to and from Kenosha or Chicago), and on the west (back and forth along the military road). In 1848 the Racine and Rock River Plank Road was built, running from the square west along Sixth Street and out the government road. Sixth Street became very nearly as important as Main, and commercial development, rather than continuing south on Main Street, turned the corner along the south side of the public square and ran west along Sixth.<sup>3</sup>

Area of Significance: Commerce

The Historic Sixth Street Business District, therefore, was the second area of the City of Racine to develop commercially. Main Street from Fifth north to the river (The Old Main Street Historic District) had developed, to begin with, because of the harbor. Sixth Street owed its growth as a commercial area to the establishment of a western highway. "As an inducement for neighboring towns to trade" in the city, the first county history explained, "Racine took an advanced and liberal position in relation to road improvements." The Racine-Rock River Plank Road Company was organized on March 6, 1848--in the year Wisconsin became a state and Racine became a city. Among the incorporators were a number of Racine's early settlers and businessmen, including: Gilbert Knapp, the founder of the city; Marshall Strong, Racine's first lawyer; John Dixon, a merchant who was also one of the incorporators of Racine's first railroad; William P. Lyon, who later became Chief Justice of the Wisconsin Supreme

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Court; and Elias Smith, the second physician to settle in town but the first president of the board of the Village of Racine. The highway came to be known as the Janesville Plank Road and, according to the 1879 county history, was "the first road west from the shores of Lake Michigan, constructed of planks." It started in the city at Main and Sixth Streets, and the city invested heavily in it—purchasing stock in the company and eventually buying that section of the roadway inside the city limits, with the stipulation that no tolls be collected on that strip.<sup>4</sup>

Soon after the plank road was completed, daily trips to Janesville were scheduled by the Beswick and Jones Stage Coach Company. The line carried the mails and was obligated by its contract to make daily trips on a regular schedule. The plank roadway was considered a great improvement and a boon to travel, but apparently not always, according to a contemporary account: "To the west, Racine's only access and egress was by way of what, even in my tender years, it was a joke to call 'the Plank Road.' Planks there doubtless were at the bottom of it, but all that was visible at the surface was a rich black mud that any light snow or heavy dew made into molasses." However, the commercial value of the road for the city and for its business could not be denied. "And yet," that same observer continued, "over, or through, this channel farmers waded with loaded wagons piled with sacks of wheat. These sacks were first dumped into the public square and then loaded in bulk upon schooners mostly bound for Chicago." Some of those wagons must also have been filled with hay, for the public square became known as the Hay Market Square and later as Market Square. The plank roadway may have been inefficient and impassable at times, but it certainly was responsible in no small part for the growth of the City of Racine and particularly of the Sixth Street Business District in the decade before 1860.<sup>5</sup>

But even more responsible for the development and growth of the district were the shopkeepers and businessmen who lived and worked in the area—like Phillip Zirbes, for example, who came to Racine from Germany in 1846. He was a brewer by trade and eventually opened his own grocery store and tavern at 50 (now approximately 412) Sixth Street. By 1866 he had moved his shop to the southwest corner of Pearl (now College) and Sixth, where in 1868 he built the store which still stands at 401 Sixth (No. 55). He lived with his large family above the shop and operated it until he retired in 1876, when one of his sons took over. Phillip was a trustee of St. Mary's Catholic Church, and he is said to have donated the lot at the southeast corner of Eighth and College, where the old church once stood. His son George was born in Racine in 1848, the second of thirteen children. He worked in the construction trade in Chicago after the fire of 1871, but he returned in 1876 to operate the family business. George left the store in the care of two of his brothers in 1881 and returned to the business of building. He may indeed have built some of the shops along Sixth Street, but no records have yet been found to substantiate that. He is credited, however, with having built Holy Name Catholic Church (1884) at the corner of Fifteenth and Villa, the Chapel of the Holy Rosary for the convent of Dominican Nuns at 1209 Park Avenue (1885), and the second St. Mary's Catholic Church (1886), none of which, unfortunately, is still standing.<sup>6</sup>

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Another father and son who lived and worked in the district were the two Ernst Hueffners. Ernst C. Hueffner was a tanner and dealer in leather who came to Racine from Germany in 1849. By 1858 he had established his home and a shop on Sixth Street, and around 1861 he built a new shop at 409 Sixth (No. 51). He was active in public affairs and had served on the City Council before his death in 1872. His son, Ernst J., had become a partner in the business in 1867 and he carried on both the leather business and the public service. He was one of the incorporators of the Manufacturers' National Bank (which merged in 1929 with the First National Bank and Trust Company of Racine, now the Marine Bank South) and served as its vice president for more than eighteen years. He was also a director of the ill-fated, Racine Silver Plate Company, which left the city for Rockford, Illinois, after it was burned out in the downtown fire of 1882. He served as an alderman from 1873 to 1877 and was elected mayor of the city in 1879.<sup>7</sup>

Among the other early settlers and shopkeepers who contributed to the district buildings which are still standing was William Joy. His father Nathan was one of Racine's earliest settlers, a Yankee by birth who arrived in Racine from New York State in 1836. William joined him here ten years later. He is first listed in city directories as a stove dealer on Sixth Street in 1858, but he later became a baker, establishing a shop at 59 (now approximately 421) Sixth. In 1881 he built the shop and living quarters at 505 Sixth (No. 41) and operated his bakery there until the turn of the century. Henry Guenther arrived in Racine from Germany in 1855 and worked in machine shops here until 1859, when he opened his own business. In 1870 he bought the lot at the northwest corner of Sixth and Villa; a year later he built the blacksmith shop (which is now a tavern) at 600 Sixth (No. 20). Guenther and his sons remained in business on that corner until 1899. August Garnkauffer arrived in Racine in 1866. He had emigrated from Germany to Freeport, Illinois; in 1856 he moved to Chicago and after to New Orleans before coming here. He established a merchant tailoring business and in 1874 built his own shop at 310 Sixth (No. 10), where he remained for nearly twenty years. These were but a few of the early settlers and businessmen who lived and worked in the Sixth Street District and built some of the small shops which make up the greater part of it.<sup>8</sup>

Perhaps the most important of the businessmen who contributed to the district was Lucius S. Blake, who came to Racine County with his father in 1835. Blake was then barely nineteen. For two years he worked on his father's farm, and for nearly two more years he worked as a carpenter and joiner for General Bullen and Samuel Hale at Southport (Kenosha), until the fall of 1838, when he came to Racine. Blake worked at his trade here until 1844, when he opened his own shop somewhere on the bank of the Root River. In the first city directory, his shop is listed at 58 Sixth (on the north side between College and Park), and there he built fanning mills. Blake is said to have been the first man in Racine to produce these hand-cranked, grain winnowers, and he was probably the most successful. He eventually established a fanning mill factory and with his profits promoted the industrial development of Racine. However, he was also active in community affairs--serving as a trustee of the Village of Racine,

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as an alderman of the City of Racine, as treasurer of the County of Racine, and as a representative to the State Legislature.<sup>9</sup>

Blake was also a builder. About 1858 he built Blake's Block on the northwest corner of Sixth and Wisconsin (No. 6). By 1868 he had expanded it forty feet to the west, and around 1875 he added another twenty foot section (No. 8). Blake's Block was, in fact, three separate buildings, but they shared the same cornice design and pattern of fenestration. The central section was replaced in 1918 by the American National Bank Building (No. 7), and unfortunately, the original section and the west addition have been stripped of their Italianate finery.<sup>10</sup>

Sad to say, even less remains of his most ambitious building. In 1882 Blake formed a company to build a theater for the community. It was widely supported by Racine businessmen, and it was named for Blake as a testimonial to his generosity and long service to the city. The Blake stood at the northeast corner of Sixth and College. It was six stories tall and contained a hotel, stores along Sixth Street, and "A Palatial Opera House that Cannot Be Excelled in the West," as a local newspaper modestly proclaimed in a headline. It opened on December 15, 1882, and was one of the first theaters in the United States to use the new electric lights. (The Bijou in Boston--said to be the first theater in America to use incandescent lights--had opened only three days earlier.) No expense had been spared for the decoration of the Blake Opera House, but little was left for the "advanced" fire protection devices which were never installed. The Blake burned down almost two years to the day after it opened and was never replaced. The YMCA Building (No. 12) was constructed on its site. All that remains of the Blake is a part of its east wall, which was incorporated into the new building.<sup>11</sup>

The building of the Blake Hotel and Opera House in the Sixth Street Business District indicated that the area had become as much a part of Racine's commercial center as Main Street was. That was further emphasized when the city began to pave its streets. The first to be surfaced in 1884 were Main from Third to Fifth and Sixth from Monument Square to Park. The pavement was limestone block, and this rather expensive surface was used only on the commercial streets downtown. In 1889 limestone blocks were laid on all four sides of Monument Square--to tie the two areas together--and in 1891 limestone was laid from Park to the west line of Grand Avenue, thus completing the pavement of all of Sixth Street within the historic district. The only other streets in the city to be surfaced with limestone were parts of Fourth and of State: Fourth, only from Main one block to the east line of Wisconsin in 1889 and from there across the street to the Fourth Street Bridge in 1895. State, only from Main one block to the State Street Bridge in 1891. Other city streets, if they were paved at all, had roadways of cedar block, brick, or macadam. Washington Avenue, for example, by 1901 was paved with macadam from Asylum (now Taylor) Avenue east to Twelfth Street and with cedar block from Twelfth east to Grand Avenue, where it met the Sixth Street pavement of limestone block.<sup>12</sup>



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When the Belle City Street Railway Company was organized in 1892, it ran its track north along Main Street from Sixth Street to High, then west to Douglas Avenue and north, eventually to Milwaukee. Its track also ran west along Sixth to Kinzie Avenue, thence southerly and west along Kinzie to West Boulevard and south to Washington Avenue, where the track turned east and ran back completing a circle along Washington to Sixth Street at Grand Avenue. Tracks also ran south from Sixth at Wisconsin and Park Avenues, connecting with track along Fourteenth Street, which ran west to the Kinzie Avenue-West Boulevard-Washington Avenue circle. The track along Wisconsin continued south, eventually to Kenosha. The Sixth Street Business District became a center of transport to almost anywhere in Racine. When the Belle City Railway was absorbed by the Milwaukee Electric Railway in the early years of this century, the district became a center for transport to Milwaukee and Kenosha as well. In the 1920s and 1930s there was a depot and ticket office in the district, in the building at the northwest corner of Seventh and Wisconsin (No. 63).<sup>13</sup>

The electric railway, as the plank roadway had before it, spurred commercial growth in the district. Like the Blake Hotel and the YMCA Building which replaced it, new buildings in the district tended to be larger and they were built for more than one commercial purpose. Some were office buildings. In 1901 the Robinson Building was constructed at the southwest corner of Sixth and Main (No. 75). It was then and still is the tallest building in the district, with four stories of offices above the two stores on its ground floor. In 1915 the Badger Building was constructed at 610-612 Main (No. 76), with all four of its stories devoted to offices. Even the smaller buildings constructed in the district were more likely to be wider than the usual twenty feet along the street. They were no longer built merely as a shop with living quarters above for the shopkeeper and his family; they were designed with one or two stores or offices at the street level and one or two stories of office space above. Such were the Robert Miller Building (No. 69) at 219 Sixth, built in 1915, the American National Bank Building (No. 7) at 302-304 Sixth, built in 1918, the Nevin Grocery Company Building (No. 46) at 419-421 Sixth, built in 1922, the Winters Block (No. 16) at 412-416 Sixth, built in 1924, and the First National Bank Trust Department (No. 3) at 216 Sixth, built in 1933.

Those buildings which were not designed with offices to be leased were built with apartments to be rented. The largest of these was The Lucius (No. 83) at the northwest corner of Seventh and College, built in 1906. Its three stories, with two separate entrances along Seventh Street, contains only apartments. Other buildings were designed with stores at the street level: the Lintner Building (No. 65) at 613 Wisconsin, built in 1903, the Dombrowski Building (No. 14) at 516 College, built in 1913, the Peter Johnson Building (No. 35) at 517 Sixth, built in 1915, its twin, the Weisman Building (No. 36) at 515 Sixth, built in 1920, and the Hermes Building (No. 25) at 614-616 Sixth, built in 1927. As the need for commercial space increased during the 1920s and the 1930s, some of these apartments were adapted for offices.<sup>14</sup>

The automobile also increased commercial activity in the district. Four buildings

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were built for or adapted to the display, selling, or servicing of the new motor vehicles. The first was the Burkert Building (No. 64) at the northeast corner of Seventh and Wisconsin. It was constructed in 1906 for George W. Burkert, who had operated a blacksmith shop and livery stable next door at 617 Wisconsin since 1890. By 1910, only four years after the building was completed, Burkert is listed in the city directory as an automobile dealer—one of only four in the earliest of such listings. By 1916 Burkert was the only one of the four still in business. In 1918 he formed a partnership with Robert Zastrow. Their firm and its succeeding company, R. C. Zastrow, Incorporated, remained in the building until 1930, when it moved across the street to 701 Wisconsin. The Zastrow agency moved into the Century Motor Company Building (No. 19) at 512-522 Sixth in the early 1930s and remained there until after World War II, when it disappeared from Racine city directories.<sup>15</sup>

The Sixth Street District became Racine's first "automobile row." In 1911 the Electrical Construction Company Building (No. 13) was completed at 510 College Avenue. It housed an automobile accessory store and repair garage from 1916 through 1947. The Kamm Building (No. 15) at 522 College, constructed in 1926, was an automobile tire store and garage until the early 1930s, when it became an automobile showroom, which it remained until 1940. Finally, the Century Motor Company Building was constructed in 1927 and it continues today as an automobile showroom and garage.<sup>16</sup>

Almost from the beginning, taverns and restaurants were a part of the district. The Racine City Directory for 1852 lists two saloons along Sixth Street: one kept by Henry Fry and the other by Patrick Griffin. Thereafter their numbers multiplied until there were more than a dozen in the district by 1920 and prohibition. In the last decades of the nineteenth century and the first decades of this one, it was the practice of some breweries to build taverns where only their own beer was sold. Two such taverns were built in the district.

Wagner's Saloon and Restaurant (No. 70) was built about 1911 at 215-217 Sixth by the Schlitz Brewing Company of Milwaukee. It became well known, however, not so much for its beer as for its proprietor, John C. Wagner. Wagner had been born in Racine in 1858, and when he was 25, he opened a hotel at 416 Main Street, which he operated until he opened another hotel at Sixth and Wisconsin. In 1911 he opened the saloon and restaurant which had been built by Schlitz. His establishment was said to be the best eating place in Racine, and local tradition holds that people—especially theatrical folk—never failed to visit it, if they got as near to Racine as Chicago. The restaurant eventually had entrances on Sixth and around the corner at 611 Wisconsin. It was operated by John Wagner well into the 1920s. After its section on Sixth Street was closed, it continued to be operated by other owners under the name, Wagner's, at the Wisconsin Avenue address until the early 1950s.<sup>17</sup>

The other saloon was built by Ernst Klinkert in 1915 at 615 Sixth (No. 28). Klinkert was a local brewer and he became something of a local builder, fixing his name to a number of Racine buildings, even after the Volstead Act closed his brewery.

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(One of those buildings is the Uptown Theater, at 1426-1430 Washington Avenue, added to the National Register on March 1, 1982.) Klinkert had come to Racine from Germany by way of Kansas, St. Louis, and Milwaukee, arriving here in 1874. In 1878 he formed a partnership with Phillip E. Schnelling; they operated the Schnelling and Klinkert City Brewery at Eighth Street and Washington Avenue. By 1879 he was the sole proprietor of the business. It became Racine's largest brewery and Klinkert operated it until prohibition began in January of 1920. Most of the brewery buildings were razed in 1931; a few still stand in the 800 block of Washington Avenue.<sup>18</sup>

The selling of furniture became an important part of the commercial activity of the district. The first Racine city directory in 1850 listed Horace Farley, a chair maker, as having a shop in the district next to Lucius Blake's on Sixth Street. But the first furniture merchant to move into the district appears to have been Matthias Beffel, who opened a shop at the corner of Sixth and College about 1875. He built a new shop (No. 23) at 610 Sixth a few years later and operated both a furniture store and an undertaking parlor there until 1901. His sons continued the furniture business until the 1920s and the Beffel family operated a funeral parlor there until the early 1950s.<sup>19</sup>

A large furniture store (No. 18) was built in 1922 for the Grant Furniture Company at 500-504 Sixth by Ernst Klinkert. It is still a furniture store today. In 1938 the Porter Furniture Company decided to move its store from the 500 block of Main to the Sixth Street Business District. That move produced the last large commercial building in the district (No. 60) on the southwest corner of Sixth and Wisconsin. It also brought to the district the prestige of one of the finest stores in Racine and the long history of the company in the city.

In 1857 William A. Porter, the son of a New England cabinet maker who had settled in Racine, opened a furniture store on the west side of Fifth Street near Wisconsin Avenue. His shop was destroyed by a great fire in 1866, which also destroyed most of the buildings on the north side of Monument Square. Porter reopened at 74 (now 238) Main Street, where he was burned out a second time by the fire of 1882, which destroyed most of Racine's downtown buildings north of Third Street. He moved, once again, this time to 513-515 Main, where the store remained until it was moved to Sixth Street. William Porter died in 1888, leaving the business to two nephews who operated it until 1919, when they sold the store to Simon Gottlieb. The Gottlieb family has operated it since then. Porter's has now been a part of Racine for 130 years and a part of the Sixth Street Business District for nearly 50.<sup>20</sup>

When Porter's held its grand opening in May of 1939, 41,000 people visited the store in four days. Racine then had a population of 70,000. The building was considered the finest retail furniture store in the nation by the National Retail Furniture Association, and merchants from all over the country visited it. With the opening of Porter's, the Historic Sixth Street Business District reached the peak of its development.<sup>21</sup>

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In the Historic Sixth Street Business District, there are preserved some of the last and a few of the best small commercial buildings in the City of Racine. Included are many single shops with living quarters above, built from the 1850s through the turn of the century. The district also includes a number of small stores and office buildings constructed after 1900, as well as a few larger structures built as the district grew steadily through the 1930s. This growth produced a greater variety of architectural styles in the Sixth Street Business District than in any other commercial area of Racine--Gothic Revival, Italianate, Queen Anne, Richardsonian Romanesque, Classical Revival, Commercial, Prairie, and Art Deco. There are particularly fine examples of a Victorian Italianate shop, a Prairie Style office building, and both polychrome and monochrome facades in the Art Deco Style. While only here or there is any one building in the district truly outstanding, together they comprise a cohesive and irreplaceable group of buildings which displays its commercial growth from 1848 through 1938 by the timely changes in the design and style of its buildings.

Since the district began to develop in the 1850s and the 1860s, the earliest buildings are in the Italianate Style, and it is everywhere to be seen along Sixth. The small, two story shops are particularly rich in the intricate detail of the brickwork on their second and third story facades--like the blind arcade of the Hueffner Building (No. 51), built about 1861, the arched window hoods and elaborately worked cornices of the Kindorff (No. 45) or the Kohlman (No. 30) Buildings, built in 1869 and 1874, or the multiple brick planes of the Campbell Building (No. 52), built about 1865. Osborn and Osgood's Block (No. 74), built in 1863, is a fine example of a larger commercial building in the Italianate Style, with its almost Venetian arcades on the second and third floors. The district also contains what must be the finest Victorian Italianate facade in the city on the Rickeman Grocery Building (No. 48), built in 1883, with its sumptuous cornice of sculptured sheet metal, and an equally complex design worked in brick for the cornice of the First Augustine Furniture Company Building (No. 68), built in 1881.

An early exception to the Italianate character of the district was St. Luke's Episcopal Church (No. 78), which was designed in 1866 by the Milwaukee architect, Edward Townsend Mix, in the Gothic Revival Style. This was the first of two buildings Mix designed that were built in Racine. The other, the Chauncey Hall Building at 340 Main, was to follow nearly twenty years later. St. Luke's Gothic Revival Style was a specialty of Mix, who had been an apprentice to Richard Upjohn--one of the most accomplished Eastern architects to work in the style and the designer of Trinity Church in New York City. The angled corner tower is particularly noteworthy, and St. Luke's is probably the finest Gothic Revival building in Racine. The church and the attendant buildings which surround it are the only Gothic buildings in the district.<sup>22</sup>

Twenty years later a second departure from the Italianate was constructed--the YMCA Building (No. 12), designed by James Gilbert Chandler. It is one of only two

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large commercial buildings in downtown Racine in the Queen Anne Style. The other is the Chauncey Hall Building at the northwest corner of Fourth and Main, which was designed three years earlier by Edward Townsend Mix in 1883 (NRHP 10-10-80). The YMCA Building is by far the larger, but each building has its own distinctions. Mix chose red brick, red sandstone, and red terra cotta to execute his essentially monochromatic design, with its Flemish gables, arcaded windows, and corbeled piers. Chandler chose cream brick to contrast with the red sandstone and red terra cotta for a polychrome effect, with a corner tower, oriel windows, and classical pediments. The City of Racine is fortunate that both have been preserved. Chandler was one of Racine's most accomplished architects. He had established a practice in Racine in 1879 after studying for three years with D. R. Jones, a Madison architect. Chandler built a number of schools in Wisconsin, Minnesota, Iowa, and Illinois--including a very fine Queen Anne Style school in Racine at 1425 North Wisconsin Street in the 1890s. Chandler maintained his office in the district at 315 Sixth (no longer extant) until 1897, when he went into partnership with Linus H. Park and moved to Main Street.<sup>23</sup>

Chandler also designed the Church of the Good Shepherd (No. 82) in 1895. Here he worked in the Richardsonian Romanesque Style, which he had used for the design of the Shoop Building in 1893 (NRHP 4-26-78) at 212 Main Street (formerly 215 State). The Shoop design is monumental in scale; the Church of the Good Shepherd is smaller; its scale is more human and house-like. Since the church was added to just a year after it was completed, the original design can only be inferred, but it seems likely that the south elevation--where the addition obscures the original design--was probably a duplicate of the western face, with a steeper gable. The addition was designed by Josiah Hocking, about whom that is the only information available. His addition makes only a few changes in Chandler's concept and it marries well with the original building. The Church of the Good Shepherd is the only Romanesque building in the district.<sup>24</sup>

The YMCA Building and the Church of the Good Shepherd did not inspire the construction of small commercial buildings in the district in the Queen Anne or the Richardsonian Romanesque Styles. By the turn of the century architectural tastes had shifted from the picturesque or overly ornate lineaments of the Italianate, Queen Anne, and Romanesque to the more sedate look of the Classical Revival or the cleaner line of the Chicago School.

The Robinson Building (No. 75), constructed in 1901, was the first and the largest building in the district designed in the Classical Revival Style. There followed in the next three decades a liberal use of classical ornament on the smaller buildings along Sixth Street--like the Tidyman Building (No. 67), also constructed in 1901, the Lintner Building (No. 65), constructed in 1903, the Latchet Building (No. 49), constructed in 1910, the Ernest Johnson Building (No. 73), constructed about 1911, the First Klinkert Building (No. 28) and the Second Augustine Building (No. 66), both constructed in 1915, the American National Bank Building (No. 7), constructed in 1918, and the Winters Block (No. 16), constructed in 1924.

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While the ornament of the Robinson Building was clearly derived from the classical, its structure was obviously influenced by the Chicago School--with its pier and spandrel construction and the windows of its end bays grouped Chicago style. These elements of the Commercial Style were to be used often in the district after 1901 in buildings like the Burkert Garage (No. 64), constructed in 1906, the Electrical Construction Company Building (No. 13), constructed in 1911, the Second Klinkert Building (No. 18), constructed in 1922, or the Kamm Building (No. 15), constructed in 1926. They showed only scant attention, if any at all, to classical ornament and concentrated on the clear and practical lines of structure.

The Robinson Building is also important to the history of local architecture because it housed the architectural offices of A. Arthur Guilbert and Edmund B. Funston, who were partners from 1905 to 1915 and maintained their offices in the building during those years. Guilbert had been born in Racine in 1869 and was raised here. In 1901 he graduated from the Chicago School of Architecture, and he practiced in Racine from then until his death in 1922. Funston was born in Champaign County, Illinois, in 1868. He graduated from the University of Illinois in 1892 and had worked in the office of Joseph C. Lewellyn, a Chicago architect, before he came to Racine in 1903. After their association, Guilbert and Funston designed a number of Racine buildings. Among them were an office building for the Mitchell-Lewis Motor Company, the First National Bank Building, and the McMynn School, none of which, unfortunately, are still standing. But they also designed Racine Fire Department Engine House No. 5 at 300 Fourth Street in 1907, Engine House No. 2 at 1310 State Street in 1911, and the Elks Club House (NRHP 9-7-84) at 601 Lake Avenue in 1912. Judging from the work they did independently, Guilbert was the more traditional in his design and Funston preferred the more modern styles. Guilbert had occupied offices in the building in 1902 with another partner, Herbert Rugh. Their firm had designed the John H. Palmetter Old Ladies Home (NRHD 10-18-77), among other buildings. After ending his partnership with Funston, Guilbert maintained an office in the building until his death. Funston also continued to practice from an office in the Robinson Building, where he designed the Badger Building and the Racine Junction Branch Library in 1915 and Zahn's Department Store in 1924, just before he sold his practice to Frank J. Hoffman and left Racine.<sup>25</sup>

Funston may also have designed the Robert Miller Building (No. 69), constructed in 1915, with the rectangular planes, ribbon windows, and geometrically capped pilasters which are so characteristic of the Prairie Style. In that same year he designed the Badger Building (No. 76) and obviously used the design of Purcell, Feick, and Elmslie for the Edison Building (1912) in Chicago as his model. Both are four story structures, but the Badger Building has a wider frontage along the street. Funston's design is obviously derivative and not nearly so fluid, but it provided Racine with one of its few commercial buildings manifestly in the Prairie Style.<sup>26</sup>

Sitting side-by-side in the district are two of the finest commercial facades in the Art Deco Style left in Racine. They were both designed by Frank J. Hoffman, Funston's successor. Kaiser's (No. 4), executed in 1928, is the best example in Racine

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of a store front of glazed polychrome terra cotta in the Art Deco Style. The First National Bank Trust Department (No. 3), built five years later, is as sedate as Kaiser's is florid, yet the use of bronze and glass in its two story central bay is elegantly characteristic of Art Deco. Both of the buildings are two stories tall with about twenty feet of frontage along the street--just like the earliest buildings in the district--but they are a world away in design from the shop with living quarters above, which was the convention for buildings in the district when it began to develop commercially after 1848. Those two worlds are juxtaposed on two other buildings which sit side-by-side along Sixth Street--the Henry Schneider Buildings (Nos. 38 and 39). Their store fronts had been remodeled in the 1930s and their new exteriors of black and beige structural glass tiles are glossy and moderne, sophisticated and asymmetrical, and they contrast sharply with the arched windows and brick cornice above. The new facades are slick and commercial as the district had become by 1938--as characteristic of the twentieth century as the Italianate detail above them had been of the nineteenth.<sup>27</sup>

Archeological Potential

The presence of prehistoric archeological sites within the boundaries of the district was indicated by the reports of at least two early Racine settlers, therefore a high potential for archeological sites exists. Three sites have been identified within or nearby the district boundaries including: a prehistoric village site, an historic Native American campsite, and a historic Native American burial site. The current status of these sites is unknown.

Preservation Activity

Preservation is slowly becoming the rule in the Historic Sixth Street Business District, rather than the exception. Preservation activity began with an architectural survey of older sections of Racine, done in 1974, for the Urban Aesthetics Commission by Johnston, Johnston, and Roy of Ann Arbor, Michigan. A year later a report entitled: "Historic Architecture of Downtown Racine: An Inventory of Buildings Worth Considering for Preservation," was prepared by Nelson Peter Ross for the Racine Landmarks Preservation Commission and presented by the commission to the Common Council of the City of Racine. Studies and design sketches for the restoration of downtown buildings were commissioned by Racine Urban Aesthetics in the late 1970s, and several owners of buildings in the district have consulted them before undertaking some of the most recent remodelings. There is a new vitality in downtown Racine, spurred by the construction of a harbor for pleasure boats, a festival area, and condominiums along the river and along the lake--all of which are being built to the north and east of the district. The restoration of older buildings nearby is now more economically feasible to support these new residential and recreational areas.

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### Criteria Consideration A

A number of the properties in the Historic Sixth Street Business District are of a religious nature. These properties are: No. 77, St. Lukes Rectory; No. 78, St. Luke's Episcopal Church; No. 79, St. Luke's Chapel; No. 80, St. Luke's Second Guild Hall; No. 81, St. Luke's First Guild Hall; & No. 82, The Church of the Good Shepard Addition. Of these sites, No. 81 is listed as non-contributing and the others are significant on the basis of their architectural distinction and therefore constitute an exception to Criterion Consideration A.



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- <sup>1</sup> History of Racine and Kenosha Counties, pp. 355-56; Fanny S. Stone, ed. Racine: Belle City of the Lakes (Chicago: The S. J. Clarke Publishing Company, 1916), 1: 68.
- <sup>2</sup> Leach, Methodist Church History, pp. 23-24; Fred L. Holmes, Side Roads (Madison, WI: The State Historical Society of Wisconsin, 1949), pp. 31-32.
- <sup>3</sup> "A Letter from Racine in 1843," Wisconsin Magazine of History, 5 (March 1922), 320; Leach, Methodist Church History, p. 3; History of Racine and Kenosha Counties, p. 370; Louise E. Bolton, "Racine-Rock River Plank Road" (Manuscript in the library of the RCHSM), p. 3.
- <sup>4</sup> The quotation is from History of Racine and Kenosha Counties, p. 370; Bolton, "Plank Road," p. 3.
- <sup>5</sup> The observer was Appleton Morgan, who came to Racine as an infant in 1849. Quoted by Bolton, "Plank Road," pp. 8-9.
- <sup>6</sup> Portrait and Biographical Album of Racine and Kenosha Counties, Wisconsin (Chicago: Lake City Publishing Co., 1892), pp. 342-43 and 371-72.
- <sup>7</sup> History of Racine and Kenosha Counties, p. 591; Portrait and Biographical Album, p. 961; John Van Thiel, "100 Years Ago: The Big Fire of '82," Racine Journal Times, April 4, 1982.
- <sup>8</sup> History of Racine and Kenosha Counties, pp. 585 and 595; Portrait and Biographical Album, pp. 586-87.
- <sup>9</sup> History of Racine and Kenosha Counties, p. 567; Portrait and Biographical Album, p. 417; Stone, Racine, 2: 63; The Grassroots History of Racine County (Racine: Racine County Historical Museum, 1978), p. 359.
- <sup>10</sup> Racine Wisconsin Illustrated (Milwaukee: Art Gravure & Etching Co., 1893), p. 15; Thirty-Two Picture Postcards of Old Racine, Wisconsin (Racine: Preservation-Racine, Inc., 1983), postcard no. 8. Other photographs of Blake's Block are to be found in the collection of RCHSM.
- <sup>11</sup> Grassroots History, p. 330; Don Rintz, "The Blake Opera House," Preservation-Racine Newsletter (Winter 1982), pp. 2-3.
- <sup>12</sup> Ernest Robertson Buckley, Highway Construction in Wisconsin (Madison, WI: Published by the State, 1903), pp. 239-41.
- <sup>13</sup> Stone, Racine, 1: 155-56; Plat Book of Racine and Kenosha Counties, Wisconsin (Delevan, WI: Hennessey & Co., 1908), pp. 48-61.

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Racine, Racine County, Wisconsin

- <sup>14</sup> Especially in those buildings along Sixth Street, where according to Racine city directories, a dentist's office was set up on the second floor at 517 Sixth in 1923 and continued to be rented as such until 1937, when a masseur moved in. A chiropractic office was opened next door at 515 Sixth in the late 1930s, when both a physician and a dentist also maintained offices in the Hermes Apartments (by then renamed the Keystone Apartments) at 614-616 Sixth.
- <sup>15</sup> The first automobile dealer to be listed in a Racine city directory was William J. Miller in 1908 at 619-623 Main Street. Miller had been a tenant in the Burkert Building in 1906, but he was then listed as operating a machine shop. His business as an automobile dealer may actually have been started in the Burkert Building. The other two automobile dealers, listed in 1910, were James S. Hendrie at 215 Fourth and Stoffel and Bosustow at 810 Barker. Neither of them is listed in the 1912 city directory or in any thereafter. The Miller Motor Company disappeared after 1914. None of the buildings which housed any of these early automobile dealers still stands.
- <sup>16</sup> According to Racine city directories, the automobile accessories store was Brietzke and Pauli's; the tire store was Kamm Tire Service and the automobile dealership was George Kamm Motor Sales.
- <sup>17</sup> Stone, Racine, 2: 224-25.
- <sup>18</sup> Stone, Racine, 2: 508-09; Gerald L. Karwowski, Bottled in the Belle City: Racine 1848-1920 (Racine: privately printed, n.d.), pp. 9-11.
- <sup>19</sup> Stone, Racine, 2: 438-39.
- <sup>20</sup> History of Racine and Kenosha Counties, p. 441; Van Thiel, "The Big Fire of '82"; Racine Journal Times, May 1, 1958, p. 14; April 29, 1984, part 3, p. 11; Shoreline Leader, August 5, 1982, p. 13.
- <sup>21</sup> Racine Journal Times, May 11, 1939, pp. 1ff; April 29, 1984, part 3, p. 11.
- <sup>22</sup> Karr, Survey, pp. 28-29; H. Russell Zimmermann, The Heritage Guidebook (Milwaukee, WI: Heritage Banks, 1976), p. 372.
- <sup>23</sup> Karr, Survey, pp. 3, 19, 24-25, and 79.
- <sup>24</sup> Karr, Survey, p. 31.
- <sup>25</sup> Stone, Racine, 2: 242-43 and 344-45.
- <sup>26</sup> Carl W. Condit, The Chicago School of Architecture (Chicago: The University of Chicago Press, 1964), plate 145 and pp. 183-84.
- <sup>27</sup> Karr, Survey, p.80.

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City of Racine Building Permits.

City of Racine Tax Rolls.

See continuation sheet

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of property 11 acres

UTM References

A 16 | 435460 | 4730540  
 Zone Easting Northing

C 16 | 435920 | 4730460

B 16 | 435465 | 4730460  
 Zone Easting Northing

D 16 | 435890 | 4730680

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

**11. Form Prepared By**

name/title Don Rintz, historian

organization for Racine Landmarks Preservation Commission date August 27, 1987

street & number 1730 College Avenue telephone (414) 637-2413

city or town Racine state Wisconsin zip code 53403

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Racine, Racine County, WisconsinVerbal Boundary Description

Begin where the north line of Seventh Street intersects the east line of Grand Avenue; run north along the east line of Grand Avenue to the north line of Sixth Street; run west along the north line of Sixth Street to the west line of the property on which sits the old fire station at 700 Sixth Street; run north along the west line of the fire station property to the edge of a bluff behind the building; run easterly in an irregular line along the top of the bluff and along the rear walls of the buildings in the 600 block of Sixth Street to the northeast corner of the building which stands at 600 Sixth Street; run northeasterly in a straight line to the northwest corner of the building which stands at 512-522 Sixth Street; run easterly in a straight line behind the buildings in the 500 block and the 400 block of Sixth Street to where it intersects a line along the west wall of the building which stands at 522 College Avenue; run north to the northwest corner of the building which stands at 510 College Avenue; run east along a line which follows the north wall of that building to the west line of College Avenue; run south along the west line of College Avenue to the southeast corner of the building which stands at 522 College Avenue; run southeasterly on a straight line to the northwest corner of the building which stands at 314-320 Sixth Street; run east in a straight line behind the buildings in the 300 block of Sixth Street to its intersection with the west line of Wisconsin Avenue; run southeasterly on a straight line to the northwest corner of the building which stands at 220 Sixth Street; run east in a straight line behind the buildings in the 200 block of Sixth Street and along the north wall of the building which stands at 530 Monument Square to its intersection with the west line of Monument Square; run north along the west line of Monument Square to its northwest corner; run east along the north line of Monument Square to its northeast corner and the west line of Main Street; run south along the west line of Main Street to its intersection with the north line of Seventh Street; run west along the north line of Seventh Street to its intersection with the east line of Grand Avenue and the place of beginning.

Boundary Justification

The boundaries of the Historic Sixth Street Business District have been drawn to include the commercial buildings along Sixth Street from Grand Avenue east to Monument Square and Main Street. The district also includes those buildings which share the commercial character of Sixth Street and line the side streets which cross it between Grand and Main. On the east and southeast, the Inn on the Lake, the Post Office, the McMynn Parking Ramp, and the County Museum along Main Street--as well as the County Jail, the Courthouse, and the telephone exchange buildings along Seventh--are much larger in scale than the buildings in the district across the street from them. Also, they clearly do not share the mercantile character of the district, and thus provide an easterly and southeasterly boundary. The houses to the south of Seventh and west of Park Avenue are just as clearly not a part of the retail row which makes up the district and provide a southwesterly

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Racine, Racine County, Wisconsin

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buffer. Grand Avenue marks the western boundary. To the west of it is the grassy triangle on which the City Hall sits. Engine House No. 3 is at the northwestern edge of the district. To the west of it is a parking lot which separates it and the district from the contemporary building beyond. The rear walls of the buildings in the 600 block of Sixth sit on a bluff high above Water Street and are both visually and spatially separated from the buildings along the street below. Parking lots to the north provide logical boundaries for the buildings in the district which are in the two blocks between Villa Street and College Avenue, and a parking ramp does the same in the block between College and Wisconsin Avenues. The contemporary lines of the Monument Square Building define the northern boundary of the district in the block between Wisconsin Avenue and Monument Square. The boundaries of the square itself are clearly apparent.

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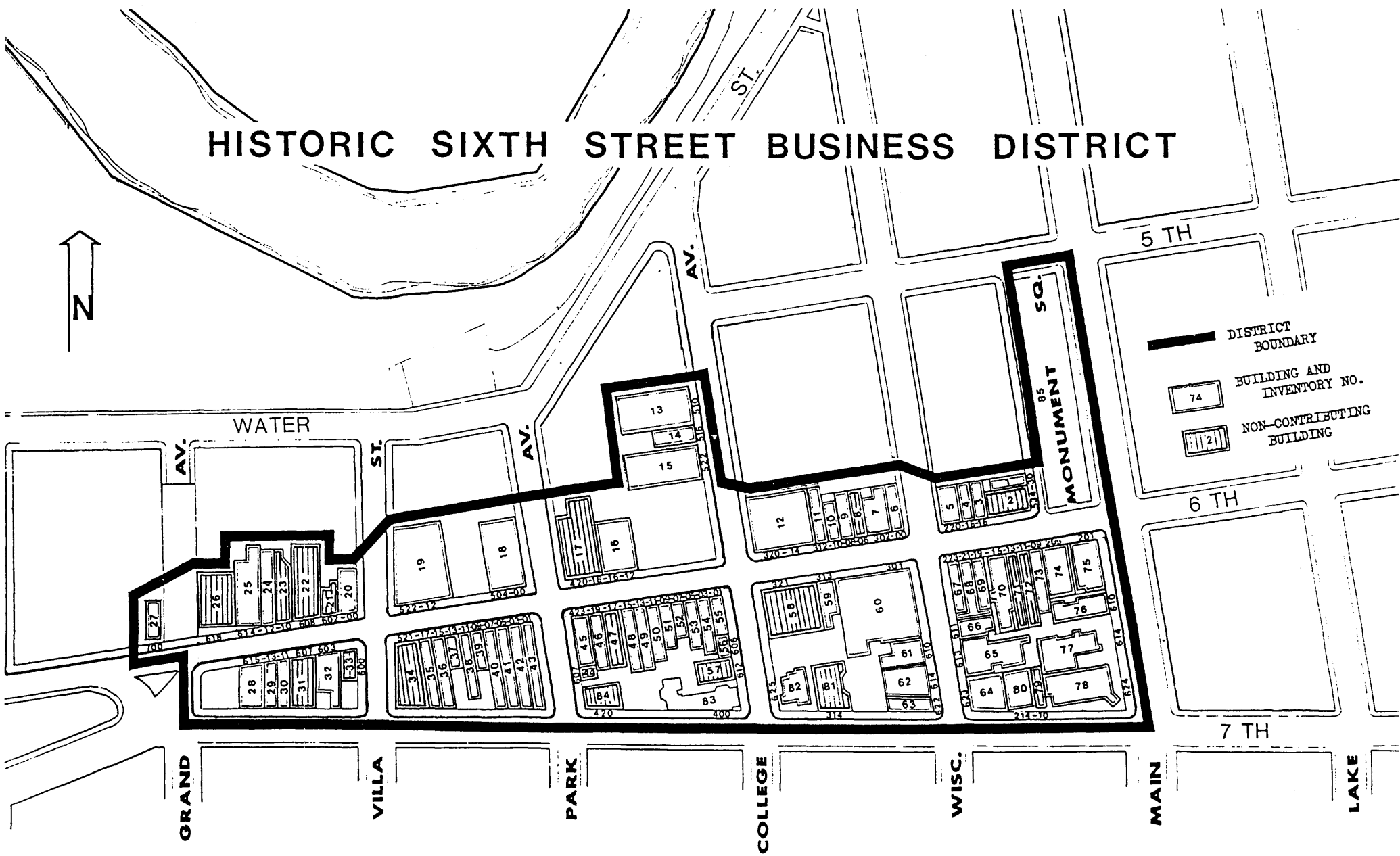
Historic Sixth Street Business District  
Racine, Racine County, Wisconsin




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The 35 photographs submitted with this nomination were taken by Roberta Fiene in July 1987. The negatives are on file at The State Historical Society of Wisconsin.

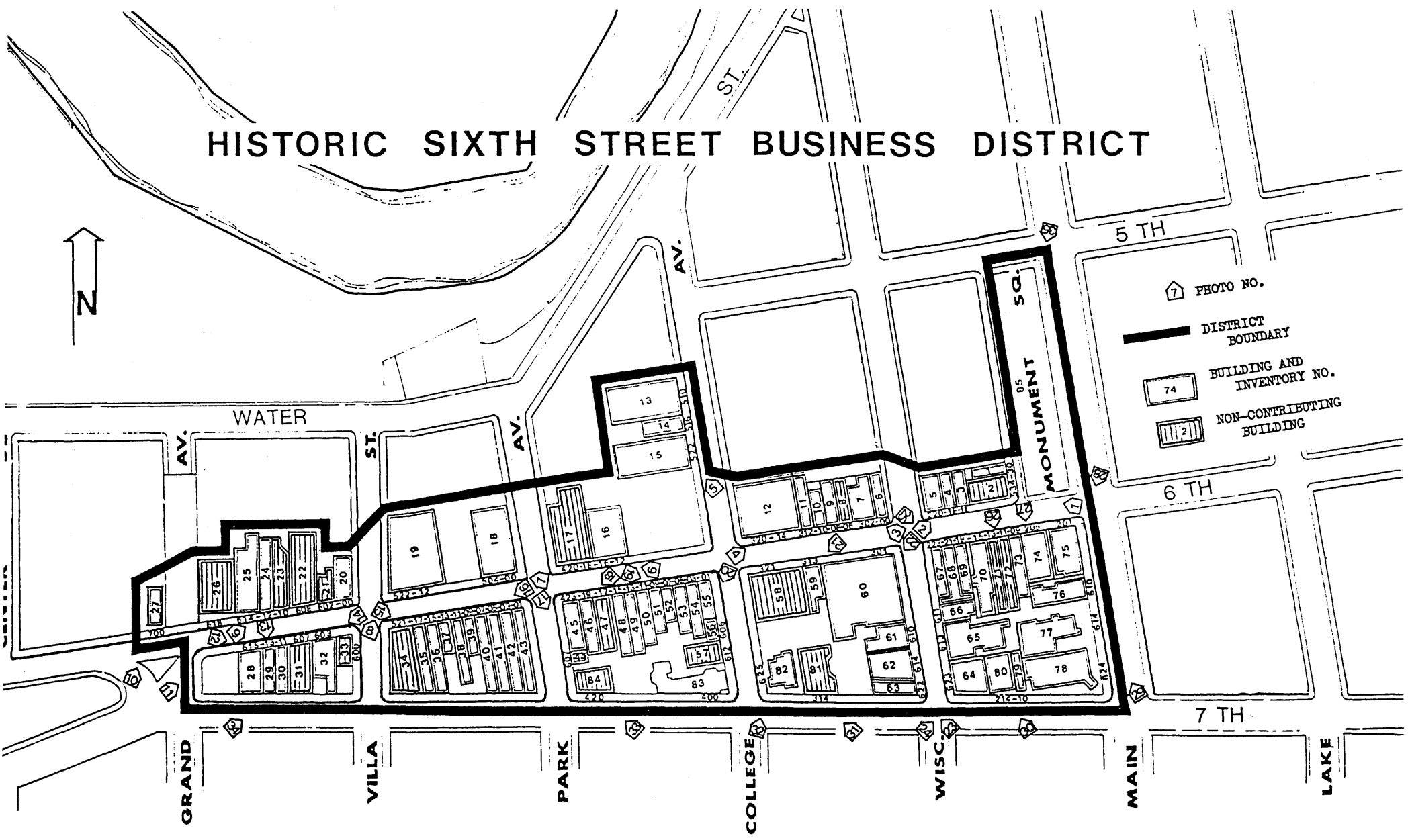


# HISTORIC SIXTH STREET BUSINESS DISTRICT



-  DISTRICT BOUNDARY
-  BUILDING AND INVENTORY NO.
-  NON-CONTRIBUTING BUILDING

# HISTORIC SIXTH STREET BUSINESS DISTRICT



- PHOTO NO.
- DISTRICT BOUNDARY
- BUILDING AND INVENTORY NO.
- NON-CONTRIBUTING BUILDING