

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

**National Register of Historic Places
Registration Form**



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

1. Name of Property

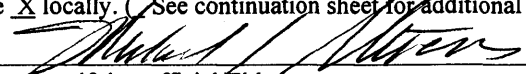
historic name Jenifer-Spaight Historic District
other names/site number N/A

2. Location

street & number Jenifer and Spaight streets roughly bounded by South Brearly Street N/A not for publication
and Williamson Street
city or town Madison N/A vicinity
state Wisconsin code WI county Dane code 025 zip code 53703

3. State/Federal Agency Certification

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


Signature of certifying official/Title Date 8/26/04

State Historic Preservation Officer-WI

State or Federal agency and bureau

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

Signature of commenting official/Title Date

State or Federal agency and bureau

Jenifer-Spaight Historic District

Dane County

Wisconsin

Name of Property

County and State

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.

See continuation sheet.

Determined eligible for the

National Register.

See continuation sheet.

Determined not eligible for the

National Register.

See continuation sheet.

Removed from the National

Register.

Other, (explain@)

Eason H. Beall

10/13/04

[Signature]

Signature of the Keeper

Date of Action

5. Classification

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

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

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

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

contributing	noncontributing
111	16 buildings
1	sites
	structures
1	objects
113	16 total

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

N/A

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

3

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC /single dwelling

DOMESTIC/MULTIPLE DWELLING

RELIGION/religious facility

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/MULTIPLE DWELLING

SOCIAL/meeting hall

7. Description

Architectural Classification

(Enter categories from instructions)

Italianate

Queen Anne

Bungalow/Craftsman

Materials

(Enter categories from instructions)

Foundation stone

walls brick

weatherboard

roof asphalt

other wood

Narrative Description

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

Jenifer-Spaight Historic District
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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1854-1944

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Claude & Starck

Conover & Porter

Narrative Statement of Significance

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

Jenifer-Spaight Historic District
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9. Major Bibliographic References

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

Previous Documentation on File (National Park Service):

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

Primary location of additional data:

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

Name of repository:

10. Geographical Data

Acreeage of Property 22.50 acres

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

1 16 307270 4772220
Zone Easting Northing

3 16 306900 4771820
Zone Easting Northing

2 16 307510 4772060
Zone Easting Northing

4 16 306860 4771900
Zone Easting Northing

See Continuation Sheet

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

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

11. Form Prepared By

name/title	Timothy F. Hegglund/Consultant for	date	March 1, 2004
organization	City of Madison Department of Planning & Development	telephone	608-795-2650
street & number	6391 Hillsandwood Road	zip code	53560
city or town	Mazomanie	state	WI

Jenifer-Spaight Historic District
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Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

Photographs Representative black and white photographs of the property.

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

Property Owner

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

name/title	Various, see separate list				
organization					date
street & number					telephone
city or town		state	WI		zip code

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

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

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Jenifer-Spaight Historic District
Madison, Dane County, Wisconsin

Description

The Jenifer-Spaight Historic District consists of an historic residential neighborhood that occupies a three block long by two-and-a-half block wide triangular stretch of land located near the heart of the city of Madison.¹ Because the south edge of the district also forms part of the north shore of Lake Monona, several of the houses in the district were constructed to take advantage of the lake views thus obtained. These houses have considerable architectural merit and several still retain a high degree of integrity. Several of the other houses in the district date back before the chartering of Madison as a city (1856), chief among them is the very fine Italianate style Hyer's Hotel, built in 1854 (854 Jenifer St. NRHP - 9/22/83), which, though now a residence, is also Madison's oldest surviving hotel building. The overwhelming majority of the buildings in the district, however, are single and multiple family dwellings that were built between 1870 and 1920. It is not surprising, therefore, that the preponderance of the district's buildings reflect national trends in residential design during this same period, beginning with the Italianate style, followed by the Queen Anne and Craftsman styles, and concluding with the Tudor and Colonial Revivals. Some of these buildings are individually notable examples of their particular styles and were designed by prominent Madison architects of the period, but the majority are good vernacular examples. Of particular note is a fine group of eight buildings in the district that are documented as having been designed by Claude & Starck, a prominent Madison architectural firm that was active between 1896 and 1929 and which is especially well known today for its many fine Prairie School style designs. In addition, the district also includes a number of fine Queen Anne style and Craftsman style two and three-flat residential buildings that represent later early twentieth century trends in real estate development in the district.

The Jenifer-Spaight Historic District is located just seven blocks east of the capitol square, the hub of Madison's historic downtown. The district is the westernmost part of the much larger area known as the Third Lake Ridge, much of which, the district included, is now contained within the boundaries of the City of Madison Landmarks Commission's Third Lake Ridge Historic District. It was topography, more than anything else, that dictated the historic development of the Third Lake Ridge and it is also topography that sets this area apart from the neighborhoods that surround it. The city of Madison was first platted in 1836 and this plat covers a narrow isthmus that separates Lake Monona to the southeast from the much larger Lake Mendota to the northwest.² Both of these lakes are the result of glacial

¹ The 1990 population of Madison, the state capitol of Wisconsin, was 191,162.

² What is now known as Lake Monona was called "Third Lake" on the original plat map while Lake Mendota was known as "Fourth Lake."

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action that also deposited lineal drumlins (or ridges) consisting of glacial debris along the lake shores on both sides of this isthmus. In between these two areas of higher ground is a considerably wider and lower area of land that is only a few feet higher in elevation than the water level of the lakes that border it. For most of the nineteenth century this low-lying area consisted of a swamp that was somewhat grandly known as "The Great Central Marsh." When Madison first began to expand eastward away from the original city center (which is located at the southwest end of this isthmus) in the period just after the Civil War, nearly all of the new construction took place on the higher ridges bordering this marsh, ridges that are now known as the Third Lake Ridge and the Fourth Lake Ridge.

The southwest end of the landscape feature known as the Third Lake Ridge begins at the intersections of South Blount and Williamson streets. The ridge then continues eastward along the Lake Monona shoreline as far northeast as the Yahara River, a distance of ten blocks. The triangular-shaped three-block-long by two-and-one-half-block-wide Jenifer-Spaight Historic District is situated at the western end of this ridge and the Lake Monona shoreline forms the southern edge of the district. The northern edge of the district consists of those buildings located along the northern edge of the crest of the ridge on both sides of Jenifer Street between S. Blount and S. Brearly streets, which streets mark the west and east ends of the district respectively.³ The result is a district bounded by clearly defined edges, the lakeshore to the south and the very different commercial and smaller residential buildings that line Williamson Street just to the north. In addition, because parking lots associated with neighborhood religious and secular institutions now occupy almost the entire northeast side of S. Brearly St. between Jenifer Street and Rutledge Court, the district also has a clearly defined eastern edge.

The Jenifer-Spaight Historic District contains five whole blocks and parts of five others, blocks that stretch northeast/southwest along the 700, 800 and 900 blocks of Jenifer Street, the 800 and 900 blocks of Spaight, the 900 block of Harvey Terrace, and the 1000 block of Rutledge Court, and northwest/southeast along the 400, 500, and 600 blocks of S. Brearly Street, the 400 block of S. Livingston Street, and the 400 and 500 blocks of S. Paterson Street. Its irregularity is a result of the grid of Madison city streets intersecting the shoreline of Lake Monona, which runs northwest/southeast.

Originally, the rectangular blocks in the district were divided into eighteen lots (nine on a side) while the lots in the smaller triangular blocks were similarly divided insofar as their shapes allowed. A few

³ The isthmus of Madison has a northeast-southwest main axis and the grid plan plat of 1836 that overlies it gives it principal through streets such as Williamson Street that follow the same axis. Cutting across these main streets at right angles are shorter streets, such as Blount and Brearly streets, whose ends terminate at the shores of Lakes Mendota and Monona.

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of these original lots still survive in their entirety, such as the lots associated with 484, 914, 946, and 952-56 Spaight Street and 814, 848, 921, and 935 Jenifer Street, but most have now been subdivided. For instance, the two original lots associated with 811 and 851 Jenifer Street were subsequently subdivided into smaller lots by later owners. These acts left the main houses on both of the original lots intact but made room for additional ones on the new lots behind and beside them, which include, for instance, all the houses now located on the west side of the 500 block of S. Paterson Street. All the lots on the south sides of the 700 block of Jenifer Street and the 800 and 900 blocks of Spaight Street, however, extend all the way south to the lakeshore and they are typically deeper than corresponding lots on the north sides of these streets.

Most of the subdivisions in the district were the result of the efforts of individual property owners and affected just one, or at most, two of the original lots. Two exceptions, however, were the Soldier's Orphans Home Replat of 1895 and Walkers' Replat of Lots 9 & 10 of Block 177. The Soldier's Orphans Home Replat of 1895 followed the demolition of what was arguably Madison's finest nineteenth century residence, the three-story, stone-clad Octagon style house built in 1854 for Leonard J. Farwell, perhaps the most important personage in Madison's development in the first half of the 1850s. Farwell's original parcel included all the land in the triangular-shaped Block 152, which is bound by Spaight and S. Brearly streets, and by Lake Monona. This block was originally platted into thirteen lots but Farwell's house and outbuildings occupied the entire block. When the block was subdivided in 1895 this act eventually resulted in the creation of all the lots on the south side of the 900 block of Spaight St. and on the west side of the 600 block of S. Brearly Street and it also eventually led to the creation of Harvey Terrace, which lots are now occupied by twenty-two houses and the Monona Apartments. Walker's Replat of Lots 9 and 10 occurred between 1908 and 1914. Prior to that time these lots, as well as Lots 1 & 2, were part of a single parcel that extended from Spaight Street down to the lake shore along the east side of S. Brearly St. and a very large brick house that faced onto Spaight Street occupied Lots 1 and 2. When the subdivision of this parcel took place, the rear portion (Lots 9 & 10) was divided into six lots, three each on either side of the newly created Rutledge Court, and six houses subsequently were built on these lots.⁴

As a result of all of these subdivisions, lots in the district now exhibit a variety of sizes. Never the less, most houses in the district are positioned close to the streets and the majority have relatively small front yards, minimal side yards, and larger back yards. Regardless of size and location, lots in the district have fronts edged by concrete sidewalks. These are typically separated from the concrete curbs

⁴ The house on Lots 1 & 2 was later demolished for a church parking lot. See David Mollenhoff's *Madison: A History of the Formative Years*, p.338, for a visual depiction of the result of these two subdivisions.

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that line the streets by parkways except on Harvey Terrace and Rutledge Court, where the narrowness of these streets made the use of parkways impossible.

The Jenifer-Spaight Historic District also includes within its boundaries B. B. Clarke Beach, which occupies a 1.5-acre parcel of land along the Lake Monona shore opposite the 800 block of Spaight St. This small park was originally called the Spaight Street Park but was later renamed to honor Bascom B. Clarke, who moved to Madison in 1890 after achieving financial success as a manufacturer of threshing equipment. Once settled in Madison, Clarke founded the *American Thresherman*, an internationally known farming magazine, and in 1899 he built a house for himself and his wife at 1150 Spaight St. two blocks east of the district and facing onto Orton Park.⁵

The Jenifer-Spaight Historic District is now a densely settled enclave of predominately single family and duplex residences, which is defined at its edges by commercial development on the west and north, Lake Monona on the south, and demolition and redevelopment on the east. Residences are predominately of wood frame construction with a number of the oldest dwellings executed in locally produced brick. The neighborhood developed slowly over a long period of time and consequently exhibits a broad range of historic architecture from Greek Revival and Italianate, to Queen Anne and Craftsman, and finally culminating with the period revival styles. The neighborhood has a concentration of early Greek Revival and Italianate buildings, which is unusual in Madison, although the largest concentration of structures dates from the late 1890s to the early teens, a period of exuberant growth for the city of Madison.

The contributing buildings in the district represent some of the major styles and vernacular forms that were applied to domestic architecture in Madison prior to 1940. These buildings range in size from mere cottages such as the J. H. Lienhard House (719 Jenifer St., built in 1857) to houses of considerable size such as those belonging to Timothy McCarthy (848 Jenifer St.) and Oscar Schubert (932 Spaight St.). Thus, it is not surprising that the district is more notable now for the diversity of its designs and for the variety of materials it displays than it is for its stylistic consistency. This diversity, though, is the end product of the historic progression of the neighborhood and reflects the fact that many of the houses that now grace its lots are in fact the successors to earlier, smaller ones. By way of illustration, a Sanborn-Perris fire insurance map of the area dating from 1908 shows that nearly every lot in the district (this is just prior to the Harvey Terrace/Rutledge Court subdivisions detailed above)

⁵ Orton Park occupies an entire city block and was first established in 1847 as the then Village of Madison's first public cemetery, but was subsequently transformed into the city's first park in 1887. This park and the houses that surround its periphery were listed in the NRHP (10/31/88) as the Orton Park Historic District.

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Jenifer-Spaight Historic District
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was occupied by a building at that time.⁶ A look at the inventory of the district that follows shows that the district now contains only fifteen buildings dating from the 1850s, five from the 1860s, eight from the 1870s, twelve from the 1880s, and twenty-four from the 1890s. Since this accounts for only 64 of the district's buildings, and since 61 buildings were built after 1900, it is evident that many of the district's earliest original buildings were later supplanted by newer, usually larger ones. Continuity is provided by the fact that nearly every building in the district, regardless of size, style, and date of construction, was built as either a single family residence or a two or three-flat residence having a similar-sized footprint. The only major exceptions are: the Pilgrim Congregational Church (953 Jenifer St.), begun in 1877 as a school and expanded into its present form in 1914; the Monona Apartments building (600 S. Brearly St.), built in 1911, and the Elruth Apartments building (902-906 Jenifer St.), built in 1968.

Integrity levels within the district vary. Many of the district's most architecturally distinguished buildings, especially those along the lakeshore and those having a lake view, are still in excellent, largely original condition and a number of these remain single family residences. Buildings without lake access or lake views have fared less well. Many of these were converted into apartments after World War II and now house students attending the nearby University of Wisconsin. These converted buildings are seldom obvious from the outside, but a number of them have been resided and have lost detailing. Even so, only 16 of them have lost so much of their original design characteristics or are of too recent construction to justify classifying them as non-contributing elements. In general, the district as a whole retains the overall appearance it had during the latter portion of its period of significance. Its historic integrity is strengthened by the fact that only two of the district's non-contributing buildings are modern buildings that date from after World War II. And of these, only one, the eighteen-unit Elruth Apartments building at 902-906 Jenifer St. is a building that is out of scale with its neighbors.

⁶ New Atlas of Dane County. Madison: Leonard W. Gay Co., 1899.

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The following inventory lists every building in the district and includes the names of the original owners, the construction date, the address, and contributing or non-contributing status. The inventory is then followed by descriptions of some of the district's best and most representative resources, which are listed according to style.

Building Inventory

ADDRESS	HISTORIC OWNER	DATE	STYLE	C/NC
410 S. Brearly St.	House	1904	Front Gable	C
412 S. Brearly St.	Walter & Sarah Fosdick House	1907	Gabled Ell	C
414-16 S. Brearly St.	House	1909	Queen Anne	C
512 S. Brearly St.	House	1904	Queen Anne	C
600 S. Brearly St.	Monona Apts.	1911	Tudor Revival	C
606 S. Brearly St.	House	1901	American Foursquare	C
608-10 S. Brearly St.	W. J Oakey/J. D Dorn House	1906	Front Gabled	C
612-16 S. Brearly St.	House	1904	Front Gabled	C
617 S. Brearly	H. B. Bischoff House	1915	Craftsman	C
620 S. Brearly St.	J. C. Collins/Dr. Claire Vignam House	1925	Arts & Crafts	C
936 Harvey Terr.	House	1930	Tudor Revival	C
941 Harvey Terr.	House	1904	American Foursquare	NC
945 Harvey Terr.	House	1937	Gabled Ell	NC
946-50 Harvey Terr.	House	1937	Front Gabled	C
949 Harvey Terr.	Maurice Wilson House	1936	Tudor Revival	C
719 Jenifer St.	J. H. Lienhard House	1857	Front Gable	C
723 Jenifer St.	House	1890	Queen Anne	C
725 Jenifer St.	House	ca.1865	Gabled Ell	C
727 Jenifer St.	House	ca.1855	Front Gable	C
729 Jenifer St.	House	1910	American Foursquare	NC
731 Jenifer St.	Adolph & Anton Close House	1891	Queen Anne	C
732 Jenifer St.	August Conrad House	1884	Gabled Ell	C
733-35 Jenifer St.	Manning/Kircher House	1877-78	Italianate	C

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734 Jenifer St	Christopher/Wildhagen House	1858	Gabled Ell	C
737-39 Jenifer St.	Johanna & Frederick Sauthoff House	1857	Italianate	C
740 Jenifer St.	Henry Christoffers House	ca.1855	Gabled Ell	C
741 Jenifer St.	House	1908	Queen Anne	C
743 Jenifer St.	House	1850s	Front Gable	C
745 Jenifer St.	Ralph Richardson House	1908-1909	Tudor Revival	C
746 Jenifer St.	House	1895	One Story Cube	C
748 Jenifer St.	Close Family House	ca. 1870	Gabled Ell	C
751 Jenifer St.	Maj. Chas. G. Mayers House	1870/1892-98	Queen Anne	NC
754 Jenifer St.	John George Ott House	1873-1874	Italianate	C (NRHP)
804 Jenifer St.	House	1909	Queen Anne	C
807 Jenifer St.	Harlow & Isabelle Ott House	1897-98	Queen Anne	C
808 Jenifer St.	House	1900	Gabled Ell	NC
811 Jenifer St.	Halver Gabriel House	1865-66	Italianate	C
812 Jenifer St.	Frank Mosel House	1909	American Foursquare	C
814 Jenifer St.	Ole Torgerson House	1880/1892-8	Front Gable	C
820 Jenifer St.	Arno Bierbach House	1883	Front Gable	C
821 Jenifer St.	Swalheim Apartments	1944	Contemporary	C
824 Jenifer St.	House	1894	Queen Anne	NC
826 Jenifer St.	Michael Zwank House	1940	Colonial Revival	C
828 Jenifer St.	House	1909	Queen Anne	NC
829 Jenifer St.	House	1889	Queen Anne	NC
831 Jenifer St.	House	1904	Two Story Cube	C
832 Jenifer St.	Two-flat	ca.1910	Queen Anne	C
833 Jenifer St.	House	1884	Front Gable	C
834 Jenifer St.	A. Drakely House	ca.1854	Front Gable	C
835-37 Jenifer St.	Thomas Prendergast Two-flat	1930	American Foursquare	C
836-40 Jenifer St.	Two-flat	ca. 1900	Queen Anne	C
842-44 Jenifer St.	Joseph Blied Two-flat	1907	Queen Anne	C
843-45 Jenifer St.	James Prendergast flats	1906	Queen Anne	C
847 Jenifer St.	William Welch House	1859	Front Gable	C

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848 Jenifer St.	Timothy & Katherine McCarthy House	1897	Queen Anne	C (NRHP)
851 Jenifer St.	Adolph Wagner House	1884	Italianate	C
854 Jenifer St.	Hyer's Hotel	1854/1874	Italianate	C (NRHP)
901 Jenifer St.	E. H. Heath House	1888	Queen Anne	C
902-906 Jenifer St.	Elruth Apartments	1968	Contemporary	NC
907 Jenifer St.	John Henry Mader House	1894-95	Queen Anne	C
909 Jenifer St.	House	ca. 1865	Front Gable	C
911-15 Jenifer St.	Three-flat	1902-08	Queen Anne	C
912-14 Jenifer St.	Henry Bischoff Two-flat	1903	Queen Anne	C
916 Jenifer St.	Charles Heim House	1888	Queen Anne	C
917 Jenifer St.	House	1884	Gabled Ell	NC
921 Jenifer St.	Hiram G. Dodge House	1855	Two Story Cube	C
922 Jenifer St.	Henry Bars House	ca.1860	Queen Anne	C
925-27 Jenifer St.	Rebecca & William Mash House	1900	Queen Anne	C
928 Jenifer St.	House	1879	Queen Anne	C
930 Jenifer St.	Andrew Kentzler House	1884	Front Gable	C
931 Jenifer St.	Oscar Schubert flats	1913	Queen Anne	C
933 Jenifer St.	J. C. Hopkins House	1856-57	Greek Revival	C
936 Jenifer St.	House	pre-1892/1980	Front Gable	NC
939 Jenifer St.	House	1884	Queen Anne	C
940 Jenifer St.	Edward Williams House	1939	Colonial Revival	C
945 Jenifer St.	William Karns House	1858	Italianate	C
946 Jenifer St.	House	1924	American Foursquare	C
948-50 Jenifer St.	House	1908	Front Gable	C
952-54 Jenifer St.	House	1892-98	Queen Anne	C
953 Jenifer St.	Pilgrim Congregational Church & Third Ward School Annex	1877/1914	Spanish Colonial	C
409 S. Livingston St.	House	1875	Gable Ell	C
410-12 S. Livingston St.	House	pre-1892	Front Gable	C
415 S. Livingston St.	House	1895/1908-42	Gable Ell	C
411 S. Paterson St.	House	1898	Queen Anne	C
416 S. Paterson St.	Kleiner House	1909	Craftsman	C
509 S. Paterson St.	House	pre-1892	Queen Anne	C

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512 S. Paterson St.	House	1904	Bungalow	C
514-16 S. Paterson St.	House	1904	Queen Anne	C
515 S. Paterson St.	House	pre-1892	Queen Anne	C
518 S. Paterson St.	Nils Starks House	1907	Craftsman	C
1001 Rutledge Ct.	Edw. Reynolds House	1923	Craftsman	C
1005-07 Rutledge Ct.	House	1914	American Foursquare	C
1008 Rutledge Ct.	Harry & Hazel Walker House	1924	Colonial Revival	C
1010 Rutledge Ct.	John Gross House	1913	American Foursquare	C
1011 Rutledge Ct.	House	1916	Craftsman	C
805-09 Spaight St.	Pauline Farr House	1894	Queen Anne	C
811 Spaight St.	House	1898	Queen Anne	C
813 Spaight St.	B. B. Clarke Beach Bathhouse	ca. 1960	Contemporary	NC
822 Spaight St.	E. H. Heath House	1896	Queen Anne	C
824 Spaight St.	House	1890	Queen Anne	C
826 Spaight St.	House	ca.1872	Gabled Ell	C
836 Spaight St.	House	1899	Queen Anne	C
840 Spaight St.	House	1897	Front Gabled	C
842 Spaight St.	Franz Vallender House	ca. 1872	Front Gabled	C
848 Spaight St.	Charles Lamb House	1902	Arts & Crafts	C
901 Spaight St.	Albert Stondall House	1902/1910	Georgian Revival	NC
901 Spaight St.	(boathouse)	ca. 1910		C
902-04 Spaight St.	House	1895	Queen Anne	NC
909 Spaight St.	M. H. Sater Two-flat	1907	American Foursquare	C
912 Spaight St.	Johanna Bartsch House	1885	Front Gable	C
914 Spaight St.	House	1894	Queen Anne	C
915 Spaight St.	House	1904	Queen Anne	NC
919 Spaight St.	Edw. & Hannah Williams House	1898	Queen Anne	C
920 Spaight St.	Three-flat	1906	Craftsman	C
921 Spaight St.	House	1896	Queen Anne	C
923-25 Spaight St.	Two-flat	1899	Queen Anne	NC
924 Spaight St.	George Hyer House	1856	Greek Revival	C
926 Spaight St.	J. P. Breitenbach Flats	1928	Tudor Revival	C
928 Spaight St.	House	ca.1900	Queen Anne	C

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929-31 Spaight St.	Three-flat	1907	Queen Anne	C
932 Spaight St.	Oscar Schubert House	1906-07	Craftsman	C
933 Spaight St.	George & Bertha Breitenbach House	1906	Craftsman	C
935-37 Spaight St.	Ella Hansen Apartments	1909	Queen Anne	C
938 Spaight St.	Henry Fauerbach House	1902	Queen Anne	C
939-41 Spaight St.	Mary Hanson House	1903	Queen Anne	C
940 Spaight St.	Erastus Wyman House	1856	Greek Revival	C
943-45 Spaight St.	Collins Bros. Two-flat	1908	Queen Anne	C
946 Spaight St.	D. B. Shipley House	1854	Italianate	C
947-49 Spaight St.	Furey-Crossen House	1907	Queen Anne	C
952-56 Spaight St.	Charles Heyl House	1906	Prairie School	C
Site: B.B. Clark Beach Park				C
Object: Commemorative Boulder located on S. Brearly Street				C

Italianate

Seven examples of the Italianate style survive in the district and all seven are clad in brick and are two stories in height. The oldest of these, and one of the oldest identified buildings in the district, is the L-plan Hyer's Hotel, which was built of red brick in 1854 at 854 Jenifer St. and is already listed in the NRHP (9/22/83). As is typical of the earliest Wisconsin examples of this style, the roof of Hyer's Hotel is hipped and has a very shallow pitch. A similar, more vernacular, but equally venerable T-plan example is the D. B. Shipley House at 946 Spaight Street, built of red brick in 1854, and another later example of this type, built some ten years later, is the L-plan Halvor Gabriel House, built of cream brick in 1865-66 at 811 Jenifer Street. A smaller but slightly more elaborate rectilinear plan version is the Johanna and Frederick Sauthoff house, built of red brick at 737-739 Jenifer Street in 1857. The most elaborate of the hipped roof Italianate houses in the district is also the latest. This is the L-plan John George Ott house located at 754 Jenifer Street, which was built in 1873-74 and is also listed in the NRHP (9/23/82). Later examples of the Italianate style in the district tend to have more steeply pitched gable roofs, the finest of these being the cream brick-clad Manning/Kircher house at 733-35 Jenifer Street, built in 1877-78. Regardless of roof shape or date of construction, all of the district's Italianate style houses display such characteristic features as bracketed friezes placed just below the overhanging eaves of the main roof and flat-arched window openings that are ornamented with decorative, sometimes engraved stone headers.

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Queen Anne

There are 46 examples of the Queen Anne style in the district, which is more than a third of its total number of resources, and the range of their designs is typical of examples found in other neighborhoods of the same period in Madison. The district's examples vary somewhat in size, some of them being small vernacular expressions of the style, while others are especially fine larger examples that are among Madison's best surviving Queen Anne style houses. Most, however, are of medium size and all are of frame construction and are, or were originally, clad in clapboard and/or wood shingles. While a number of these houses are known to have replaced the original building erected on their respective lots, others occupy new lots that were created by subdivision activity just before and after the turn of the twentieth century.

The Adolph & Anton Close house at 731 Jenifer St. was built in 1891 and it is one of the district's earliest examples of the Queen Anne style. This highly intact and recently restored two-story house has a rectangular plan, a cut stone foundation, first and second story exterior walls that are clad in clapboard, gable ends that are clad in decorative wood shingles, and it is sheltered by a multi-gable asphalt-shingle-clad roof. The steep slope of the rear part of the lot made it necessary to site this house well forward and close to the street. Adolph Close was a native of Germany and a tailor whose first house in the district, a still highly intact clapboard-clad Gable Ell form building, was built ca.1870 and is located across the street at 748 Jenifer St.

A slightly later district example of the Queen Anne style is located at 807 Jenifer St. just a few doors east of the Close house. This is the recently restored Harlow & Isabelle Ott house, built in 1897-1898 on the triangular corner where Spaight and Jenifer streets meet. This L-plan, clapboard-clad two-story house is an excellent example of the Queen Anne style and is one of the few examples in the district that features the style-defining corner tower that is typically associated with it. Ott was a member of the same family that built and owned the older Italianate house at 754 Jenifer St. Another two-story clapboard-clad example with a corner tower is the house at 514-16 S. Paterson St., built in 1904. This building was built as a single family residence but, like many such houses in the district, was converted into a two-flat between 1908 and 1942. It features an unusual and recently restored full-width front porch with twin gablets positioned where the two main entrance doors on the principal facade are located.

Much more typical of Queen Anne style designs in the district is the clapboard-clad, two-story, gable-roofed Rebecca and William Mash House at 925-27 Jenifer St., built in 1900 to a design by the

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Madison architectural firm of Gordon & Paunack.⁷ The district's deep but narrow lots dictated that the buildings that occupied them would have similar characteristics. The Mash House, with its essentially rectilinear plan, full-width one-story front porch, and large, full-width, front-facing gable end, is a fine example of the typical solution arrived at by builders and architects of the period.

One of the district's finest and largest examples of the Queen Anne style is the Timothy and Katherine McCarthy house at 848 Jenifer St., built in 1897 when the original lot on which it sits was subdivided. The two-and-one-half story McCarthy house has an essentially rectilinear plan, exterior walls that are clad in clapboard, and is sheltered by a large, asphalt shingle-clad, multi-gable roof having wood shingle-clad gable ends that face in all four directions and wide overhanging eaves. The main facade faces south onto Jenifer Street and it is asymmetrical in design and has an elaborate one-story flat-roofed front porch that spans the width of the facade. The porch roof is supported by triple, fluted Ionic Order columns at each corner and it also has elaborate turned balustrades edging both the porch and its roof. Built as a one-family residence this building was later converted into several apartments but has since been meticulously restored and is now once again a single family residence.

Timothy McCarthy was Madison's most important turn-of-the century building contractor and his house is thus both a symbol of his success and an advertisement for the abilities of his firm. The very prominent Madison architectural firm of Conover & Porter designed his house and it is already individually listed in the NRHP.

Located just next door at 842-44 Jenifer Street is an equally large, but quite late Queen Anne style building. It was built as a two-flat rental property for Joseph H. Blied in 1907 and is one of the last examples of the Queen Anne style in the district. Like the McCarthy house, this building is essentially rectilinear plan, has exterior walls that are clad in clapboard, and it is sheltered by a large asphalt shingle-clad multi-gable roof that has wide overhanging eaves and clapboard-clad gable ends that face in all four directions. The main facade faces south onto Jenifer Street and it is asymmetrical in design, is dominated by its full width main gable end, and also has a one-story flat-roofed front porch that spans the width of the facade. While less elaborate than its next door neighbor, the Blied flats still makes use of many of the same design elements and it is a fine, largely intact and representative example of a type of design that is seen frequently in the district.

⁷ *Wisconsin State Journal*, July 25, 1900.

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American Foursquare

The appearance of the American Foursquare style in the district coincided with the subdivision activity that began to transform parts of it after the turn of the century. The district contains eight examples of the style and the Frank Mosel house at 812 Jenifer St. is one of the finest. The Mosel house was built in 1909 and replaced a much smaller Gable Ell form house that had previously occupied the site. Like most other houses within the district, the Mosel house is positioned close to the front sidewalk and respects the setback line established by its earlier neighbors. This two-story house has a rectilinear plan and exterior walls whose first story is largely clad in brown brick and whose second story is clad in stucco. Asphalt shingles cover the hipped main roof and hipped-roof, stucco-clad dormers face north, south, east, and west. The two-bay-wide main facade of the house faces south onto Jenifer Street and its first story is sheltered by a full-width flat roof front porch.

A larger, Craftsman Style-influenced example of the same style is the M. H. Sater two-flat building located at 909 Spaight St. The Sater building was built in 1907 and it is rectilinear in plan, is two-and-one-half-stories in height, has a first story that is clad in clapboards, a second story that is clad in stucco, and it is sheltered by an asphalt shingle-covered hip roof that has stucco-sided dormers facing in all four directions, and wide overhanging eaves. Craftsman style elements include the plain, unornamented design of the whole, the straightforward use of materials, the use of grouped windows on the main facade, and the exaggerated, over-scaled, classically derived elements that make up the gable-roofed front entrance porch.

Craftsman Style

While a number of buildings in the district display Craftsman style influence, only eight of its buildings can be said to be true examples of the style. Three of these are the work of the very prominent Madison architectural firm of Claude and Starck: the Edward Reynolds house at 1001 Rutledge St., built in 1923; the George and Bertha Breitenbach house at 933 Spaight St., built in 1906; and the Oscar Schubert House at 932 Spaight St., built in 1906-07.

The stucco-clad Reynolds house was the last of three Madison houses designed by Claude & Starck that used the same general design scheme.⁸ Centered on the three-bay-wide main facade of each of

⁸ Orr, Gordon D., Jr. Louis W. Claude: Madison Architect of the Prairie School. *Prairie School Review*, Vol. XIV, 1981, p. 10. The other examples are the Prof. Andrew Whitson house, 1920 Arlington Pl., built in 1905 (University Heights Historic District, NRHP 12/17/82), and the Carl A. Genske house, 1004 Sherman Ave., built in 1913 (Sherman Avenue Historic District, NRHP 3/22/88).

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these gable-roofed, two-story, rectilinear plan, stucco-clad houses is a slightly off center main entrance, to the right or left of which is placed a three-sided polygonal plan oriel bay that contains a landing for the main staircase of the house. The side-gabled design of these houses, however, is more suburban than urban in its form.

The firm's George H. and Bertha Breitenbach two-flat at 933 Spaight St., built in 1906, is more representative of other buildings being built in the district at that time.⁹ Like many of the district's Queen Anne style two and three-flat buildings of the same period, the Breitenbach building has a rectilinear plan, is much deeper than it is wide, is two-and-one-half-stories tall, and is sheltered by a hip roof that has wide overhanging flared eaves and gable-roofed dormers that face in all four principal directions. Unlike these otherwise similar Queen Anne style buildings, the Breitenbach two-flat is completely clad in a stucco and has minimal ornamentation other than the one-story pilaster strips that project out from the outer edges of the main facade's first story, a motif that is also repeated on the edges of the dormers as well and on the edges of the half-width front entrance porch.

The most impressive of Claude & Starck's three district Craftsman designs is the Oscar Schubert house at 932 Spaight St., also built in 1906 directly across the street from the Breitenbach place.¹⁰ Like its near neighbor, the Schubert house is also rectilinear plan, is deeper than it is wide, is two-and-one-half-stories tall, and is sheltered by a hip roof that has wide overhanging flared eaves and gable-roofed dormers that face in all four principal directions. Here, however, the eaves are supported by brackets and exposed rafter ends in typical Craftsman style fashion, and both the first and second stories are clad in clapboards, while the dormers are clad in wood shingles. In addition, the main south-facing facade is more nearly symmetrical in design than its neighbor. This facade is two-bays-wide, both of the second story's bays consist of shallow polygonal bay windows, as does the first story of the right-hand bay. The first story of the left-hand bay, however, contains the house's main entrance. The entire first story is sheltered by a full-width shed-roofed front porch that is upheld by triple Ionic order columns at the corners, and the porch roof also has wide eaves supported by exposed rafter ends.

That the Craftsman style was still very much in evidence in the district almost ten years later can be seen in the design of the H. B. Bischoff house, which was built at 617 S. Brearly St. in 1915. Built to the design of an as yet unknown architect, the Bischoff house is clad in brick and is rectilinear in plan,

Historic District, NRHP 3/22/88).

⁹ *Wisconsin State Journal*, January 3, 1907.

¹⁰ *Ibid.*

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two-stories in height, and has a side-gabled form. The asphalt shingle-clad gable roof that shelters the building has wide overhanging eaves, and a large shed-roofed dormer that contains a group of four small identical six-light windows is centered on its main west-facing slope. The main facade faces west onto S. Brearly St. and it is three-bays-wide and symmetrical in design and has a centered classically derived entrance porch that is flanked by shallow polygonal oriel windows. The overall design, with its grouped windows, subtle brick beltcourse between the stories, and elongated overhanging roof, reflects the influence of the Prairie School, but the classical entrance, complete with sidelights, is an element that would show up only on a Craftsman style design.

Another more Prairie School-influenced design belongs to the Kleiner house at 416 S. Paterson St. The Kleiner house was built in 1909, is rectilinear in plan, two-stories in height, and has a side-gabled form, and its first story is clad in brown brick while the second story and the gable ends are clad in stucco. The asphalt shingle-clad gable roof that shelters the building has wide overhanging eaves, and two large stucco-clad gable-roofed dormers are placed on its main east-facing slope. The main facade faces east onto S. Paterson St. and it is three-bays-wide and symmetrical in design and it has a full-width open front porch whose very slightly hipped roof is supported by two massive brick piers. The simplicity of the overall design, the straightforward use of materials, the elongated overhanging roof, and the complete absence of historic references all reflect the influence of the Prairie School, but these are also attributes of the Craftsman style as well and the Kleiner house is a good example of the interrelatedness of the two styles.

Prairie School

The only Prairie School style design in the district belongs to the Claude & Starck-designed Charles Heyl house at 952-56 Spaight St., which was built in 1906 and reflects the influence of the works of Chicago Prairie School architect George W. Maher.¹¹ The Heyl house occupies a prominent corner lot and it is rectilinear in plan, two-stories-tall, and is sheltered by a hipped roof having very wide overhanging eaves and prominent arched-roof dormers. The latter design element is typically found on the residential designs that Claude & Starck produced in the first half of the first decade of the twentieth century. The house is clad in clapboards, has a symmetrical, south-facing main facade, and the first story of this facade is sheltered by a full-width, open front porch whose hipped roof is supported by massive polygonal plan columns. This house has been recently restored and it is well preserved and is in very good, highly original condition today.

¹¹ *Wisconsin State Journal*, December 2, 1905.

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Tudor Revival

Although the district is most significant architecturally for its late nineteenth and early twentieth century buildings designed in the Queen Anne style and various progressive styles it also has a scattering of fine buildings that represent the Tudor Revival style. One of the earliest of these and the most impressive is the Tudor Revival style Monona Apartments building, built on the corner of S. Brearly and Spaight streets in 1911. Although the architect of this building is still unknown, it is one of the best of Madison's pre-World War I apartments and it is also the only contributing example of this building type to be found in the district.

The three-story, six-unit Monona Apartments building is located at 600 S. Brearly St. and is rectilinear in plan, is clad completely in brick, and its principal stories rest on a raised basement story. The symmetrically designed seven-bay-wide, east-facing main Brearly Street facade has a centered main entrance in the fourth bay and the windows in the stories above service the central stair hall that serves each story. Each story of the second and sixth bays from the right consists of a very slightly projecting oriel bay window, each of which contains three one-over-one-light windows, and these window groups are flanked on either side by single one-over-one-light windows that are positioned in the first, third, fifth, and seventh bays from the right. All of these windows and the main door are enframed with dressed stone. The stone that is used to enframe the windows is laid in an in-and-out pattern while a large decorative stone panel that is placed over the entrance door bears the raised words "Monona Apartments." The building is sheltered by a very shallow-pitched hip roof that has wide overhanging eaves, and three-story-tall wood ells that are placed on either end of the building house open porches, one for each apartment. Each floor contains two apartments, all of which have a living room with a wood-burning fireplace, and the apartments on the two upper stories have lake views as well.

Another fine early example of the Tudor Revival style is the Ralph Richardson house at 745 Jenifer St., built in 1908-09.¹² The Richardson house was designed by the firm of Claude & Starck, who, though best known for their Prairie School style buildings, also designed many Craftsman style houses that exhibit Tudor Revival style features such as half-timber work that enframes stucco wall panels. Their Richardson house is one of the latter and it is rectilinear in plan and has a brick-clad first story and a stucco-clad second story. The house's Tudor Revival style elements are all on its main north-

¹² *Wisconsin State Journal*, December 3, 1907.

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facing facade and they include the gable-roofed entrance porch, which features Tudor arch brackets and paneled supporting posts, and the two-story polygonal bay window that dominates the facade.

A much later Tudor Revival style-inspired design in the district is the three-flat building that Claude & Starck designed for J. P. Breitenbach at 926 Spaight St.¹³ Built in 1928, the Breitenbach flats is a rectilinear plan building that is much deeper than it is wide. The building's first two stories are clad in brown brick and this portion of the building is essentially without period stylistic references and is more accurately defined as a Craftsman style design. The multi-gable-roofed attic story, however, has principal gable ends that are clad in stucco and false half-timber work and the principal north and south-facing gable ends project slightly beyond the main walls below and are supported by short, carved beam ends. The resulting design reflects the Tudor Revival influence that preceded and influenced the Craftsman style as well as the more scholarly Tudor Revival style examples that were to follow.

Site

In addition to the buildings in the district, the district also contains a single contributing historic site. This is the block-long B. B. Clarke Beach park, which occupies the south side of the 800 block of Spaight Street. This 1.5 acre park, which was originally called Spaight Street Park and still later, Monona Park, was established ca. 1903 with the urging of the Madison Park & Pleasure Drive Association, a nationally known private group of mostly Madison citizens that was responsible for the development of all of Madison's public parks prior to 1932, when their work was taken over by the newly organized City of Madison Parks Department.¹⁴ The city acquired a portion of this strip of land in 1900 as a result of a lawsuit and since it was considered to be both too narrow and too steep to convert into building lots, the Association urged that it be turned into a park instead, which occurred in 1903. Filling and grading of the site occurred under the auspices of the Association in 1921 and a bathing beach that could serve the neighborhood was established there. In 1961, the original shelter house that served this park was replaced by the present non-contributing Contemporary style building.

¹³ *Wisconsin State Journal*, December 31, 1928.

¹⁴ Madison Park and Pleasure Drive Association. Annual Report, 1900, p. 10; Annual Report, 1901, pp. 13-14; Annual Report, pp. 33 and 72; Annual Report, 1903, p. 52; Annual Report, 1921, p. 21.

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Object

There is also a single contributing object located within the district boundaries. This is a sizable commemorative boulder that is located on the S. Brearly Street parkway adjacent to the Monona Apartments (600 S. Brearly Street) at the point where the parkway ends at the corner of S. Brearly and Spaight streets. This boulder commemorates the former Leonard J. Farwell Octagon House, which subsequently served as the Harvey U. S. Army Hospital in the Civil War, and afterwards served as the Soldiers' Orphan's Home. This house and its outbuildings originally occupied this entire block, but was torn down in 1895, and the boulder, which has a commemorative narrative engraved into its surface, was placed in this location in 1908 and was presented by the school children of Madison.

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Significance

The Jenifer-Spaight Historic District is a residential district that stretches along and overlooks the Lake Monona shore in the city of Madison one block to the west of the already listed Orton Park Historic District (NRHP - 12/18/78). Research was undertaken to assess the potential for nominating the district to the National Register of Historic Places (NRHP) utilizing the NR significance area of Architecture, a theme which is also identified in the State of Wisconsin's Cultural Resource Management Plan (CRMP). This research centered on evaluating the resources within the district using the Italianate, Queen Anne, Colonial Revival, Prairie School, American Craftsman, American Foursquare, and Period Revival Styles subsections of the Architectural Styles study unit of the CRMP.¹⁵ The results of this research are detailed below and show that the Jenifer-Spaight Historic District, which already contains three buildings individually listed in the NRHP, is locally significant under NR Criterion C as an architecturally and historically important collection of mostly residential buildings that together constitute a well-defined and visually distinct geographic and historic entity.

This district is comprised of 113 contributing resources and 16 non-contributing ones and 3 previously listed ones. The contributing resources include fine representative examples of the most popular styles found in residential architecture in Madison during the period of significance (1854-1944) and also outstanding individual examples of the Italianate, Queen Anne, and Craftsman Styles.¹⁶ Of special significance are an important group of eight buildings that were designed by the Madison architectural firm of Claude and Starck. This group of houses contains within it several excellent works by the firm and covers the whole range of their residential designs between 1906 and 1929. Individually, the district's resources are fine examples of architectural styles and vernacular forms that were important in Madison during the period of significance and a number are the finest examples found by the Madison Intensive Survey. Collectively, these buildings are notable architecturally because they typify the stylistic and historic evolution of the district and of the larger area around it. During this period many (but by no means all) of the district's oldest buildings were supplanted by later, larger, and generally more fashionably up-to-date ones, a trend that resulted in a district that is now as notable for its stylistic diversity as for its historic continuity.

¹⁵ Wyatt, Barbara (ed.). *Cultural Resource Management in Wisconsin*. Madison: State Historical Society of Wisconsin, 1986 (Vol. 2), pp. 2-6, 2-15, 2-17, 2-21, 2-24 - 2-25, and 2-28 - 2-30 (Architecture).

¹⁶ The period of significance is bounded by the construction dates of the contributing resources in the district.

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Historic Context

An excellent general history of the city of Madison up to World War I is contained in the book *Madison: A History of the Formative Years*, written by David V. Mollenhoff, and a detailed history of the city and its built resources is also embodied in the City of Madison Intensive Survey Report, printed in 1995.¹⁷ Consequently, the historic context that follows deals primarily with the history of the district itself and with the immediate surrounding area.

The land in the district is part of James D. Doty's original plat of the City of Madison, surveyed and drawn by Green Bay surveyor J. V. Suydam in 1836. Doty's plat was a hasty (and successful) attempt to place the state capitol on land he controlled and it was typical of its time in that it overlaid the topography of the land with a relentless grid of streets. This grid is broken only by the Capitol Square itself and by the four streets that radiate out from its corners and cut across the grid. One of these radiating streets is King St., which begins at the east corner of the square and ends at its point of intersection with E. Wilson St., which point is four blocks away from the district's west end. The district, therefore, begins six blocks east of the east corner of the Capitol Square, the commercial and civic heart of the city and the site of the Wisconsin State Capitol building.

The earliest building development in Madison was concentrated around the east corner of the Capitol Square (whose corners correspond to the cardinal points of the compass) and along both sides of King and E. Main streets. By the late 1840s, though, new construction was spreading outward around the square from this corner and along the streets lining the band of blocks surrounding the square, setting a pattern for future non-residential growth in the Capitol Square area of the city that would be followed for many years thereafter. In the meantime, residential neighborhoods began to be established to the north, south, and east of the square and its encircling blocks, so that by the 1850s, Madison had developed a building pattern in which commercial and residential areas were increasingly well defined.

Until 1846 settlement in Madison was concentrated on the southeast side of Capitol Hill. However, by 1856 settlement covered all of Capitol Hill and Madison became a city of four hills: Capitol Hill; what is now often called "Mansion Hill"; Fourth Lake Ridge; and Third Lake Ridge. Generally, residential growth was limited to reasonable walking distance. [House] Ads appearing in newspapers of the 1850s commonly stipulated that the home be

¹⁷ Mollenhoff, David V. *Madison: A History of the Formative Years*. Dubuque: Kendall/Hunt Publishing Co., 1982. Rankin, Katherine H. and Timothy F. Hegglund. *Madison Intensive Survey Report*. Madison: City of Madison Department of Planning and Development, 1995. Two Volumes.

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within twenty minutes' walking distance or no more than three-fourths of a mile from the Capitol.¹⁸

Growth was not equal on each of these four "hills," however, since the Third and Fourth Lake Ridges were still too distant from the square to attract much development activity in the early 1850s and Madison's population had not yet grown to a point where all the available land near the square had been occupied. By mid-decade, though, this began to change and the principal reason for this change was the activities of Leonard J. Farwell.

Leonard J. Farwell, of Milwaukee, was attracted to Madison in 1847 by the natural beauty of the area and by its potential as a business center. He made extensive purchases of real estate, including the unimproved water power between Lakes Mendota and Monona. During the following winter he began the improvement of it which included the cutting of a straight canal, thereby eliminating the circuitous channel of the Yahara and rendering a water power then reputed to be one of the best in the State. In 1850, he opened Williamson Street and the Fort Winnebago and Milwaukee Road, now Winnebago Street, across the Yahara. Farwell's Replat of a Part of the Village of Madison in 1853 officially realigned Williamson Street between Dickinson Street and the Yahara, which was probably a more direct route to the crossing of the Yahara than the previously assigned right-of-way of Doty's [original] plat.¹⁹

In 1852, Farwell was elected governor of Wisconsin at the age of thirty-four, but even his official duties did not deter him from the business of building up Madison and especially the east side.

Farwell participated in attracting immigrants to Madison in no small way. He produced publications proclaiming the virtues of locating in the new capital city, personally greeted newcomers urging them to make Madison their home and work place, and presumably aided entrepreneurs in the financing of their lands and buildings.

During the boom period of the mid 1850's, construction on the near east side and in the city as a whole proceeded at a frantic pace. The immigrant carpenters, cabinet makers, stone cutters and masons, tanners, and blacksmiths supplied the skills and labor in the construction of several public buildings, commercial blocks, and hundreds of residences ranging from modest rental dwellings to palatial stone mansions. Farwell's own stone octagonal house was constructed

¹⁸ Mollenhoff, David W., op. cit., p. 54.

¹⁹ Tipler, Gary. *Williamson Street, Madison, Wisconsin: An Historical Survey and Walking Tour Guide*. Madison: City of Madison Landmarks Commission, 1978, p. 3.

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near the foot of [South] Brearly St. on Lake Monona in 1855. The modest homes and workshops of several of these craftsmen were and still are found on or near Williamson and lower Jenifer streets.²⁰

Farwell's era came to end in 1857 when the financial panic of that year forced him to liquidate his holdings. What he had begun, however, had borne fruit. In 1854, the first railroad to reach Madison, the Milwaukee & Mississippi, arrived and in 1856 Madison officially became a city. As the city consolidated its position as an area and regional trading center more and more newcomers made the near east side their home, attracted partly by affordable land prices and also by the proximity it offered to the commercial district that was developing at the western end of the Third Lake Ridge and along Williamson Street.

That the district experienced significant growth during Madison's first "boom" period is evidenced by its relatively large concentrations of Greek Revival and Italianate style dwellings. The Hyer Hotel (1854) is the oldest urban hotel building to survive in Madison. It is a Greek Revival-Italianate style building that is now a private residence and was previously listed in the NRHP. Some other vernacular homes with Greek Revival-Italianate style features in the immediate neighborhood are the Friedrich and Johanna Sauthoff House (739 Jenifer St., 1857), the George W. and Catherine Hyer House (924 Spaight St., 1856), and the D. B. Shipley House (946 Spaight St., 1854).

A major generator of change in the Third Lake Ridge area towards the end of the Civil War years was the arrival of additional railroads in Madison. The first of these, the Chicago & Northwestern, arrived in 1864 and was the first railroad to serve the east side of the city. The second was the Watertown line of the Chicago, Milwaukee, & St. Paul railroad (the Milwaukee Road), which arrived in 1869. These railroads had parallel tracks whose routes ran along both the Lake Monona (Third Lake) shoreline at the southern base of Capitol Hill and also along the northern base of the Third Lake Ridge just north of Williamson Street as they made their way across the isthmus. Close proximity to these tracks made the flat land around the intersection of South Blair Street and the flat land at the base of the Third Lake Ridge that bordered Williamson Street natural sites for those seeking to develop warehousing and manufacturing facilities. As a result, new businesses were built on the land adjacent to the tracks and new houses occupied by the people who owned and worked in these businesses were built in the district and elsewhere on the Third Lake Ridge. In addition, depots associated with both of these railroads were also established on opposite sides of the South Blair Street-E. Wilson Street intersection just one-block west of the west end of the district as well.²¹

²⁰ Tipler, Gary, op. cit., p. 3.

²¹ *Historical Atlas of Wisconsin*. Milwaukee: Snyder, Van Vechten & Co., 1878, p. 27.

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Railroad access and the proximity of the depots associated with them gradually transformed the area to the west and north of the district. To cite just one example, Peter Sprecher had established Madison's first brewery at 653 Williamson St. in 1848 and this had been purchased and greatly expanded by Peter Fauerbach in 1868.²² Other industries slowly found homes near the district as well. In the late 1880s the first of what was soon to become an entire district of agricultural implement dealers began to emerge on the 500-700 blocks of Williamson St. and on the blocks of S. Blount, S. Livingston and S. Paterson streets located immediately north of Williamson St. By 1890, persons associated with these and other enterprises, coupled with the growing population of the city as a whole, had filled all of the original lots in the district.

By the mid-1890s it became apparent that the increasing demand for housing in the district could not be satisfied by the existing building stock. Many Madison businessmen of this period hoped to diversify and enlarge the economic base of the city by bringing industry here and the flat lands adjacent to the railroad lines that crossed the isthmus were ideal for their purposes provided that the marshlands could be drained. As a result, draining and filling activities in the "Great Marsh" began in earnest during the 1890s as did successful efforts to solicit industrial development, which led to the construction of hundreds of new businesses and residences on this previously unbuilt portion of the isthmus. This new construction was a contributing factor in the growth of the city's overall population, which increased from 13,000 to 19,164 between 1890 and 1900. This growth came at a cost, however. Among other things, it intensified new construction in and around the traditional residential neighborhoods adjacent to the Capitol Square, neighborhoods that as a result were becoming increasingly dense, and to many minds, increasingly unattractive. Consequently, many of the downtown's existing residents began to consider moving to new home sites that were less crowded and more sightly.

By the mid-1890s, the district and also the neighborhoods to the east of it, such as the one that surrounds Orton Park, began to experience an upsurge of interest in their lots and a new appreciation for their proximity to both the downtown and for lots along the lakeshore gradually emerged. One result was that new houses in the popular Queen Anne style began to appear throughout the district, some of which, such as the house at 801 Jenifer St., built in 1909, replaced older and smaller dwellings. New construction in the district was also helped along by the subdivision of two large multi-lot portions of the original plat around the turn of the century. The earliest of these was the subdivision of the Farwell Octagon house grounds in 1895, which resulted in the creation of Harvey

²² The Fauerbach family would continue to own the brewery until it was demolished in 1967, by which time the original buildings had been replaced with newer, larger ones.

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Terrace and new lots fronting on that street and on adjoining lots fronting on the 600 block of S. Brearly St. and the 900 block of Spaight St. The second of these acts subdivided the lots on the opposite side of the 600 block of S. Brearly Street and resulted in the creation of Rutledge Court and the lots that front on it. Many other houses were built on new lots created by the subdivision of an original one. Both the E. H. Heath house at 822 Spaight St., built in 1896 and the Harlow & Isabelle Ott house at 807 Jenifer St., built in 1897-98, were built on land originally associated with the Halver Gabriel house, built in 1865-66 at 811 Jenifer St.

The steady transformation of the district continued and even intensified in the first two decades of the twentieth century, during which period more of the district's earliest residences were replaced by larger ones designed in the new styles of the day. Change in the district was not limited to the creation of new and larger single family residences or to the construction of two and three-flat apartments. The construction of the six-unit Monona Apartments at 600 S. Brearly St. in 1911 was an act whose scale suggested that a whole new order of magnitude would accompany the needs of the modern era of the city.

By the end of World War I the transformation of the district began to slow down. New suburbs had developed on the outskirts of Madison by that time that were attracting the kind of homeowners that had previously made the district their home. In addition, the rise of the automobile made the nearness of the older neighborhood to the downtown increasingly irrelevant. Never-the-less, the economic boom of the "Roaring Twenties" brought on the last major wave of development in the district, when the last available lots were developed and houses built in the popular period revival designs. The Collins/Vignam House built in 1925 at 620 S. Brearly Street also reflects the changing attitudes about Madison's lakes after the turn of the century, when the former rear lots of houses with lake frontage become subdivided and houses began to be built with an orientation that embraces the scenic and recreational qualities of the lake. Rutledge Court and Harvey Terrace both reflect the increasing popularity of lakeside residential lots. But even though more buildings were built in the district in the years between 1920 and the beginning of World War II, these new buildings really represented the end of the trend that had started almost 90 years before.

By the start of World War II the Jenifer-Spaight district had assumed its present appearance. But even before the war had begun, a new trend was bringing still more change to the neighborhood. During the 1930s, many of the district's single family residences began to be subdivided into rental units, which reflected the hardships of the Depression and an increased demand for rentable living units near the downtown and near the University of Wisconsin campus. At first, this trend affected only a limited number of buildings, but after the end of World War II, when Madison filled to overflowing with the

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families of returning servicemen attending the UW under the GI Bill, rental conversions intensified, and in the years since then more and more of the district's buildings have been similarly transformed. By the beginning of the 1960s, even though the appearance of the district remained largely unchanged, it consisted of a mixture of single-family houses (located mostly along the Lake Mendota shore) and converted multi-family buildings, a mixture that still characterizes the district today.

Architecture

The Jenifer-Spaight Historic District is nominated under Criterion C for its local significance because it contains numerous buildings of individual architectural distinction, many of which were designed by prominent local architects, and also because it is a well-defined residential neighborhood whose buildings represent many of the successive architectural styles that were applied to residential buildings in Madison during the 100 years from 1854 - 1944. Three of the district's resources are already individually listed in the NRHP. One of these was designed by the prominent Madison architectural firm of Conover & Porter, and Lew Porter designed three more here after he left the firm in 1899. At least eight others in the district were designed by the equally prominent firm of Claude & Starck. In addition, fine designs by other noted local architects are scattered throughout the district.

Except for Hyer's Hotel (854 Jenifer St., NRHP 9/22/83), built in 1854, the Pilgrim Congregational Church (953 Jenifer St.), built in 1914, and the non-contributing beach shelter building in B. B. Clarke Beach Park, built in 1961, all the other buildings in the district were built as either single or multi-family residences. The first buildings in the district were all single family residences. Recently discovered historic photos of the area taken between 1860 and 1863 suggest that the great majority of these houses were smaller frame construction clapboard-sided Greek Revival and Italianate style buildings or vernacular expressions of these styles.²³ Only nineteen of the buildings constructed in the 1850s and 1860s survive. Studying the nineteen surviving buildings and the earliest applicable Sanborn-Perris Fire Insurance Maps that cover this area (1885 and 1892) also suggests that every block originally contained at least one brick-clad example of these styles. The finest surviving examples are the two-story Halver Gabriel house at 811 Jenifer St., built in 1866, and the two-story D. B. Shipley house at 946 Spaight St., built in 1854. There was a notable stone construction exception to this trend, the superb Octagon style Leonard J. Farwell house at ca.929 Spaight St., built in 1854 (non-extant).

The earliest houses in the district were built at its west end, the end that is closest to the downtown, and principally along Jenifer Street, which is located just one block south of Williamson Street, the

²³ Holzheuter, John O. Madison During the Civil War Era: A Portfolio of Rare Photographs by John S. Fuller, 1860-63. Madison: Wisconsin Magazine of History, Vol. 80, No. 3, Spring, 1997, pp. 200-216.

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Third Lake Ridge's principal thoroughfare and its principal shopping street. During this same period, construction along the Lake Monona shore was limited to the 700 block of Jenifer St. The lake side of the 800 block of Spaight St. was too narrow for building sites and the lake side of the 900 block of Spaight Street was completely occupied by the grounds of the Farwell mansion, which continued to occupy this parcel until its demolition in 1895.

Construction proceeded gradually eastward throughout the district in the 1870s and 1880s, fueled in part by the fact that by 1869 the Chicago, Milwaukee & St. Paul Railroad (later known as the Milwaukee Road) and the Chicago and NorthWestern Railroad had both built tracks to the north of the district that paralleled the course of Williamson Street.²⁴ These developments spurred growth throughout the length of the Third Lake Ridge and resulted in both new commercial development and new residential construction. Most of the new houses constructed in the district during these two decades are thought to have looked much like those built in the preceding two decades, although the fact that only seven houses from the 1870s and twelve houses from the 1880s still survive makes an accurate comparison impossible. These examples that *have* survived, however, suggest that houses built in the district during this period were growing steadily larger and somewhat more elaborate in design even though vernacular form examples still predominated. The larger houses built in the district in the 1870s and early 1880s such as the John George Ott house (754 Jenifer St., NRHP 9/23/82), built in 1874-74, and the Adolph Wagner house (851 Jenifer St.), built in 1884, are almost all examples of the Italianate style. By the end of the 1880s, however, Italianate style designs were giving way to the newly fashionable Queen Anne style.

By 1890, nearly all of the original lots in the district had been occupied and the process of subdividing many of these lots was beginning.²⁵ In the 1890s, new houses in the Queen Anne style began to appear throughout the neighborhood, both on newly subdivided lots and as replacements for smaller, older buildings. Twenty buildings from this decade have survived and these buildings vary considerably in size and in their degree of elaborateness. Some, like the house at 723 Jenifer St., built in 1890, are quite small, while others, such as the house built for Madison contractor Timothy McCarthy in 1897 at 848 Jenifer St. were quite large and elaborate.

By 1900, most of the original lots in the district were occupied, but the district's appearance was still defined largely by smaller houses of Greek Revival and Italianate design and their vernacular form

²⁴ These tracks were located one and two blocks north of Williamson Street respectively, which placed them just two and three blocks north of the district.

²⁵ *Plat Book of Dane County, Wisconsin*. Minneapolis: C. M. Foote & J. W. Henion, 1890. A map of the city included in this book shows building footprints and lot outlines.

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cousins. Smaller still were the houses that flanked the district in the neighborhood located to the north, along and just north of Williamson Street. The Williamson Street corridor at the foot of the Third Lake Ridge had also developed in the 1880s and 1890s, and by 1900 the 500 – 1000 blocks of this parallel street were solidly lined with businesses, houses, multi-family flats, and small stores. These, however, were mostly vernacular buildings that were typically smaller than the houses a block away on Jenifer Street. Although most of these buildings are still extant today, their integrity levels are generally lower than those in the district.

Much of the construction in the Jenifer-Spaight Streets Historic District that now helps define its visual character occurred in the first two decades of the twentieth century. The district contains forty-two buildings that were built between 1900 and 1910, which is one-third of the total number of buildings in the district, and another eight were built in the following decade. Almost all of these new buildings exhibit the national styles that characterize the period. Many Queen Anne style houses and two and three-flat buildings such as the Ella C. Hansen three-flat at 935-37 Spaight St., built in 1909, continued to be built in the first ten years of the new century. Many others, however, were fine representative examples of the Craftsman, American Foursquare, Bungalow, and Prairie School styles and a number of these are identified works of Madison's most prominent architects of the period. A large number of these buildings were built on the new lots created by subdivision activity, but a still larger number replaced earlier houses in the district, which accounts for the district's decidedly eclectic architectural character.

The same process continued in the 1920s and 1930s, but at a much reduced rate. Only five buildings were built in the district between 1920 and 1930 and only six more in the decade that followed. All of these buildings are representative examples of the period revival styles that became fashionable following World War I and several of them are also products of prominent Madison architects.

Only two more buildings were constructed in the district in the 1940s and just two more were constructed in all the years that followed. Consequently, the district has managed to retain its pre-World War II appearance and scale despite the profound changes that have altered the city around it. Today, the Jenifer-Spaight Historic District is considered to be one of Madison's older neighborhoods and it is experiencing something of a rebirth thanks to the renewed interest in such neighborhoods.

The information compiled by the Madison Intensive Survey has provided a much more detailed view of the legacy of the city's architects and also of their work in the district. The architects that worked in the district are listed below along with information about their work there.

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Balch & Lippert Harold Charles Balch (1890-1959) was born in Neillsville, WI in 1890 and received his education in the public schools of that community. Balch attended the UW from 1908-1909, taking courses there in civil engineering that were followed by course work in architecture at the Armour Institute of Technology in Chicago (afterwards the Illinois Institute of Technology) and the Chicago Art Institute between 1909 & 1911. In 1912, Balch was employed in the well known Chicago architectural office of Walter Burly Griffin, then, in February of 1913, he came to Madison as the junior partner of longtime Madison architect James O. Gordon in the firm of Gordon & Balch.²⁶

Grover Henry Lippert (1887-1968) was born in Madison in 1887, but his parents later moved to Neillsville, WI and he attended the public schools of that community, graduating from the high school there in 1906. From 1907 until 1913, Lippert worked in several architectural offices in Madison as a draftsman; in 1907 with Gordon & Son and in 1911 with builder/architect Charles E. Marks. In 1913, Lippert decided to further his education by enrolling in the architectural course at the University of Pennsylvania. In the summer of 1914, Lippert returned to Madison to work again as a draftsman, this time with Alvan E. Small. When Lippert graduated from the University of Pennsylvania in 1915, he returned to Madison and became associated with the firm of Gordon & Balch as a junior partner, the firm being renamed Gordon, Balch, & Lippert. When Gordon died in 1917, the two former Neillsville residents formed their own firm, Balch and Lippert.²⁷

Balch & Lippert was one of Madison's more successful architectural firms and it continued in existence until 1946, when the partners went their separate ways. The firm had a general practice that produced competent designs for everything from Madison's first large high-rise hotel building (the Belmont Hotel, 31 N. Pinckney St.) to churches, commercial buildings, and apartment buildings. In addition, Balch & Lippert also produced a large number of residential designs. These designs were invariably good, representative examples of whatever styles were then most in fashion. Thus it is not surprising, given the time period during which they practiced (1917-1946), that the firm's identified single family residences tend to be mostly examples of the Period Revival styles. Their only known work in the district is the Swalheim Apartments building at 821 Jenifer St., built in 1944.²⁸

Claude and Starck Claude and Starck was Madison's most prolific architectural firm in the first two decades of the twentieth century. The principals of the firm, which was in existence from 1895 - 1929, were Louis W. Claude (1868-1951), the principal designer of the firm, and Edward F. Starck (1868-

²⁶ Quaife, Milo (Ed.). *Wisconsin: Its Story and its People*. Chicago: S. J. Clarke Publishing Co., 1924, vol. 4, pp. 404-406. See also: *Wisconsin State Journal*, December 29, 1959. Obituary of Harold Balch.

²⁷ Ibid, vol. 4, pp. 324-328. See also: *Wisconsin State Journal*. November 9, 1968. Obituary of Grover Lippert.

²⁸ City of Madison Building Permit.

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1947), the managing partner. Their most notable work, done in the Prairie School style, is especially well documented and the firm's Madison examples are among the city's most important buildings from this period.

Claude and Starck was especially well known in its day for its library designs, which "became a pattern for small libraries in the state."²⁹ The best of these buildings were done in the Prairie School style and they constitute an important part of Wisconsin's architectural legacy, but the work of the firm also included designs for many other types of buildings, ranging from schools to retail buildings and factories. It is for their many residences, though, that the firm is best known today.

Claude and Starck's residential work falls into several overlapping phases. For the first five or six years of the firm's existence, beginning in 1895, most of its house designs reflected the Queen Anne style and several of these also featured stylized Tudor and Gothic style touches that were similar to those found on the works of another prominent Madison firm of this period, Conover and Porter. Starting around 1900, the residential designs of the firm began to reflect more modern sources, most notably that of George W. Maher of Chicago, whom Louis Claude had known when both were working in the Chicago office of Louis Sullivan (along with Frank Lloyd Wright).³⁰ Maher's early designs are now sometimes classified under the general term "Progressive" to distinguish them from the much better known Prairie School design work of Frank Lloyd Wright. Maher's designs have a regular rectangular massing, generally symmetrical main facades, hip roofs with broad overhanging eaves, and greatly simplified classically derived or non-historical decoration. A notable feature found on many examples is a large, centered, segmental-arched three window Palladian style-influenced dormer. One of the finest examples of Claude and Starck's work in this mode is the Charles Heyl house at 952 Spaight St., built in 1906.

Starting around 1904, Claude and Starck's designs begin to reflect other contemporary influences, many of which, according to Gordon D. Orr, Jr., the biographer of the firm, have their origins in the work of Frank Lloyd Wright. The designs for which the firm is best known reflect the mature Prairie School work of Wright. During the same period, the firm was also producing a complimentary series of designs reflecting a blending of the Tudor Revival and Craftsman styles. The Ralph Richardson house at 745 Jenifer St., built in 1908-09, is a fine example of the firm's Tudor Revival style-inspired work while the Oscar K. Schubert house at 932 Spaight St., built in 1906-07, is one of their very best Craftsman style houses. More common are the designs that the firm used on a number of houses in

²⁹ *Wisconsin State Journal*. August 11, 1951. Obituary of Louis W. Claude.

³⁰ Orr, Gordon D., Jr., Op. Cit., pp. 7-8.

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Madison that all occupy long, narrow urban lots. These houses feature a tall, side-gabled or hipped roof two-and-a-half-story main block whose exterior is typically clad either partially in brick and stucco that is sometimes ornamented with pronounced half-timber work, or else is clad completely in stucco. The J. P. Breitenbach flats building at 926 Spaight St., built in 1928, is an excellent example of the former and the George and Bertha Breitenbach House at 933 Spaight St., built in 1906, is a good example of the latter.

Conover & Porter The partners in the firm were Allan Darst Conover (1854-1929), a Madison native and the son of a prominent local family, and Lew Foster Porter (1862-1918), a native of La Salle County, Illinois. Both men attended the University of Wisconsin School of Engineering, Conover going on to become a professor in that department. It was in this position that he took on the superintending of the construction of the University of Wisconsin's new Science Hall (1885-1887, NHL 11-8-93), and he did the same for the new Dane County Courthouse (built 1884-1886, non-extant) in his other capacity as the City of Madison Engineer. Both buildings were notable Richardsonian Romanesque Revival designs created by Milwaukee architect Henry C. Koch. It was while superintending the construction of Science Hall that Conover met and hired Lew Porter, who was then a junior in the UW engineering school. Subsequently, the two men became partners in the Madison architectural and engineering firm of Conover & Porter. In 1887 or 1888, Porter moved temporarily to Ashland, Wisconsin, to open a branch of the firm in that city, which was then undergoing a boom as a shipping point for iron ore and brownstone. Conover also spent summers in Ashland for a while, but neither man intended to move there permanently. Instead, they took on a partner, Horace K. Padley, who was also the Ashland City Comptroller, and it was Padley who ran the office there.

The firm of Conover & Porter continued until 1899, when the partners went their separate ways. During its existence the firm designed at least three jails, 30-40 schools (a specialty), six churches, eight banks, three large hotels, and about 100 residences. Their designs are uniformly of good quality and tended to favor the fashionable styles of the day: the Shingle and Queen Anne styles for houses and the Richardsonian Romanesque Revival style for larger buildings. Among the many notable buildings the firm designed in Madison are the remarkable castellated Richardsonian Romanesque Revival style UW Gym and Armory (1894, NHL 11-8-93) and the more typically Richardsonian Romanesque Revival style Brown Estate Block at 601-627 Williamson Street, built in 1898 (NRHP 4/12/82).

The firm of Conover & Porter designed just a single identified building in the district but it is one of the district's finest. This is the Queen Anne style Timothy & Katherine McCarthy house at 848 Jenifer

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Street, built in 1897 and listed in the NRHP in 1998. Lew F. Porter went on to design three additional buildings in the district after setting up his own firm. These are: the Queen Anne style Henry Bischoff two-flat building at 912-14 Jenifer St., built in 1903; the Arts & Crafts style Charles Lamb house at 848 Spaight St., built in 1902; and the Queen Anne style house at 938 Spaight St., built in 1902 for local brewery vice-president Henry Fauerbach.

Gordon & Paunack James O. Gordon (1835-1917) practiced architecture in Madison alone and with others between 1890 and 1917 and his known designs constitute one of Madison's largest identified bodies of work from that period. Gordon was born in Pike, NY and was educated in the public schools of that place, afterwards attending Rushford Academy. Subsequently, Gordon learned the carpenter's trade, while at the same time studying architecture.

Gordon and his wife, Jennie Whitney Gordon, moved to Middleton, WI in 1867, where Gordon engaged in business as a carpenter contractor. Then, in 1878, Gordon was appointed deputy collector of internal revenue, which led to his moving his family into Madison. He served in this position for five and a half years. "After his term as deputy collector he was employed by the board of education to superintend the building of the Third Ward School [non-extant]. He opened an architect's office here [Madison] in April, 1890. His business increased to such an extent that in January, 1892, he formed a partnership with Frederick W. Paunack."³¹

Frederick W. Paunack (1869-1904) was born into a family that had been involved in the building trades for generations in their native Germany. Stonecutters by trade, Paunack's parents came to Madison in 1852, where the father, also named Frederick Paunack, worked on the first UW buildings and the second capitol building. The senior Paunack afterwards established a successful stone business, which he ran until his death in 1876, after which it was taken over by one of his sons, Edward F. Paunack. Frederick W. Paunack, was born in Madison in 1869 and attended the public schools of the city. He learned his profession as an architect working first in the Madison architectural office of David R. Jones and afterwards in the offices of a number of architects in the region including J. F. Martins in Chicago; Crane & Barkhausen in Milwaukee; Josselyn & Taylor in Cedar Rapids, Iowa; and T. T. Carkeek, in Dubuque, Iowa. In 1892, Paunack returned to Madison and associated with James O. Gordon in the firm of Gordon & Paunack, an association which lasted until 1904, when Paunack began a brief association with his cousin and fellow architect William F. Paunack. This last association ended with F. W. Paunack's death in 1904.³²

³¹ *Wisconsin State Journal*. July 18, 1917. Obituary of James O. Gordon.

³² *Wisconsin State Journal*. August 18, 1899; May 4, 1904. Obituary of Frederick W. Paunack.

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The firm of Gordon & Paunack proved to be one of Madison's most successful architectural firms in the ten years of its existence.³³ The firm was brought to an end by Paunack's unexpected death in February 1904, which led Gordon to form a partnership with his son and fellow architect, James C. Gordon in the firm of James O. Gordon & Son, Architects. Unfortunately, this collaboration proved to be short-lived since the son himself died in 1906, after which the senior Gordon practiced alone until 1914, when he associated with Harold C. Balch and the firm was renamed Gordon & Balch. Two years later Grover H. Lippert also joined the firm, which was known as Gordon, Balch & Lippert until Gordon's death in 1917, after which it became Balch & Lippert (which see).

The only identified building in the district that was designed by Gordon & Paunack is the Queen Anne style Rebecca & William Mash house at 925-27 Jenifer Street, built in 1900.

Jennings & Kronenberg. John T. W. Jennings (1856-1944) was born in Brooklyn, NY, in 1856, and graduated from New York University in 1877 with a degree in civil engineering. His first job was in the architect's office of the Astor Estate in New York under Thomas Stent, where he worked until 1879. This was followed by positions as an assistant engineer for the Suburban Rapid Transit Railway in New York until 1880; doing water works construction with J. J. R. Croes in New York, till 1882; and as a draftsman for Havemeyer Sugar Refining Co. and New Orleans Sugar Co., until 1883.³⁴

In this year, Jennings' uncle, Royal D. Jennings, who had been the treasurer of the Chicago, Milwaukee, and St. Paul Railway in Milwaukee since 1869, brought his nephew to the Midwest where he worked as an architect for the railway until 1893, designing numerous railroad depots and associated buildings throughout the railroad's territory, including a number in Wisconsin. In 1893, Jennings entered private practice as an architect, working first in Chicago and later in Evanston, IL, where he remained until 1899, when he accepted an offer from the University of Wisconsin Regents to be the new supervising architect for the University. Jennings filled this position with distinction, designing important buildings on the campus that are still in use today including the Agricultural Hall; Dairy Barn; Horse Barn; the first section of the Chemistry Building (now Chamberlain Hall); the Engineering Building (now the Education Building); the Agricultural Bulletin Building; and King Hall. During this period Jennings did private projects outside of the University as well.

Jennings left the University in 1905 and went into private practice in Madison with Ferdinand L. Kronenberg (which see) in the firm of Jennings & Kronenberg. This association lasted until 1907, when Jennings left Madison to go into practice in Fort Smith, Arkansas. Beginning in 1916, Jennings

³³ *Madison: Past & Present.* Madison: Wisconsin State Journal Publ. Co., 1902, p. 172.

³⁴ Keyes, Elisha W. *History of Dane County.* Madison: Western Historical Society, 1906, pp.457-458.

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entered the employ of the Elgin, Joliet, and Eastern Railroad and he served as its office engineer until April 1931. Jennings died in Miami, Florida, in 1944.

During his relatively brief time in Madison, Jennings managed to leave an enduring mark on the University, on Madison and elsewhere in Wisconsin. The number of non-University buildings that can be exclusively attributed to his hand alone, however, is not large, since much of his known work of this type was done in collaboration with Kronenberg. Never-the-less, his surviving works are of a uniform high quality and brought something new to Madison's architectural scene.

Ferdinand L. Kronenberg (1877-1944) was born in Germany, but moved to this country with his parents when he was eight years old. Little is known about his training in architecture but it is believed that he received most of it in the offices of practicing architects, possibly with either J. O. Gordon or Lew F. Porter. The first mention of Kronenberg's name in connection with Madison is in the 1898-99 Madison city directory, where he is listed as an architect living (and presumably working) at 1520 Williamson St. He appears to have continued to practice in this manner for the next several years, during which he lived at 413 S. Baldwin St. and 1502 Williamson St. In 1904, both his office and his home were at 1423 Williamson St., where he was to remain even after setting up practice with John T. W. Jennings in 1905 in the firm of Jennings & Kronenberg. This firm lasted until Jennings moved to Arkansas in 1908, after which Kronenberg worked alone, first in an office at 18 N. Carroll St. and then at 20 N. Carroll St. (extant). From 1911 until his death in 1944, Kronenberg lived at 1454 Williamson St., a building he presumably designed for himself and his wife, Julia A. Kronenberg. During the 1930s, Kronenberg did architectural work in Madison for both the parks department and the board of education and he was a sectional engineer for the war department at the Badger Ordnance Works at Merrimac, WI during WWII.³⁵

Kronenberg was in practice as an architect in Madison for over 40 years, so it is not surprising that he left a substantial built legacy in this city, much of which still survives. While not an outstanding designer, Kronenberg was a thoroughly competent professional architect whose numerous buildings added much to the overall cityscape.

The firm of Jennings & Kronenberg designed just a single identified building in the district. This is the late Queen Anne style James Prendergast flats building located at 835-37 Jenifer St., which was built in 1906.

³⁵ *Wisconsin State Journal*. January 24, 1944. Obituary of Ferdinand Kronenberg.

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James R. Law Many of Madison's most important landmarks were designed by the firm of Law, Law & Potter, Madison's largest and arguably its most important architectural firm in the 1920s and 1930s. The founders of the firm, James R. Law III (1885-1952) and Edward J. Law (1891-1983) were brothers who were both born in Madison and educated at the University of Pennsylvania School of Architecture. After working for several years in the Madison offices of Claude & Starck and the State Architect's office, James Law began his own practice here in 1913 and he was soon joined by his brother, Edward, in a firm initially known as James R. & Edward J. Law, which was often abbreviated to just Law & Law.

One of James Law's first projects was the design of Madison's first skyscraper, the nine-story Gay Building (extant) on the Capital Square, built in 1913, a commission whose success paved the way for the many more commercial and institutional buildings in Madison's downtown that were to follow in the next decade. One of the first such projects is Law's only identified project in the district. This is the Pilgrim Congregational Church at 953 Jenifer St., which was built in 1914 in a Craftsman Style-influenced version of the Spanish Colonial Style.³⁶ During this same period the firm also produced a number of identified residential projects, nearly all were designed in the then fashionable Craftsman and Arts & Crafts styles.

By the mid-1920s, Law & Law had become Madison's most prominent firm and it was busy designing some of the most important commercial buildings built in Madison during that decade, among which were the classically inspired designs for the Beavers Insurance building (119 Martin Luther King Jr. Blvd.), the Bank of Madison building (1 West Main St.), and the now demolished First National Bank building (1 North Pinckney St.). Along with its large-scale commercial projects the firm also undertook the design of a notable series of Masonic Temples during this decade (all three principals were masons), one of the most impressive being the Art Deco-influenced Neo-Classical Revival style Madison Masonic Temple (301 Wisconsin Ave. - NRHP 9/13/90) completed in 1925. By mid-decade the success of the office necessitated the expansion of the firm, which resulted in the naming of Ellis J. Potter (1880-ca.1990) as a principal in the restyled firm known as Law, Law and Potter.

During the 1920s the firm was also kept busy turning out a host of single family residences, all designed in the newly fashionable Period Revival styles. These designs were for houses of every size and included both very large and very small commissions. Most, however, were substantial in size and were expertly done.

³⁶ This church is attached to the Third Ward School Annex building, which was constructed in 1877. Law resurfaced the school building in stucco and made other modifications to it in order to render it suitable for use as the school wing of the new church.

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As the firm moved into the 1930s it was still turning out excellent new commercial buildings, among which was an especially important pair of high-rise office towers in Madison designed in the Art Deco style: the Tenney Building (110 E. Main St.), the Wisconsin Power & Light Building (122 W. Washington Ave.), and the smaller but equally fine Holstein-Friesian building (448 W. Washington Ave.). Change was coming, however. The Depression brought new building activity in Madison to a halt and James Law left the firm in 1932 to serve as the mayor of Madison (1932-1943).³⁷ This left Edward Law in charge of the firm, which survived the worst of the Depression years and resumed producing high quality buildings in a variety of increasingly modern styles until the beginning of World War II that again brought a temporary halt to construction.³⁸ The outstanding architectural legacy of the firm's early years still number among some of the city's finest buildings.³⁹

Eventually, the original partners retired and new men took their place. Today, the successor firm, known as Potter Lawson, Inc., continues to add new buildings to Madison's built environment.

John Nader John Nader (1838-1919) was born in Westchester, NY and educated there and in Brooklyn at the Brooklyn Academy. His early training was as a mechanical and civil engineer. From 1861 - 1875 Nader worked with the United States Corps of Engineers as a civil engineer with the rank of Captain, which from 1861 - 1865 consisted of being the superintendent of the coastal fortifications of Forts Hamilton, Tompkins, Wadsworth, and Sandy Hook. After the Civil War ended he was engaged in a variety of different projects located throughout the East, which brought him finally to Wisconsin and to Milwaukee in 1869, where he was engaged in work on Great Lakes lighthouses and on the Milwaukee sewer system. In 1871, Nader was appointed Assistant U. S. Engineer in charge of the Wisconsin River improvement, with offices in Portage. These offices were moved to Madison in 1873, and while continuing his work for the government he also established a private office in Madison as a civil engineer.

In 1876, Nader was elected City Engineer for Madison, a position he held until 1883. During this period Nader also began to pursue a second complimentary career as an architect, which gradually became his principal work. In 1885, he was again elected City Engineer and while in this position designed and superintended the construction of Madison's first sewer system. Ill health resulted in Nader's moving to Virginia, where he spent the years from 1887-1892 planning and laying out the

³⁷ *Dictionary of Wisconsin Biography*. Madison: State Historical Society of Wisconsin, 1960, p. 224. Biography of James R. Law III.

³⁸ *Wisconsin State Journal*. March 22, 1983. Obituary of Edward J. Law.

³⁹ Quaife, Milo (Ed.). *Op. Cit.*, vol. 3, pp. 650-651.

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towns of Big Stone Gap and Damascus and a large addition to the town of Bristol, while also designing numerous buildings. In 1893, he returned to Madison and resumed his practice.⁴⁰ Nader had a long and successful career in Madison and by 1899 was considered to be "Madison's Pioneer Architect" in one newspaper account. He practiced successfully in Madison until his retirement in 1911. In 1915 he returned to New York City where he died in 1919.⁴¹

John Nader designed only a single identified building in the district, but it is a fine one. This is the Italianate style Adolph Wagner house at 851 Jenifer St., built in 1884.

Frank M. Riley Frank Morris Riley (1875-1949) was one of the most important architects to practice in Madison in the first half of the twentieth century. Riley was born in Madison on September 10, 1875. His father, Edward F. Riley (1847-1927) was secretary of the UW Board of Regents from 1888 to 1906 and was also well-known in business and real estate circles in Madison. Frank Riley first studied civil engineering at the UW beginning in 1894. In 1897, he left Madison for Boston, where he studied architecture at MIT. Riley studied there until 1900, then, from 1900 to 1908, he worked for three of Boston's best architectural firms, following which he worked in his own practice until 1911. From 1911 until 1913 he lived in London, and from 1913 to 1914, he lived in Italy and Germany. While in Germany, he worked for a year for an architect in Munich. In 1914, he came back to the U.S. and to Madison, where he remained for the rest of his life.⁴²

Riley is best known today for his residential designs, most of which were expertly and knowledgeably done in either the Colonial Revival or Georgian Revival styles. Like many other of the best architects of his time, though, Riley was equally at home with all the major period revival styles and his mastery of the Tudor Revival, Mediterranean Revival, French Provincial, and Norman Revival styles resulted in some of Madison's finest houses. Riley was fortunate in that his return to Madison coincided with the beginning of the period in which the city's economic and social elite were starting to abandon the increasingly congested downtown neighborhoods that had been their traditional home for other areas, most of which were new suburbs then being developed on the outskirts of the city. In the years between 1914 and 1941, Riley designed many of the finest houses in such Madison suburbs as University Heights, Nakoma, and the Highlands and in the neighboring villages of Shorewood Hills and Maple Bluff. He also designed a number of outstanding fraternity and sorority houses on Langdon Street as well as some of Madison's more important non-residential and institutional buildings.⁴³

⁴⁰ *Biographical Review of Dane County*. Chicago: Biographical Review Co., 1893, pp. 215-216.

⁴¹ *Madison Democrat*. June 19, 1919. (Obituary of John Nader)

⁴² Quaife, Milo (Ed.). *Op. Cit.*, vol. 4, pp. 184-186.

⁴³ *Wisconsin State Journal*. February 8, 1965.

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Riley designed two houses in the district, the small Tudor Revival style Maurice Wilson house at 949 Harvey St., built in 1936, and the late Colonial Revival style Edward Williams house, located at 940 Jenifer St., that he designed in 1939 when associated with Lewis Siberz.⁴⁴

Alvan E. Small Alvan Edmund Small (1869-1932) was born in Sun Prairie, WI in 1869. In 1887, after graduating from high school, Small entered the architectural office of Conover & Porter in Madison as an apprentice architect. He worked there until 1899, when he went to Chicago, where he worked for a year in the office of Louis Sullivan. In 1900, Small returned to Madison to become the partner of Lew F. Porter, one of his former employers. In 1906, Porter left his firm to supervise the construction of the new State Capitol building and Small then continued the office under his own name.

In 1916, John Flad Sr., worked for Small for a year or so. In 1922, he rejoined the firm it became known as Small and Flad.⁴⁵ In 1926, Flad left to start his own practice and Small afterwards practiced alone.

While Small is best known for his residential designs, he also produced a number of fine designs for non-residential commissions as well. One of the finest early designs attributed to Small is Randall Elementary School, which was completed while Small was working for Lew F. Porter (1906). His other non-residential work includes the fine Capital Paper Co. Building at 714 Williamson St. and the adjacent L.L. Olds Seed Co. Building next door at 722 Williamson St., both of which were built in 1912-1913. It is for his single-family residences, though, that Small is best known. The most notable are a series of medium-sized Prairie School style houses in Madison that are among the city's finest examples of this style and which are uniformly distinguished by their almost abstract designs and superb sense of proportion. In the 1920s, Small did execute a few Period Revival designs, and these, a number of which are ornamented with Colonial Revival style details, share some of the abstract quality and the refined proportions of his better known Prairie School designs. One of the best of his later houses however, is found in the district. This is the J. C. Collins/Dr. Claire Vignam house at 620 S. Brearly St. The stucco-clad Collins-Vignam house is an Arts & Crafts style-influenced Tudor Revival style design and it is the best Period Revival style house in the district.

From 1911 until his death in 1932, Small and his wife lived in a Prairie School Style-influenced Bungalow of his own design located at 2208 Rowley Ave.⁴⁶

⁴⁴ City of Madison Building Permits. City of Madison Department of Planning and Development.

⁴⁵ Quaipe, Milo (Ed.). Op. Cit., vol. 4, pp. 284-285.

⁴⁶ *Capital Times*. January 18, 1932. Obituary of Alvan E. Small.

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Edward Tough Edward Tough (1878-1970) was born in Scotland, attended the Technical College of Glasgow, and began the practice of his profession as an architect in 1901. In 1911, Tough moved to Madison, where he first served as the State of Wisconsin's State Architect from 1911-1913, when Arthur Peabody succeeded him. From 1914 until after 1946, Tough practiced as an architect in Madison, first out of an office at 24 E. Mifflin St. from 1916-1924, followed by offices in the Washington Building at 119 E. Washington Ave. from 1925-1946. During his career Tough made a specialty out of designing school and church buildings and Madison has a number of these. Like most architects, however, Tough designed every kind of commission, and the Harry & Hazel Walker house at 1008 Rutledge Court, built in 1924, is both his only known project in the district and is also the district's finest example of the Colonial Revival style.

The Jenifer-Spaight Historic District is thus considered to be eligible for listing in the NRHP because it contains a locally significant group of single family and multi-family residences built between 1854 and 1944. Styles in the district range from the Greek Revival to the later period revival styles, but it is particularly rich in resources designed in the styles prevalent in the 1850s and 1860s and in first twenty years of the twentieth century. These resources include fine examples of Italianate, Queen Anne, Craftsman, and Bungalow styles and a notable group of buildings designed by the local architectural firm of Claude and Starck. The architectural significance of the district is further enhanced by its generally high level of integrity and by the largely intact state of many of its most important buildings.

Archeological Potential

Madison has a rich legacy of resources connected with the Mound Building Culture and the area around its lakes was a favorite site for occasional Historic Indian activities until the end of the nineteenth century. No resources associated with these pre-settlement cultures are known to exist within the district, however, and the full potential for the occurrence of such resources is still largely unknown. If such resources did once exist, they may well have been disturbed by subsequent construction activity in the district and the same is true for archeological resources associated with the buildings erected by the early Euro-American settlers of the district.

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Preservation Activity

The City of Madison has long been a statewide leader in preservation activities and the creation of the Madison Landmarks Commission in 1971 was a major force in creating a preservation ethic in the city. The Commission operates under one of the strongest local ordinance in Wisconsin and its efforts to landmark and preserve buildings and districts throughout the city have resulted in the granting of landmark status to the Third Lake Ridge Historic District, which includes all of the buildings in the proposed Jenifer-Spaight Historic District and the sponsoring of the recently completed Madison Intensive Survey, which led in turn to the successful survey and planning grant application that resulted in this nomination.

In addition, the district is served by the Marquette Neighborhood Association, which has been vigilant in its effort to preserve the Third Lake Ridge District and the other historic neighborhoods that are located within its boundaries.

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Boundary Description

The boundary of the Jenifer-Spaight Historic District begins at a point on the southerly curbline of Jenifer St. that corresponds to the NW corner of the lot associated with 719 Jenifer St. The line then continues in a NE direction along said curbline to a point that corresponds to the NW corner of the lot associated with 731-733 Jenifer St. The line then turns and crosses Jenifer St. to a point on its northerly curbline that corresponds to the SE corner of the lot associated with 732 Jenifer St. The line then continues in a NW direction along the westerly line of said lot to its NW corner, then turns 90° and continues in a NE direction along the rear lot lines of the lots associated with 732, 734, 740, 746 and 748 Jenifer St. to the NE corner of the lot associated with 748 Jenifer St., then turns 90° and continues in a NW direction along the westerly side of the lot associated with 412 S. Livingston St. to its NW corner, then turns 90° and continues in a NE direction along the northerly side of said lot to a point on the westerly curbline of S. Livingston St. that corresponds to the NE corner of said lot. The line then crosses S. Livingston St. to a point on the easterly curbline that corresponds to the NW corner of the lot associated with 409 S. Livingston St. The line then continues along the northerly lot line of said lot to its NE corner, then turns 90° and continues in a SE direction along the rear lot line of said lot to its SE corner, then turns 90° and continues in a NE direction along the side lot line of 415 S. Livingston St. and the rear lot lines of the lots associated with 812, 814, 820, 824, 828, 832, 834, 836-40, 842-44, and 848 Jenifer St. to a point on the westerly curbline of S. Paterson St. that corresponds to the NE corner of the lot associated with 416 S. Paterson St. The line then continues in a NE direction across S. Paterson St. to the easterly curbline, then turns 90° and runs in a NW direction along said curbline to a point that corresponds to the NW corner of the lot associated with 411 S. Paterson St. The line then turns 90° and continues in a NE direction along the side lot line of said lot to its NE corner, then turns 90° and continues in a SE direction along the rear lot line of said lot to its SE corner, then turns 90° and continues in a NE direction along the rear lot lines of the lots associated with 902-908, 912-14, 916, 922-24, 928, 930, 938, 940, 946, and 948-50 Jenifer St. to the NW corner of the lot associated with 416 S. Brearly St. The line then turns 90° and continues in a NW direction along the rear lot lines of 412 and 410 S. Brearly St. to the NW corner of the lot associated with 410 S. Brearly St., then turns 90° and continues in a NE direction along the northerly lot line of said lot to a point on the westerly curbline of S. Brearly St. that corresponds to the NE corner of said lot.

The line then turns 90° and continues in a SE direction along said westerly curbline to a point that corresponds to the NE corner of the lot associated with 608-610 S. Brearly St., then turns 90° and crosses said street to a point on the easterly curbline that corresponds to the NW corner of the lot associated with 617 S. Brearly St. The line then continues in a NE direction along the rear lot lines of 617 S. Brearly and 1008 and 1010 Rutledge Ct. to a point that corresponds to the NE corner of the lot

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associated with 1010 Rutledge Ct., then turns 90° and continues in a SE direction along the easterly lot lines associated with 1010 and 1011 Rutledge Ct. to a point on the north shore of Lake Monona that corresponds to the SE corner of the lot associated with 1011 Rutledge Ct. The line then turns 90° more-or-less, and continues in a SW direction along said shoreline to a point that corresponds to the SW corner of the lot associated with 719 Jenifer St. The line then turns 90° and continues along the westerly side lot line of said lot to the POB. (See attached scale map).

Boundary Justification

The boundaries of the district enclose all the land that is historically associated with the district's resources. Lake Monona forms a natural barrier to the south, new construction and parking lots associated with it comprise the land on the easterly side of the 500 and 600 blocks of S. Brearly St., and the natural slope of the land on the north sides of the 700, 800 and 900 blocks of Jenifer Street means that all the buildings located on the north sides of these blocks are positioned lower than those in the district. In addition, the north sides of these last three blocks face onto Williamson St., which is a much more heavily traveled thoroughfare lined with numerous commercial buildings and residential buildings having less architectural distinction and integrity than those in the district.

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Items a-d are the same for photos 1 - 11.

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- a) Jenifer-Spaight Streets Historic District
- b) Madison, Dane County, WI
- c) Timothy F. Heggland, December 1, 2003
- d) Wisconsin Historical Society
- e) 748 Jenifer St., View looking NW
- f) Photo 1 of 11

Photo 9

- e) 946 Spaight St., View looking NW
- f) Photo 9 of 11

Photo 2

- e) 700 block of Jenifer St., View looking SW
- f) Photo 2 of 11

Photo 10

- e) 956 Spaight St., View looking NW
- f) Photo 10 of 11

Photo 3

- e) 811 Jenifer St., View looking SE
- f) Photo 3 of 11

Photo 11

- e) 600 S. Brearly St., View looking SW
- f) Photo 11 of 11

Photo 4

- e) 812 Jenifer St., View looking NW
- f) Photo 4 of 11

Photo 5

- e) 832 & 834 Jenifer St., View looking NW
- f) Photo 5 of 11

Photo 6

- e) 842-46 & 848 Jenifer St., View looking NW
- f) Photo 6 of 11

Photo 7

- e) 800 block of Spaight St., View looking SW
- f) Photo 7 of 11

Photo 8

- e) 909 Spaight St., View looking SE
- f) Photo 8 of 11