

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

JUN 14 1978

DATE ENTERED

DEC 1 1978

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Paine Art Center and Arboretum

AND/OR COMMON

2 LOCATION

STREET & NUMBER

1410 Algoma Boulevard

___ NOT FOR PUBLICATION

CITY, TOWN

Oshkosh

CONGRESSIONAL DISTRICT

Sixth

STATE

Wisconsin

___ VICINITY OF

CODE

55

COUNTY

Winnebago

CODE

139 ✓

3 CLASSIFICATION**CATEGORY**

___ DISTRICT

 BUILDING(S)

___ STRUCTURE

___ SITE

___ OBJECT

OWNERSHIP

___ PUBLIC

 PRIVATE

___ BOTH

PUBLIC ACQUISITION

___ IN PROCESS

___ BEING CONSIDERED

STATUS OCCUPIED

___ UNOCCUPIED

___ WORK IN PROGRESS

ACCESSIBLE

___ YES: RESTRICTED

___ YES: UNRESTRICTED

___ NO

PRESENT USE

___ AGRICULTURE

___ COMMERCIAL

___ EDUCATIONAL

___ ENTERTAINMENT

___ GOVERNMENT

___ INDUSTRIAL

___ MILITARY

 MUSEUM

___ PARK

___ PRIVATE RESIDENCE

___ RELIGIOUS

___ SCIENTIFIC

___ TRANSPORTATION

___ OTHER:

4 OWNER OF PROPERTY

NAME

Paine Art Center And Arboretum, Ralph A. Bufano, Director

STREET & NUMBER

Box 1097

CITY, TOWN

Oshkosh

___ VICINITY OF

STATE

Wisconsin 54901

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Winnebago County Courthouse

STREET & NUMBER

CITY, TOWN

Oshkosh

STATE

Wisconsin 54901

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Wisconsin Inventory of Historic Places

DATE

1973

___ FEDERAL STATE ___ COUNTY ___ LOCALDEPOSITORY FOR
SURVEY RECORDS

State Historical Society of Wisconsin

CITY, TOWN

Madison

STATE

Wisconsin 53706

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Paine Art Center and Arboretum covers 14.7 acres in the heart of Oshkosh. The house, limousine garage, tool shed, carriage house and art center grounds occupy 3.3 acres, bordered by Algoma Boulevard, and Congress and Elmwood Avenues. Across Congress is a small park area (.9 acre). Across Elmwood is another large parcel (8.3 acres) occupied by parkland and a large barn.

*14.7 acres
Arboretum*
Paine began formulating plans for his estate in 1915. He intended it to serve as his summer home until he and his wife died, after which it was to become a public art center and arboretum. Therefore, it was built of fireproof construction. The concrete foundations were poured in August of 1927, and allowed to stand for one year before the steel structural system was erected and 930 tons of Kasota (Minnesota) limestone were laid up in irregular courses. The 138' x 132' structure was intended to reflect the gradual accretions over 300 years of a basically Tudor Gothic country house.

The main facade (southwest) is the most monumental and formal and is dominated by the gabled entrance pavilion with an asymmetrically placed perpendicular style panelled oak door under a Tudor arch. Above is a leaded-glass oriel. All the glazing in the house simulates early glass with bubbles, wavy surfaces and various tints, especially rose. To the left of the entrance is a massive two-story block with rectangular casement windows and a large, flat-roofed one-story wing with a corner window of leaded glass with cusped arches. Further to the left is the projecting flat-roofed gallery pavilion decorated with blind tracery. Next to this is a porch and the original motor entrance altered in the 1960's to serve as a public entrance. To the right of the old main entrance is a one-story wing which features a tall chimney tucked next to a large polygonal bay with traceried arches. The traceried windows on the front are copied from early 16th century Tudor designs.

The rear (northeast) facade appears from the garden to be L-shaped and is intended to reflect the architecture of the 17th and 18th centuries. The back of the front entrance pavilion projects slightly and is dominated by a two-story polygonal bay with rectangular windows. Rising from this gable is an elaborate Tudor chimney with spirally grooved chimney pots. West of this is the one-story wing which features a Doric colonnade. The back of the main two-story block is decorated by traceried lancets under a Tudor arch on the second level, over a flat-roofed one-story pavilion which houses the garden (originally breakfast) room. It is trimmed with an elaborately carved doorway and composite columns. The wing that forms the "L" has a complex roofline. A small gable lit by large, rectangular leaded glass windows projects the furthest out of the brick and timber kitchen section.

This section of the building was built of authentic half-timber construction imitating Elizabethan architecture. The first floor level on the main (northwest) kitchen facade is of heavy undecorated stonework articulated by simple, multi-centered arcades. At the second floor level to the left of a simple stone gable is the half-timbered section, the design of which is copied from an English manor house. The whole composition is crowned by a brown tiled roof intended to imitate thatch.

The interior of the Paine Art Center reflects the rambling plans of English country houses. Each room and its furniture were designed as an exhibit of a period of English

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interior design. The interior also reflects Paine's business interests in its extensive use of fine woods. Years before construction, Paine, at his company, put aside the finest grades of pine, oak, maple, walnut and ebony for his future home. Some lumber was sent to the Forest Products Laboratory in Madison for special curing. The one-story wing to the right of the main entrance is the great hall. A high, oak beamed ceiling, massive chandeliers, and a large stone fireplace are meant to recall the 15th and 16th centuries. Crewelled draperies and oak furniture reflect the Tudor period. The foyer to the great hall is oak panelled in a linen-fold design and has a plastered Tudor ceiling.

Behind the main entrance is the ladies' reception room with a mid-18th century marble fireplace made in England, Victorian Bohemian glass chandeliers and Victorian furniture from New Orleans. In the center of the building is the stairhall dominated by an intricate oak staircase which was built in situ and then removed to be carved by Alois Lang of Grand Rapids into complexly traceried oak leaf and acorn designs.

Next to the kitchen in the back wing is the dining room which is decorated in the Georgian style. Special features are Vermont marble columns at the entrance, walnut panelling and a plaster garlanded ceiling. Over the marble fireplace is an ornate wooden swag carved in the 18th century after a Gibbons design. The large gallery in the west corner of the house was remodelled recently to suit the display of paintings. However, its ebony doors, bronze gates and Italian marble columns were retained. The one-story wing south of the gallery is the Jacobean library, panelled in light-colored walnut with a rinceau frieze. The ceiling is plastered with a Tudor rose and fleur-de-lis motif.

Upstairs, several large bedrooms radiate from the large central stairhall. One room now features the American Victorian furniture of John Belter with a matching Victorian fireplace. The furniture and fireplace belonged to Nathan Paine's grandfather. The master bedroom, dressing room and bath were renovated in 1975 for a gallery of medieval art.

The basement contains three more galleries and three art studios.

The carriage house and tool shed are located to the east of the house. The carriage house is a more picturesque, rural version of the same style. The architect intended to represent a small English farmhouse which was abandoned when the more stately manor house was built. It is constructed of half-timber and stucco with bargeboards carved in grapevine and pierced designs, a recessed balcony supported by heavy stuccoed piers and trimmed with a primitively carved balustrade. The neighboring tool shed, and the half-timbered limousine garage to the north of the house are small structures of the

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same style. The large barn on the parcel across the street is also similar in style.

The gardeners have been continually renovating and adding to the arboretum so that it has been changed substantially from the architect's original configuration. The plantings are meant to inspire visitors to augment their own yards with greenery and thereby beautify the community. Close to the rear of the house are a rose garden and an ornamental demonstration of the use of mixing species with differently colored foliage. Also on the art center grounds are a lily garden, a wildflower garden, an herb garden, an all-white garden and a formal garden styled after the Dutch Pond Garden at Hampton Court. The small park area across Congress Avenue consists of a border of trees and shrubs native to Wisconsin and across Algoma Boulevard are lilac beds and a large selection of shade trees.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY) Association with historically-impor- tant figure
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1927-1948¹ BUILDER/ARCHITECT Bryant Fleming¹

STATEMENT OF SIGNIFICANCE

The Paine Art Center and Arboretum exemplifies the importance of the lumber baron in the settlement and growth of Wisconsin's Fox River Valley. The Tudor Gothic architecture and grand plan to represent 300 years of English house and garden design are indicative of the popularity of the various revival styles for the design of mansions before the Crash of 1929. The house also demonstrates the competitive philanthropy of the wealthy lumber barons of Oshkosh. Paine hoped that the "example of English architecture and natural planting would be an inspiration to the citizens of Oshkosh and in an indirect way add to the beauty of the city through its examples."

History: Nathan Paine was born in Oshkosh in 1869. His grandfather, Edward L. Paine, was a furniture manufacturer in New York before he moved to Oshkosh to pioneer in the lumber milling business in a city which would later acquire the title "sawdust capitol of the world." The company grew and prospered under the management of Paine's sons. In 1880 they built a sash, door and blind factory which was to become their major enterprise. Nathan Paine entered the business around the turn of the century when it had expanded to include sash and door factories in Minneapolis, Cleveland, and Delaware and huge logging tracts in northern Wisconsin and the Pacific northwest. Nathan was groomed to oversee the assemblage of raw materials and product distribution. He was appointed secretary of the business in 1902, vice-president in 1907 and president in 1917; under his leadership the company was the first in the world to produce one and two panel doors, the first to patent the hollow core door, and the first to promote the use of birch. The firm became the largest sash and door mill in the world, employing 2200 people and producing 1/3 of the nation's hardwood doors.

Paine was a philanthropist, donating funds for many church organs in Oshkosh, along with varied other benefactions. It was in this philanthropic spirit that he undertook the beautification of the plant sites and of Algoma Boulevard by removing run-down company housing and by building his summer home and gardens to eventually serve as a public art center and arboretum. When rival lumber baron Edgar Sawyer died, he left his home kitty-corner from Paine's to the City of Oshkosh for use as a public museum. Paine sued to block his rival's gift, taking the case to the Supreme Court before bowing to defeat.

Construction on Paine's house began in 1927 and required two years to complete the structure and the exterior. The Crash of 1929 brought work on the interior to a near

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 14.7 acres

QUADRANGLE NAME Oshkosh

QUADRANGLE SCALE 1:62500

UTM REFERENCES			UTM REFERENCES		
ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING
EA	1,6 3 7,4 9,2,0	4,8 7,6 8,1,0	AB	1,6 3 7,5 3,2,0	4,8 7,6 8,4,0
BC	1,6 3 7,5 3,6,0	4,8 7,6 7,6,0	CD	1,6 3 7,5 1,9,0	4,8 7,6 6,6,0
DE	1,6 3 7,4 9,2,0	4,8 7,6 6,6,0	F		
G			H		

VERBAL BOUNDARY DESCRIPTION Lot 1 of E. W. Paine's replat, Twelfth Ward, City of Oshkosh.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Katherine E. Hundt, Architectural Historian

ORGANIZATION

State Historical Society of Wisconsin

DATE

April 9, 1978

STREET & NUMBER

816 State Street

TELEPHONE

608-262-2970

CITY OR TOWN

Madison

STATE

Wisconsin 53706

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Richard Henry

TITLE

Director, State Historical Society of Wisconsin

DATE

6/8/78

FDR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

12/1/78

KEEPER OF THE NATIONAL REGISTER

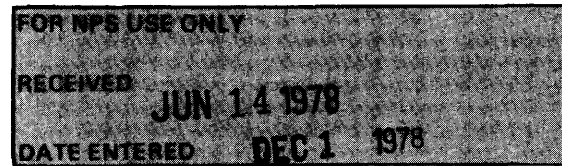
ATTEST: *Bill Lebowich*
CHIEF OF REGISTRATION

DATE

Nov 29, 1978

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stand-still. Progress on the interior fittings went very slowly during the depression due both to Paine's desire for perfection and to the economic difficulties of the time. The workers at his company were extremely displeased with Paine's material display of wealth, especially when the company shut down completely and the Paine Bank collapsed. Paine stopped work on the house and it remained unfinished until his death in 1947. Paine never lived in the structure. His wife, Jesse Kimberly Paine (from a family of paper barons in Neenah) oversaw the completion of the interior and the art center was opened to the public in 1948.

It now houses a fine collection of period furniture, French Barbizon and American landscape paintings and American western bronzes, among many later donations from private collections.

Architecture and Landscape Architecture: Paine was meticulous in his selection of craftsmen to build his house. Bryant Fleming of Ithaca, New York, designed the estate to represent 300 years of English country house architecture and gardening. According to Paine, "instead of attempting the crude craft workmanship of early periods as realistic reproductions, it was determined to demonstrate the lasting beauty of original designing through meticulous reproduction of detail, executed with the refinement of modern tools and surface finishing."³ The Paine Art Center thus exemplifies the eclectic use of archeologically-correct historic architectural forms by modern methods for modern wants, so typical of early 20th century house design. The interior was designed by Phelps D. Jewett. To complement Jewett and Fleming, Paine employed many area stone masons, carpenters, painters, architects, and decorators, in addition to contracting artisans from Milwaukee and Grand Rapids. Paine was so meticulous that he had his carpenters and masons demolish the kitchen area and rebuild it to his satisfaction.

¹Original architect's blueprints for the Paine residence.

²"Paine Art Center and Arboretum," undated promotional booklet, p. 5.

³Ibid., p. 3.

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"Announce Plans for New Office Structure and Beautiful Home," Oshkosh Daily Northwestern, April 27, 1927.

Blueprints of Paine Art Center, Bryant Fleming, Architect, dated March 1, 1927.

Glasel, Robin N., "The Paine Art Center and Arboretum," unpublished manuscript in the collection of the Paine Art Center.

Gregg, Richard N., "The Paine Art Center and Arboretum," Wisconsin Architect, v. 33 (March 1965): pp. 9-11.

History of the Fox River Valley, Lake Winnebago and the Green Bay Region, Chicago: S. J. Clarke Publishing Co., 1930, v. III, pp. 34-41.

Lawson, Publius V., ed., History of Winnebago County, Wisconsin, Chicago: C. F. Cooper and Co., 1908, v. II, pp. 1074-1079.

"Nathan Paine Passes Away in California," Oshkosh Daily Northwestern, December 15, 1947.

100 Years, undated booklet published by Paine Lumber Co.

"Paine Art Center and Arboretum," undated booklet published by Paine Art Center and Arboretum.