

**CITY OF MARSHFIELD
WOOD COUNTY, WISCONSIN
INTENSIVE SURVEY REPORT**

prepared by

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prepared for

**City of Marshfield Historic Preservation Committee
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September 7, 2005**

City of Marshfield

Marshfield Historic Preservation Committee

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ABSTRACT

Title: City of Marshfield Intensive Architectural/Historical Survey - Final Report

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Subject: An intensive survey of the historic buildings, structures and sites within an area that corresponds to everything included within the City of Marshfield corporate boundaries as of 2004.

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This report documents an intensive architectural/historical survey of all resources located within an area that corresponds to the corporate boundaries of the city of Marshfield as of January 1, 2004. This represents a study area whose boundaries were set by the City of Marshfield in conjunction with the staff of the State of Wisconsin's Division of Historic Preservation prior to the beginning of this study. Subsequently, a reconnaissance survey of this area was undertaken by the principal investigator as the first part of the intensive architectural/historical survey, after which an intensive research effort designed to ascertain the historic and architectural significance of the resources identified by the reconnaissance survey was undertaken by the principal investigator. The results of this research is summarized in this intensive survey report and they are also embodied in individual survey cards for all the resources studied, which were prepared in both printed and electronic forms to standards set by the Division of Historic Preservation.

The purpose of this intensive survey project was two-fold; to identify all the resources within the study area that are potentially eligible for listing in the National Register of Historic Places, and to provide the City of Marshfield and other county, state, and national agencies with a comprehensive data base that covers all the historic resources within the study area. The intensive survey ultimately surveyed 359 individual resources. Of these, thirteen individual buildings and building complexes and two historic districts containing a total of seventy-three individual buildings were identified as having potential for listing in the National Register.

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Part 1: Introduction

On October 24, 2004 the City of Marshfield authorized Timothy F. Heggland, an historic preservation consultant based in Mazomanie, Wisconsin, to undertake a reconnaissance survey and an intensive survey of all the historically and architecturally significant resources that are located within a project area that corresponds to the corporate limits of the City. The reconnaissance survey was conducted throughout the remaining months of 2004 and was completed in mid-January of 2005 and this report is a summary of the findings of that survey. Funding for both the reconnaissance survey and for the intensive survey that is to follow was provided by a grant in aid from the U.S. Department of the Interior as administered by the Division of Historic Preservation (DHP) of the Wisconsin Historical Society (WHS). The reconnaissance survey was monitored by Mr. Joe DeRose, staff historian at the DHP, and by Ms. Bonnie Curtiss, Planner and Zoning Administrator of the City of Marshfield, who is acting as the City's Project Manager.

The first phase of the project was a reconnaissance survey of the study area, which was conducted between November 2004 and January of 2005. The reconnaissance survey ultimately surveyed 359 resources within the project area. These resources included industrial buildings, public buildings, churches, and commercial buildings, but the overwhelming majority were single family dwellings that range in age from the mid 1880s to the mid-1950s. All of these buildings were photographed and mapped and a complete inventory of these resources is appended at the end of this report. The reconnaissance survey phase of the project was then followed by the second phase, the intensive survey, which was completed in early August of 2005. This phase consisted of an intensive research effort that was designed to generate an overview of the history of the city, an overview of those historic themes that are most closely associated with this history, and basic historic information about a select group of the resources that were identified in the reconnaissance survey.

The primary objective of the intensive survey was the identification of all the individual resources and groups of resources within the project area that are of architectural or historical significance and that are potentially eligible for listing in the National Register of Historic Places. A secondary but equally important objective of the survey was the creation of a comprehensive data base of information about Marshfield's historic resources that can be used by the City in making planning decisions for the community.

Funding for both the reconnaissance survey and the intensive survey was provided by a grant-in-aid to the City of Marshfield from the U.S. Department of the Interior as administered by the Division of Historic Preservation (DHP) of the Wisconsin Historical Society (WHS). Both the reconnaissance survey and the intensive survey phases of the overall project were conducted by Mr. Heggland and were monitored by Mr. Joe DeRose, Historian at the DHP, and by Ms. Bonnie Curtiss, Planner and Zoning Administrator of the City of Marshfield, who acted as the City's Project Manager. Additional oversight was provided by Mr. Jim Draeger, the Deputy State of Wisconsin Historic Preservation Officer at the DHP.

SURVEY METHODOLOGY

PRELIMINARY STEPS

The City determined the boundaries of the project area and made the decision to exclude from further consideration the five individual buildings and the three historic districts in the city that are already listed in the NRHP prior to the hiring of a consultant. Consequently, the first step in the reconnaissance survey consisted of a pre-survey during which the consultant undertook a series of drives and walks through the project area. This was done both to familiarize the consultant with the project area and to uncover any unusual aspects of it that might call for special treatment. The first finding of this pre-survey was that the historic residential core of Marshfield is still readily definable and has been only slightly altered by the intrusion of modern buildings, which, for the most part, are located around the periphery of this residential core. The second finding, and one of significance for the future of the project, was that while integrity levels vary within the project boundaries there is still a large concentration of intact historic resources within it.

Consequently, it was decided to survey all the resources within the project area that were believed to be fifty years old or older and which still retain their original appearance and exterior cladding. Unfortunately, this decision also meant that some of Marshfield's' older resources would not be surveyed due to their lack of integrity. In addition, the scope of the survey was also expanded slightly to include several intact buildings dating from the late 1950s and later that are good representative examples of their different styles and which it is believed will be of interest to the City in the near future.

While the issue of deciding what to survey was being considered, the process of identifying pertinent historic resource materials was also begun. This involved a search of the resources held by the Wisconsin Historical Society (WHS) in Madison, the WHS's Area Record Center (ARC) at the University of Wisconsin's Stevens Point campus, the North Wood County Historical Society in Marshfield, the Marshfield Public Library, and the City of Marshfield. As anticipated, the WHS proved to be an especially fruitful source that produced the majority of the items listed in the bibliography that follows this report. Along with such essential items as Wood County plat maps and plat books, Bird's Eye View's of Marshfield (1883 and 1891), microfilm copies of Marshfield newspapers, and Sanborn-Perris fire insurance maps of Marshfield, the WHS's Visual and Sound Archives also produced historic photos of Marshfield and its Division of Historic Preservation added additional information that is contained in its files. Another essential resource located in Marshfield and in Stevens Point were all the extant City of Marshfield Real Estate Tax Assessment Rolls dating from 1880 to the present, and published Marshfield-related city and county histories.

Another early goal of the survey was to find suitable base maps that could be used to record the locations of the resources surveyed. Ideally, such a map or maps would show building footprints, lot lines, and addresses, although it was not anticipated that such a map would be found. Fortunately, the Marshfield Planning and Economic Development Department was able to provide excellent large scale maps of the city dating from 2004 that show building lot lines and addresses for the entire city as of that date. This meant that satisfactory maps were already in existence and thus did not have to be produced for the survey; a significant savings in time and money.

Yet another task performed prior to the beginning of the field survey was the identification of all the resources in the project area that had previously been surveyed by the DHP, which uses survey projects such as this one to update information it already has on file and to identify buildings that have been demolished since earlier surveys were undertaken. This involved searching the DHP's Wisconsin Historic Preservation Database (WHPD) for inventory cards that matched addresses in the project area, a search that identified 163 buildings and other resource types that had been previously identified in various surveys undertaken in 1978, 1979 and 1990, thirty-nine of which have since been demolished.¹ The 124 surviving

¹ These 163 buildings do not include ones located within Marshfield's three current NRHP-listed historic districts.

previously surveyed buildings and other resources, however, represented only those buildings that the early surveyors felt might be potentially eligible for individual listing in the NRHP using the criteria and knowledge of their times, so these surveys contain only buildings that possess obvious architectural quality. While the new survey reviewed these buildings and resurveyed and rephotographed them as part of the current project, it was also charged with evaluating the architecture of the entire project area, which necessitated analyzing not only examples of the recognized architectural styles but also the large numbers of vernacular form buildings that were left unsurveyed and unanalyzed by the earlier surveys. Specific methodology at this point consists of a judgment being made in the field by the consultant to include a building in the list of inventoried resources because of some aspect of its architectural composition. Following this decision, field notes are made on the building and it is then photographed. Not surprisingly, this level of analysis results in the inventorying of many more resources than a windshield survey.

RECONNAISSANCE SURVEY

Once the survey criteria had been decided, the field survey itself began, which consisted of identifying all the resources within the project area that met the survey criteria and taking black and white photos of them. The consultant began this work in early November, a time when there would be no snow on the ground and little or no foliage to obscure the buildings, thereby making it possible to produce superior photos. The resulting survey recorded 359 resources of all types within the project area, well in excess of what was originally anticipated. In addition to checking 65 of the 163 Marshfield resources previously identified in the 1978, 1979 and 1990 surveys, every other building and built resource located within the project area was also evaluated and 294 additional resources, being primarily buildings of architectural interest, were added to the existing inventory.² Thus, the great majority of the 359 resources surveyed by the consultant were identified as new resources. All of these still extant resources are listed in the inventory at the end of this report and a smaller group of these resources was researched in greater detail as part of the intensive survey.

Following completion of the field work, field notes were checked and organized to facilitate the site-specific research that would take place in the intensive survey phase. Each site already had or was assigned an address and this number was then transferred to the base maps of the project area that help both the DHP and the City of Marshfield locate surveyed resources. These maps also assisted the consultant in identifying areas where surveyed resources appear to be concentrated and which, following field review, could be considered candidates for historic district status. This resulted in the identification of two additional historic districts where potentially eligible inventoried resources are concentrated. After further analysis, separate draft maps showing the individual resources within provisional district boundaries were prepared for each of these two historic districts and a completed NRHP nomination was prepared for the larger of the two.³

The reconnaissance survey concluded with a tour of the project area. Mr. Jim Draeger, who is the Deputy State Historic Preservation Officer at the DHP, met with the consultant in Marshfield on February 9, 2005, in order to review the findings of the reconnaissance survey. The result was that thirteen individual buildings or groups of resources were found to be potentially individually eligible for listing in the NRHP and the two proposed historic districts were also evaluated at this time and the district boundaries were refined. The results are included in the summary section of this report.

² Of these 163 previously surveyed resources found, 39 have since been demolished and 98 were not rephotographed or resurveyed because they had undergone no changes since first being surveyed. Thus, only 65 of the previously surveyed resources were resurveyed for this survey and are included in the total count.

³ A copy of the NRHP nomination form for this district, which is called the W. Fifth Street-W. Sixth Street Historic District, is included in this report.

HISTORIC OVERVIEW OF MARSHFIELD'S ARCHITETURE

The history of Marshfield from its beginnings in 1872 until 2000 has been exhaustively chronicled in the recently published two-volume history entitled *The Marshfield Story*, which was compiled by the members of the Marshfield History Project and edited by Donald H. Schnitzler. This 1243-page illustrated and indexed history contains not only an extensive general chronological history of the city but also histories of its industries, institutions, organizations, businesses, families, and individuals, and it is an invaluable resource that goes far beyond the possible scope of an intensive survey in describing the history of Marshfield. In addition to this outstanding work, a previous intensive survey of Marshfield conducted by Rebecca Sample Bernstein in 1991, also examined the architectural resources contained in the commercial core of Marshfield that are located along and adjacent to N. and S. Central Avenue in great detail. The survey report Bernstein compiled provides an additional general history of the city and also describes the historic buildings within that study area as they relate to the themes of Commerce, Education, Government, Recreation and Entertainment, Social and Political Movements, Transportation, and Notable People. Consequently, this report will not attempt to cover ground that has been so well traveled before. Instead, the history that follows will take a general look at the architectural trends that have evolved in Marshfield in the years since its founding and the physical growth of the city.

Today, Marshfield has a population of 18,800 and its Marshfield Clinic has brought the city to the attention of the entire Midwest region. In 1872, though, when Louis and Frank Rivers arrived to open a hotel for the Wisconsin Central Railroad, they were the first Euro-Americans to settle on the future site of Marshfield, all of the land around them was densely wooded, and there were no other settlements in the immediate vicinity. At first glance the site was not an obvious choice of a place for a settlement. For one thing, it possessed no natural advantages such as a location on a river or lake, nor did it possess land that was then suitable for farming. In fact, its sole reason for being at this time was that it was located halfway between the communities of Steven Point to the east and Colby to the northwest, which were the two end points of the first leg of a route the Wisconsin Central Railroad was building with the aid of federal land grants between the city of Portage in south-central Wisconsin and the city of Ashland, on Lake Superior. This central location made Marshfield a logical place for a supply depot and control center for traffic and it was to serve those who would perform these functions that the River brothers were hired to serve.

The "hotel" the Rivers built was a two-room log building and was typical of its times in being built out of material that lay right to hand. It was also Marshfield's first building as well but it would not be so for long.

The first leg of track built in the proposed 250 mile route stretched from Menasha to Stevens Point in 1871. The following year saw another length from Stevens Point to Colby. The importance of this development was two-fold. First, it provided traffic for the future Marshfield with the more populated and economically active portion of the state; from Stevens Point south and east. The rail links brought migrants and markets within reach of the logging frontier that was Marshfield. If there were to be any reason for consistent activity in the wilderness, then there had to be a supply of labor and demand for the goods produced.

Second, the connection to Lake Superior proceeded slowly after the initial settlement of Marshfield and its transformation into a permanent manufacturing site. This lag coincided with the increasing demand for lumber (at both the local and national level) and provided the transportation route to reach into the north woods and then bring it back to Marshfield for processing. By the time this had happened, Marshfield was not only a regular stop on the Wisconsin Central's Chicago schedule, but had begun to attract the attention of other roads who took advantage of the city's central location and built through the town as well.(1)

Because of its very early railroad connections, Marshfield's development as a community proceeded faster than older settlements in the area that had not had this advantage. In 1875, J. P. Buck and J. J. Marsh had N. M. Edwards survey a grid plan plat for a town site here that had the railroad corridor of the Wisconsin Central Railroad as its principal east-west axis and a street named Central Avenue as its principal north-south axis.

Reading from west to east, the plat's north-south running streets were named Spruce, Walnut, Chestnut, Central, Maple, Cedar, and Cherry, the east-west running streets north of the railroad tracks were named (reading from north to south) B, A, North Depot and North Railroad, and the east-west running streets located south of the tracks were named South Depot, South Railroad, Second, Third, Fourth, and Fifth. By the time the plat had been made the fledgling community also possessed twenty-two wood frame buildings.(2)

In 1877, the first manufacturing facility in the new town was built, a hub and spoke factory (for wagon wheels) that was operated by Stillman, Pettingill, and Bronson.(3) This was followed in 1878 by the first sawmill in the village, which was built and operated by William H. Upham and would subsequently become the community's biggest industry. Having access to locally manufactured lumber caused buildings to be built all through the village and by 1881 it could boast of sixteen stores, two schools, a Catholic Church (the first St. John the Baptist church) a partially built Lutheran Church, and the River brother's new and larger hotel, located on the northwest corner of N. Central Ave. and N. Depot St.(4)

So far as is known, all of these buildings were built out of wood and were of simple design, commercial buildings being primarily examples of the Boomtown style, which is characterized by a main facade crowned by a false front that was intended to give the illusion of a full upper story.(5) Churches were probably simplified Gothic Revival style frame buildings with centered steeples on their main facades and rectilinear plan naves and schools such as the first Central Avenue School, built in 1881, were equally simple, with only a bell tower or cupola to distinguish them.(6) There were exceptions, however. In 1880, William H. Upham had a very fine house built for himself and his family at 212 W. Third St. on a square block he owned adjacent to his factory. This house was designed by Marshfield's first builder/architect, T. F. Vannedom, and it was designed in the then slightly old-fashioned Italianate style and was clad in clapboard over a wood frame. Two years later, in 1882, Vannedom designed another smaller but also impressive clapboard-clad Italianate style house on the opposite corner of the block at 201 W. Fourth St. for Frank Upham, and these two houses are the first known architect designed buildings in the city.

During this period, Marshfield was also growing by leaps and bounds. In 1883, Marshfield was incorporated as a city, by 1884 the population stood at 2000, and by 1885 the population had reached 2500. The physical size of the city was also expanding as a consequence and new plats had added C, D and E streets north of the railroad corridor, sixth and seventh streets to the south of it, Pine and Oak streets to the west of Central Avenue, and Vine and Ash streets to the east. By this time too, certain areas of the city had developed specific usages. North, and especially South Central Avenue had become the retail center of the city, with shops stretching from South Depot Street as far south as Fourth Street. Industry and related businesses were concentrated along the rail corridor on both north and south Railroad and Depot streets and the railroad depot was also located here as well. All the land situated between W Depot St., S. Chestnut Ave., and W. Third St. was given over to the various Upham Manufacturing Co. mills and lumberyards, and a similar situation existed on the land east of Maple St. and north of N. Railroad Street, which was largely given over to the factory and lumberyard of the Marshfield Stave Co.(7) The blocks surrounding these areas was given over to residential construction, which at this time consisted almost entirely of small frame construction vernacular form buildings.

With size came new public buildings, including the first public high school and the first parochial schools, these being the Central Avenue School and the St. John the Baptist School, built in 1881 and 1882, respectively. Even by the summer of 1887, the city was still a typical north woods lumber city that had been built almost entirely out of the lumber that was its principle product. Nearly all of its first generation buildings were still largely intact as well and even the oldest of these was then barely ten years old. On the night of June 27, 1887, however, much was changed when a catastrophic fire started in the Upham Manufacturing Co. lumber yard. By the morning of June 28th, the Upham Company's factories and mills and nearly the whole of the Central Avenue commercial core of the city and many of the houses surrounding it lay in ruins.(8)

More than 250 buildings were burned in the fire—every business place but one, the Streveler and Steinmetz General Store. So business was done from homes, warehouses, or any place that has survived. Several enterprising citizens put up tents and dispensed beer and liquor from them.(9)

The most important news that came to the survivors that morning was that the Upham factory and mills would be rebuilt. This decision meant that the city would survive and was the signal for the rebuilding of the city to begin. The first official change that took place was the passing of an ordinance by the Common Council the evening of the 28th that created a fire zone which stipulated that all future buildings on Central Avenue and extending back for one block would henceforth have to be fireproof or built of brick. The result would transform the city's commercial core in the years that followed. Business boomed in the city as supplies arrived by railroad, and craftsmen, builders and architects also descended on the city to aid in the rebuilding. The first known work done by professionally trained architects in Marshfield was completed during this period, most notably by William Waters of Oshkosh, who designed a new general store for William H. Upham on S Central Ave. in 1887, the Tremont hotel on S. Central Ave. in 1888, a new Central Avenue School in 1890, and a new bank building, also on S. Central Ave. These and the many other two and three-story brick buildings then being built were designed in a variety of Late Victorian styles, but most were Commercial vernacular form designs. The rebuilding happened with amazing speed. Looking at the Sanborn-Perris fire insurance maps for Marshfield printed in October, 1887 and November, 1891, one can see that much rebuilding had already been completed by late 1887, and by 1891, Central Avenue had been largely rebuilt.

Several other things happened in the years 1890 and 1891 that would have a great affect on the built environment of Marshfield. The most obvious was the arrival in November, 1890, of the tracks of a second railroad in the city. This was the Chicago, St. Paul, Minneapolis, & Ohio Railroad, whose tracks entered Marshfield from the southwest and crossed the 600 block of S. Central Ave. before ending at the depot grounds located on the east side of this block. With the coming of a second railroad, freight traffic through Marshfield increased even more and the new railroad also led to the creation of a second factory district located adjacent to the tracks in the first two blocks of W. Ninth Street. The arrival of the railroad also speeded up the development of the area surrounding it as well and played an important role in the platting and settling of the area south of Fourth Street. Another act that occurred in 1890 and which had far-reaching consequences for the city was the founding, in 1890, of St. Joseph's Hospital on a site in what was then the far northwest part of the city near the intersection of N. Oak Ave. and W. E (later Edison) Street. This two-story brick hospital (non-extant) was the cornerstone of the much larger hospital that evolved on this same site and this institution is still extant today and lies adjacent to the Marshfield Clinic Complex.

The aftermath of the 1887 fire also left other legacies for the city as well. The first was growth. By 1891, Marshfield's population had grown to 4000 and this was also accompanied by an enormous growth in the school-age population of the city. The city, which by now was being divided into wards, responded by building the first of what would be a series of new ward schools. The first, built in the First Ward at 213 N. Chestnut Ave. had been built out of wood in 1888. The next, however, was a new and enlarged brick-clad Central Avenue School, which was built in 1892 and also served the city as a high school until a separate brick high school was built in 1900 on the 500 block of S. Oak Ave., by which time the city's population had climbed to 6000. These schools were important in themselves but they were also important because they spurred development in the areas where they were located. In a day when most people walked to work and to school, living near either was a decided advantage and houses soon sprung up on lots in their vicinity.

Another product of the rapid growth the city was experiencing at this time was the construction of new houses throughout the city. Houses designed in the Queen Anne style also began to appear in neighborhoods throughout the city in the 1890s, although they were most likely to be seen in the more expensive neighborhoods located just to the west and east of the S. Central Ave. commercial core, which reflected the fact that those who owned Marshfield's downtown commercial establishments and could afford the new, larger houses that were being built, also walked to work as well. New vernacular form houses were also being built throughout the city as well and were especially numerous in areas located adjacent to the city's factories and railroad corridors. What is especially striking about all the houses built just after the fire in Marshfield and for the next two decades, is how few were built out of brick or stone, and this at a time when brick-clad commercial and public buildings were rapidly replacing Marshfield's original wooden examples of these types. The speed with which a frame house sided in clapboard could be built may have been one factor, but it is also

possible that even those who could afford more durable materials were persuaded by the lower cost of materials that were, after all, manufactured in Marshfield itself.

By 1904, Marshfield's population had grown to 7000 and citizens of the city could take justifiable pride in their accomplishments. From the ashes of the 1887 fire, the community had transformed itself into a regional manufacturing and transportation center that they called "Hub City." This was not just an idle boast either. As a correspondent for the *Oshkosh Northwestern* Newspaper noted in 1902:

One of the reasons for Marshfield's success as a manufacturing city is because of its very exceptional shipping advantages. Located near the exact center of the state, there is no doubt that it would take a long search to find another city of the size of Marshfield that is so favored in this respect. One thing is sure, it would not be found on a map of the state of Wisconsin. Trains are constantly leaving Marshfield, freight and passenger, laden and going in every direction, and a glance at a railroad map makes Marshfield look like the center of a spider web.

The Wisconsin Central main line from Chicago to St. Paul, its branch line, thirty-six miles long to Nekoosa, and its branch to Greenwood; the Chicago & Northwestern from Chicago to Marshfield, its Omaha branch to St. Paul, and its Princeton branch from Sheboygan to Marshfield by way of Fond du Lac and Princeton give Marshfield, were it many times its present size, ample facilities for the shipping in of raw material and the shipping out of manufactured goods, and also gives the city an unanswerable argument that can be well used in place of a subsidy to present to people who are wise enough to possess the idea of locating and doing business here.(10)

The city's population growth was also accompanied by a significant expansion of the city's boundaries as well, as developers created numerous new plats during this period that added both residential and commercial lots to the city's existing total. Expanding the city to the west were Schmidt's Addition, the High View Addition, and Adler's First, Second, and Third Additions. Expanding the city to the east along S. Palmetto Ave. was Fleming's Addition, and expanding the city to the south were H. A. Lathrop's First Addition, H. A. Lathrop's Home Addition, the Omaha Land Co. Addition, the High School Addition, Wilhelm's Addition, and Tremel's Addition. By June of 1904, much of the platted land that now makes up the historic core of the city was in place.(11)

The next two decades were a period of sustained growth for the city but it represented an evolutionary rather than a revolutionary period as far as Marshfield's built environment goes. Many of the institutions in the city that had been established in the nineteenth century and that had survived the fire and its aftermath rebuilt their buildings on a larger and more permanent basis during this period. The original portion of St. Joseph's Hospital, to name just one example, had additions added to it in 1901, again in 1908, again in 1909, and again in 1913 and 1918. Several of the city's oldest church congregations, the Methodists, the Presbyterians, and the Evangelical Association, all replaced their original frame Late Victorian style churches that had been built in the decade after the fire, with new brick and stone churches during the 1920s and the same was true of several of the city's ward schools. Numerous American Foursquare, Craftsman, and Bungalow style houses and their vernacular variants were also built throughout the city's residential areas in the years between 1900 and 1930 and new commercial buildings also began to replace some of the buildings on S. Central Ave. built just after the fire.

By 1925, Marshfield's population stood at approximately 8500. Some of this growth can be directly attributed to the growth of the Roddis Veneer Mfg. Co. (later, the Roddis Plywood Corp.) during this period, which by 1927 was the largest employer in Marshfield with nearly 1000 people employed. Manufacturing continued to dominate the Marshfield economy until the start of World War II, and as a consequence, the city was hit hard by the Great Depression. Very little new building occurred in the city in the first half of the 1930s and not much was built in the second half either, although what was built in the way of public buildings especially, was of high quality.

Never-the-less, Marshfield's pre-World War II history produced numerous buildings that are of high quality and considerable architectural interest. Much of this fine architectural heritage has been well preserved and the visible evidence suggests that it is still appreciated today. This is important because since the end of World War II Marshfield has experienced substantial growth. The results of this growth can be easily seen in the post-war suburbs that now ring much of older portion of the city and this growth was fueled in part by the rise in importance of the Marshfield Clinic, which was started in a small way in the city in 1916 and has since grown to become one of the largest health care providers in the Midwest. Fortunately, this new growth has left the historic core of Marshfield largely intact and it is to be hoped that this will continue to be true in the future.

Endnotes:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 3.
2. *History of Northern Wisconsin: An Account of its Settlement, Growth, Development and resources, an Extensive Sketch of its Counties, Cities, Towns, and Villages*. Chicago: Western Historical Society, 1881, p. 1209.
3. *Marshfield News*, July 10, 1902, p. 2.
4. *History of Northern Wisconsin: An Account of its Settlement, Growth, Development and resources, an Extensive Sketch of its Counties, Cities, Towns, and Villages*. Chicago: Western Historical Society, 1881, p. 1210.
5. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 4 and 6 (photos).
6. *Ibid*, Vol. 2, p. 20 (photo of the school)
7. Sanborn-Perris Map. Co. Fire Insurance Map of Marshfield. New York: Sanborn Map Co., 1884.
8. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, pp. 15-28.
9. Commemorative Booklet Committee. *Marshfield, Wisconsin, Highlights of History: 1872-1972*. Marshfield; 1972, p. 10.
10. *Marshfield News*, July 10, 1902, p. 2 (a reprint of the Oshkosh article).
11. Sanborn-Perris Map. Co. Fire Insurance Map of Marshfield. New York: Sanborn Map Co., 1904.
- 12.

INDUSTRY

Industry has played an enormous part in the history of Marshfield and continues to do so to this day. Unquestioning belief in the potential benefits of industrial development was present in the community from the earliest days of its existence and was, in fact, the principal reason for the ultimate success of the Marshfield site. A highly detailed and well illustrated history of Marshfield's past and present industries is contained in Volumes 1 and 2 of *The Marshfield Story*.⁽¹⁾ The information that follows borrows heavily from this source and is concerned primarily with the extant buildings associated with this theme that were surveyed in the course of this project.

The Marshfield site lacked the natural advantages that drew early industries to other nearby cities such as Stevens Point and Wisconsin Rapids, both of which were located on the Wisconsin River. The damming of the Wisconsin at these locations created waterpower that industry could use to drive machinery and this led to the establishment of industrial enterprises at these locations and helped fuel the success of these cities. Marshfield had no rivers and indeed lacked plentiful water of any kind. What it *did* have was a geographical location that was situated midway between Chicago and Minneapolis and near the seemingly endless forests of northern Wisconsin, and a location on a railroad.

The first to take advantage of these factors was William H. Upham, who had been born in Massachusetts and raised in Wisconsin, and who came to Marshfield in 1878 at the age of 37.

Borrowing money from family, William Upham and his brother, Charles Upham, organized the town [of Marshfield] as a central location for bringing in raw materials and processing them into usable products for the expanding urban markets to the south. In this transformation of Marshfield from wayside to factory site, the Uphams made sure to look after their employees by building a general store at the same time they built the first sawmill in 1878. In short order Upham moved to expand and refine the processing of raw lumber by adding a planing mill in 1879, a furniture factory in 1882 and most telling of all, a flour and feed mill in 1885.

The Banner Mills indicated that Upham was more than lucky or even shrewd, in his business sense. The rolling mills turned grain into flour and signaled a recognition that the logging frontier had passed and that the farmer's frontier had begun.⁽²⁾

By 1887, the population of Marshfield had reached 2500, with almost 1000 of these working at the various Upham mills in the city. Not surprisingly, the Upham factory and the city's other, though much smaller industrial facilities were all arrayed along the railroad tracks, the route of which corresponded to today's Veteran's Parkway and to the adjacent Depot and Railroad streets. In June of 1887, however, the Upham factory and its adjacent lumberyard caught fire. The ensuing disaster destroyed not only Upham's factory and his mills but almost all of the city's other manufacturing facilities, its entire commercial district, and many of its homes. The day after the fire saw the fate of the city hanging in the balance and it was only Upham's decision to rebuild his factories in Marshfield that prevented the city from disappearing. But rebuild it he did, and the new and improved factory that resulted continued to be Marshfield's biggest employer until the factory finally closed in 1927, three years after the death of its founder.

Upham's decision to rebuild revitalized the city and led others to follow his lead in creating factories that produced wood-related products. Included in this list would be the Hattburg Veneer Co., the Hafer & Kalshied Saw & Planning Mill, the H. H. Bille Sash and Door Co., and the Marshfield Stave & Heading Co. All of these companies followed Upham's lead in producing products fashioned from the forests that stretched away to the north of the city and all of them met with success for a time by specializing in niche manufacturing related to wood products. The handwriting was on the wall, however, and when the Upham Co. closed its planing mill in 1899 it was a sign that the once endless stream of wood was slowing down as the forests began to be depleted.⁽³⁾

The manufacturing of products from wood in Marshfield was far from finished, though, and continues even today. Partly this was due to the development of more sophisticated technology and equipment, which permitted products to be made from lumber byproducts and from wood once thought to be commercially worthless.

Improving industrial skills became more valuable as the Hatteberg factory moved into the realm of veneer manufacturing. Hatteberg invented a process for cutting the thinnest veneer yet from logs while William H. Roddis, in 1903, established a sawmill to use less traditionally valuable woods for lumber. Expansion of the furniture and bedding factories in town signaled the importance of Marshfield as a stable industrial center.(4)

The advent of the Roddis name in Marshfield's manufacturing history is especially important because the company that William H. Roddis founded went on to become one of the most important in Marshfield's history. The Roddis Veneer Co. was the original Roddis company and was formed in July of 1897 after A. K. Hatteberg sold his interests in the Hatteberg Veneer Co. to W. H. Roddis following a fire that destroyed a large portion of the factory that Hatteberg had started in 1891. The new company became the Roddis Veneer Co. and later, the Roddis Plywood Co. and its continued growth over the years that followed made it Marshfield's second largest employer while the Upham Co. was still in operation, and the city's largest employer from 1927 until it was purchased by the Weyerhaeuser Co. in 1970, by which time the company had grown to become national in scope.(5)

But if the manufacture of wood products remained important to the city's economy, new industries in Marshfield also began to reflect the increasing importance of agriculture in the surrounding area at the beginning of the twentieth century. The earliest of these industries was the Marshfield Brewery, which was begun by the firm of Schiebe and Schneider in 1889-1890. This later became a stock company called the Marshfield City Brewing Co., and its large, now demolished brick brewery was located near the intersection of N. Oak Ave. and W. Doege St.(6) By the end of the nineteenth century other products derived from the produce grown in the area such as cheese were being processed in Marshfield as well and new manufacturing concerns were making use of the city work force's expertise in wood product manufacturing to make products for these and other emerging food-related industries.

In 1911, John & Paul Blum began the first regional factory to produce cheese boxes, those large containers for processing the raw milk into curds and whey and ultimately storing and curing the cheese itself. Given that the Roddis Veneer Company had eliminated cheese boxes from its output, Blum Brothers filled a needed void. With the availability of processing goods (cheese boxes) and a centralized facility for collection and storage of perishable freight (Hub City Cold Storage) the proliferation of numerous local cheese processing plants became desirable.(7)

Another company that manufactured products relevant to area farmers was the Felker Bros. Manufacturing Co., which moved to Marshfield from Sparta, Wisconsin in 1908 and is still in operation there today.

The Felker Brothers specialized in a wide range of galvanized steel products, including stock tanks, well casings and other products useful to farm and city.(8)

Another agriculture-related Marshfield manufacturing plant was the Marshfield Canning Co., whose plant was built here in 1924 as part of the Oconomowoc Canning Co. group. This plant continued in operation in Marshfield under the direction of the Binzel family until it was sold to Canopy Systems, Inc. in 1982.(9)

The last sizable Marshfield manufacturing concern to be surveyed is also its most recent one, this being the Weinbrenner Shoe Factory, which was built in 1935 in the depth of the Great Depression on a site on W. Third St. furnished by the city of Marshfield that had once been the site of the Upham Manufacturing Co.. The creation of this factory, which is still in operation by the Weinbrenner Co. today, was a major coup for the city and provided much needed employment when it was built and still does so today as well.(10)

Clearly, the role that industry has played in the history of Marshfield is central to an understanding of the city's development and does much to explain the built resources in the city. Consequently, intact buildings associated with the city's industrial history are of considerable importance and would be natural candidates for listing in the NRHP. Unfortunately, industrial buildings are utilitarian by design and are typically altered or discarded as need dictates and only a single historically significant Marshfield industry is still represented by its most significant building or buildings today. This is the highly intact two-story Art Deco style-influenced Weinbrenner Shoe Co. factory located at 305 W. Third St. and designed by Marshfield architect Gus A. Krasin, which is believed to be individually eligible for listing in the NRHP. All the other historic buildings associated with the industrial concerns mentioned above have now either been greatly altered, such as the plant of the Felker Brothers Manufacturing Co. at 22 N. Chestnut St., or they exist only as small fragments of the original factory, or else no buildings associated with them now remain. By way of illustration, no buildings have survived that were once associated with the Marshfield City Brewing Co., the Hatteberg Veneer Co., the Hafer & Kalshied Saw & Planning Mill, the H. H. Bille Sash and Door Co., or The Marshfield Stave & Heading Co. Other companies, such as the Upham Manufacturing Co. and the Roddis Plywood Veneer Co., the two most important companies in Marshfield's industrial history, are now represented by just a single historic building. It is possible, but not certain, for instance, that the Astylistic Utilitarian form building located at 307 W. Second St. may contain portions of the brick construction machine shop of the Upham Manufacturing Co. within its shell. Historic photos, the 1883 and 1891 Bird's Eye Views of Marshfield, and Sanborn-Perris maps show that all the other original buildings associated with this company were wooden ones and none of these nineteenth century buildings has survived.(11) The Roddis Plywood Co. has fared only a little better. Just a single historic building survives from this company as well, this being the company's last, still highly intact brick-clad office building, which was built between 1941 and 1942 at ca. 10 N. Palmetto Ave. adjacent to the now completely modernized plywood factory that was once associated with it.

Other buildings associated with the city's industrial concerns also exist as fragments of a once larger whole. The largest concentration of such buildings exists along the 100 block of W. Ninth Street and only one of these exists in an intact state. This is the large, two-story wood frame building that is located at 137 W. Ninth St. and which was built for the R. Connor Lumber Co. as a lumber warehouse between 1891 and 1904. This building, while still highly intact, did not play a significant role in the lumber yard operated by the company, but it is now the only surviving building that was associated with it. Located next door to the north is the former warehouse of the Blum Brothers Box Co., built between 1925 and 1941, and next door to it is located the factory building of the company, which has now been significantly altered. Also greatly altered is the nearby factory building located at 113 W. Ninth St. that was originally associated with the Wisconsin Butter Tub Co. This building was built in 1922 after a fire that destroyed all of the company's earlier buildings on this site.(12)

Another company that now exists only as a fragment is the Marshfield Canning Co. This factory was built in 1924 at 1616 S. Central Ave. and it was expanded several times in the years that followed, but the plant was finally closed in 1995 and only a fragment of the original factory building still remains today.

NOTES ON SOURCES

The best general source of information on the history of industry in Marshfield is the recently published two volume history of the city entitled *The Marshfield Story*, published in 1997 and 2000. More information about both the city's public and parochial schools can be found in the local newspapers. In addition, the various Sanborn-Perris Maps of Marshfield are also very useful for determining the evolution, placement and general appearance of the resources associated with the various industries described above.

EXTANT RESOURCES SURVEYED

Film Code	Address	Original Owner	Date
WO 66/31	305 W. Third St.	Weinbrenner Shoe Co. Factory	1935/1956
WO 67/15	22 N. Chestnut Ave.	Felker Bros. Factory	1908-1912/with later additions.
WO 61/19	307 W. Second St.	Upham Manufacturing Co. Machine Shop	1984-1887/1960?
WO 68/27	ca10 N. Palmetto Ave.	Roddis Plywood Co. Office Building	1941-42
WO 63/25	137 W. Ninth St.	R. Connor Co. Lumber Warehouse	1891-1904
WO 63/26	137 W. Ninth St.	Blum Bros. Box Co. Warehouse	1925-1941
WO 63/27	137 W. Ninth St.	Blum Bros. Box Co. Factory	1925-1941
WO 63/28	104 W. Ninth St.	Wisconsin Butter Tub Factory Building	1922
WO 59/03	1616 S. Central Ave.	Marshfield Canning Co. Factory	1925/post-1975

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2. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 3-4. The brand name of Upham's flour and feed mill was "The Banner Mills."
3. Capsule histories of these firms are contained in both volumes of *The Marshfield Story*. For the Marshfield Stave & Heading Co., see Vol. 2, pp. 465-466. For the Hafer & Kalscheid Co., see Vol. 2, pp. 455-456. For the Hatteberg Veneer Co., see Vol. 1, pp. 304-305. For the H. H. Bille Co., see Vol. 1, pp. 243-244.
4. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 11.
5. Ibid, pp. 303-306 and 446-448..
6. Ibid, pp. 277-278 (photo).
7. Ibid, p. 12. See also pp. 244-248 for a detailed history of the Blum Bros. Box Co. and the related Wisconsin Butter Tub Co. (photos).
8. Ibid, p. 12 and 68 (photo).
9. Ibid, pp. 278-279 (photo)
10. Ibid, pp.57-58 (photos). See also: *Marshfield News-Herald*. September 21, 1935, p. 1 and 5.
11. Ibid, p. 57. These buildings were all torn down by the City in 1934 as part of a make-work project.
12. Ibid, pp. 245-246.

EDUCATION

Primary and Secondary Education

A highly detailed and well illustrated history of Marshfield's past and present schools is contained in Volumes 1 and 2 of *The Marshfield Story*.(1) The information that follows borrows heavily from this source and is concerned primarily with the extant buildings that were surveyed in the course of this project.

None of the buildings built prior to 1900 as public schools in the city of Marshfield have survived. The first building in Marshfield built expressly as a public school was a small, rectilinear plan, one-story frame building (non-extant) built in 1877 on the northeast corner of W. Third Street and S. Chestnut Ave. This building served until 1881, after which it was converted into Marshfield's first fire department building and was subsequently destroyed in the 1887 fire.(2) Marshfield's second public school was built on a new site on the east side of the 600 block of S. Central Avenue. This was a larger two-story, frame construction, T-plan building that was designed by Marshfield architect/builder T. F. Vannedom, and it was completed in 1881 at a cost of \$3500.(3) Called the Central Avenue School, this building (non-extant) contained four rooms and was also used as the city high school for a few years. By 1888, however, Marshfield's growth had created a need for still more room, so a new two-room Queen Anne style school was built at 213 N. Chestnut Ave. in the First Ward to a design by Marshfield architect/builder Thomas Wright. The following year an additional one-room school (non-extant) known as the Richfield School was also built in the Third Ward

In 1890, a new, larger, two-and-one-half-story, brick-clad, rectilinear plan Central Avenue School was built on the same S. Central Avenue site as the old one, which was moved to a different site and subsequently demolished.(4) In 1895, a new Fourth Ward School was built at 400 S. Vine Ave., southwest corner with E. Fourth St. This was a two-and-one-half-story brick-clad Richardsonian Romanesque Revival style building designed by the Madison architectural firm of Conover & Porter and built by Thomas Wright.(5) The city's continued growth soon made a new high school a necessity as well and this became a reality in 1900, when a new brick-clad, rectilinear plan Richardsonian Romanesque Revival style building designed by the Milwaukee architectural firm of Van Ryn & DeGelleke was built in the 500 block of S. Oak Ave.. This building was the pride of the city and would continue in operation until 1936, when it was destroyed by fire.(6) Soon thereafter the city authorized the construction of a new First Ward school as well, which was located at 513 W. Cleveland St. and N. Oak Ave. This two-story brick school was designed by Wausau architect J. H. Jeffers and was built in 1902 at a cost of \$9793.(7) j

None of the schools described above are still extant today, but collectively they represented a significant investment in education by the city. The oldest surviving Marshfield public school is the Jefferson School, which was built in 1911 at 1008 S. Cedar Ave. to a Neo-Classical Revival style design furnished by Van Ryn & DeGelleke. This school was two-stories-tall and it was constructed of brick at a cost of approximately \$18,000.(8) In 1918, the city's first junior high school was built at 110 W. Third Street just off S. Central Avenue. This was an excellent rectilinear plan, two-story, brick and stone-clad Collegiate Gothic style school that was designed by the Chicago firm of Childs & Smith and it was completed in 1919 and was named the Willard D. Purdy Junior High School in honor of a Marshfield soldier who had died heroically in World War I.(9) This school was subsequently greatly enlarged in 1926 by the construction of a similar, but much larger addition that was designed by the La Crosse firm of Parkinson & Dockendorff. The completed building was listed individually in the National Register of Historic Places in 1992. The destruction of the McKinley High School in 1936 resulted in the construction of still another architecturally significant school. This is the Marshfield Senior High School located at 900 E. Fourth St., a very large two-story cream brick-clad, Art Deco style building complete with observatory tower that was designed by the prominent Milwaukee architectural firm of Eschweiler & Eschweiler.(10) This school was completed in 1940 and it is now the city's junior high school and was listed individually in the National Register of Historic Places in 2004.

Parochial schools have also played an important role in Marshfield's educational history as well. All but one of the schools built before 1955 that had a building of its own were associated with various parishes of the Roman Catholic church. The single exception was the Immanuel Lutheran School, a two-and-one-half-story-tall red brick-clad Richardsonian Romanesque Revival style building (non-extant) that was built behind the church (also non-extant) in 1906 at ca.608 S. Chestnut St.(11) The rest of the city's historic parochial schools were all associated with the Catholic church and, like their public school counterparts, only a single example built before the start of World War II remains. The earliest of the church's Marshfield schools was the first school associated with the St. John the Baptist church. This small frame building was built in 1882 with rooms for the teaching sisters on the first floor and classrooms on the second and it continued in use until 1888, when increased enrollment led to the construction of a new brick four room building on the same site. This building was used until 1897, when a still larger brick two-story school building was built at 205 W. Blodgett St.(12) This fine new Late Victorian style building was subsequently enlarged in 1928 and it continued to serve the parish until 1943, when it was destroyed by fire. A new Contemporary Style school was completed for the parish in 1944 and this school is still in use today and is believed to be a contributing resource in the proposed St. John the Baptist R.C. Church Complex.(13)

The oldest surviving parochial school in the city is the one associated with the Sacred Heart of Jesus R.C. Church. The original portion of this school was built in the Romanesque Revival style in 1917 at 1017 S. Central Ave. and it was irregular in plan , two-stories-tall, and was clad in brick. This building is still in use by the parish today and is believed to be a contributing resource in the proposed Sacred Heart of Jesus R.C. Church Complex.

The newest parochial schools in the city that were surveyed by the Intensive Survey are those associated with the Our Lady of Peace R.C. Church and with the Columbus R.C. High School. Both of these institutions share a single twenty-acre two-block-long site on the west side of the city and the first school on this site was the school associated with Our Lady of Peace R.C. Church, which consisted of a wing attached to the original Mediterranean Revival style church, which is located at 1300 W. Fifth St. This church and its attached school wing were both built in 1948 and the school is still in use today as an elementary school and is believed to be a contributing resource in the proposed Our Lady of Peace R.C. Church Complex.(14) Located around the block from the 1948 parish school is the Columbus R.C. High School, a very large Contemporary Style building that was built in 1951-1952 as a joint project by Marshfield's three Catholic parishes.(15) This building is also still in use a school today and it too as is believed to be a contributing resource in the proposed Our Lady of Peace R.C. Church Complex.

NOTES ON SOURCES

The best general source of information on the history of public education in Marshfield is the recently published two volume history of the city entitled *The Marshfield Story*, published in 1997 and 2000. Information on the city's parochial schools is also contained in the several commemorative dedication booklets published by Marshfield's churches. More information about both the city's public and parochial schools can be found in the local newspapers.

EXTANT RESOURCES SURVEYED

Film Code	Address	Original Name	Date
WO 65/17-18	1008 S. Cedar Ave.	Jefferson School	1911/1951
WO 62/36	205 W. Blodgett St.	St. John the Baptist School	1944
WO 68/15	1017 S. Central Ave.	Sacred Heart of Jesus R.C. School	1917
WO 67/11, 14	1300 W. Fifth St.	Our Lady of Peace Church/School	1948
WO 67/08-09	710 S. Columbus Ave.	Columbus R.C. High School	1951-52

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2. Ibid, Vol. 1, p. 134.
3. Ibid. See also: Vol 2, p. 20 (photo).
4. Ibid, p. 134-135 (photo). This school was later renamed Washington School in 1906. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2.* Eagle River, WI.: Hahn Printing Co., 2000, pp. 422-423.
5. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1.* Amherst, WI.: Palmer Publications., 1997, p. 135 (photo). This school was subsequently renamed Lincoln School in 1906.
6. Ibid, pp. 135-136 (photo). See also: *Marshfield News*, January 26, 1899, p. 1. This school was subsequently renamed McKinley School in 1906.
7. Ibid, p. 136 (photo). See also: *Marshfield News*, September 4, 1903, p. 8. This school was subsequently renamed Grant School in 1906.
8. Ibid, pp. 136 & 147-148 (photos).
9. Ibid, p. 137 (photos).
- 10 Ibid, p. 138 (photo).
11. Ibid, p. 146-147 (photo). This school was demolished in 1958.
12. Ibid, p. 152 (photo).
13. Ibid, pp. 152-153.
14. Ibid, p. 122.
15. Ibid, pp. 143-145.

RELIGION

A highly detailed and well illustrated history of Marshfield's past and present churches is contained in Volumes 1 and 2 of *The Marshfield Story*.⁽¹⁾ The information that follows borrows heavily from this source and is concerned primarily with the extant buildings that were surveyed in the course of this project.

The first religious services held in nineteenth century Marshfield took place in the area's pioneer schoolhouses, commercial buildings, and in private houses owned by members of the future congregations. Gradually, these pioneer congregations either faded away or expanded and were able to build their first real houses of worship. None of the first churches associated with Marshfield's several nineteenth century congregations are still extant in an intact state. The oldest surviving intact church in the city is the St. John the Baptist's R.C. Church, which was completed in 1893, this being the only remaining nineteenth century church in Marshfield. All of Marshfield's other historic nineteenth century churches have now been either greatly altered or have been replaced by newer and larger churches built between 1900 and World War II. The single surviving nineteenth century church is discussed below, as are the seven historically significant twentieth century churches in the city that were built before and just after World War II. What follows is an alphabetical listing of the Marshfield congregations whose churches were surveyed and also information about the houses of worship that they constructed.

Roman Catholic

The earliest records of regular services being held in the Catholic faith in the Marshfield area in the nineteenth century suggest that the first ones were held in Marshfield in private houses in 1874. The first Catholic church in Marshfield was the first church of St. John the Baptist, this being a small, frame, 40 x 80-foot building that was built in 1882 on the site of the present church. This church continued in use until the outstanding and much larger High Victorian Gothic Style brick church was completed in 1893. This new church, which is still very much in use today, is located at 203 W. Blodgett St., and it was designed by Adolphus Druiding of Chicago. This building is still in excellent, highly original condition today, is still used as a church, and is believed to be potentially eligible for listing in the NRHP as part of the St. John the Baptist R.C. Church Complex, which also includes the church rectory (203 W. Blodgett St.), built in 1903, and its school (205 W. Blodgett St.) built in 1944.⁽²⁾

The second oldest Catholic parish in Marshfield is that of the Sacred Heart of Jesus congregation. This parish was formed in 1916 and its first church was located within the still existing building that afterwards became the church school. This Romanesque Revival style two-story brick building is located at 1017 S. Central Ave. and it was completed in 1917 and originally contained the parish's school, convent, church and auditorium, with the church rectory, which was completed in the same year, being located around the corner at 112 E. Eleventh St.⁽³⁾ After a new convent (non-extant) was built in 1924, the church/school building did double duty as church and school until 1932, when the decision was made to enlarge the school and build a new church next door. This excellent Neo-Gothic style church, designed by Winona, Minnesota architect Benjamin J. Knowles, was completed in 1932 at 1011 S. Central Ave. and it and its school and rectory are believed to be potentially eligible for listing in the NRHP as part of the Sacred Heart of Jesus R.C. Church Complex.⁽⁴⁾

The third Catholic parish to be established in Marshfield was Our Lady of Peace in 1946. This parish was established on a twenty acre parcel located on what was then the far west side of Marshfield and the first building constructed for the parish was a combined brick-clad Mediterranean Revival style church and school building built in 1948 at 1300 W. Fifth St.⁽⁵⁾ In 1951, a separate brick-clad Contemporary Style rectory was built nearby at 1414 W. Fifth St., a two-story brick-clad Contemporary Style convent was built behind the church/school at 510 S. Columbus Ave. in 1954, and in 1965, a new and much larger Contemporary Style church was built for the parish between the original 1948 church/school and the rectory at 1400 W. Fifth St.⁽⁶⁾ All of the buildings associated with his parish and also the adjacent Columbus R.C. High School, located at 710 S. Columbus Ave., are believed to be potentially eligible for listing in the NRHP as part of the Our Lady of Peace R.C. Church /Columbus High School Complex.

Evangelical Association

Circuit riders held services in private homes in Marshfield from 1883 until 1885, when the Zion Evangelical congregation was formed. In 1892, the congregation built its first church, a modest Gothic Revival style frame building (non-extant) that was located on the southwest corner of S. Cherry Ave. and E. Ninth Street.(7) This building, which was also known as the German Evangelical church, was used until 1925, when the congregation decided to build a new, more substantial church on the same site. This fine brick and stone-clad Neo-Gothic church was completed in 1925 at a cost of \$25,000 at 312 E. Ninth St. and it would serve its congregation until 1989, when they built a new church for themselves at 2106 N. Peach Ave.(8) During this period the name of the church changed twice, once in 1946 when the Evangelical Association merged with the United Brethren Church, changing the name of the Marshfield church to the Zion Evangelical United Brethren Church, and again in 1968, when a national merger took place between the United Brethren Church and the Methodist Church and the Marshfield church became the Zion United Methodist Church. This church is still in use as such and is believed to be individually eligible for inclusion in the NRHP.

Lutheran

In 1927 a group of 40 families left Marshfield's Immanuel Lutheran Church because of a dispute over doctrines and established a congregation of their own known as Christ Evangelical Lutheran Church. In 1928, the members voted to build their first church, a fine Tudor Revival style frame building clad in clapboards, wood shingles, and stucco and false half-timber work, that had been designed by prominent Milwaukee architect Hugo C. Haeuser.(9) This fine church was completed in 1929 at 300 S. Walnut Ave. and it continued to serve the congregation until 1969. In that year the congregation moved into a new, much larger Contemporary Style church located at 1208 E. Fourteenth St. (surveyed) and the original S. Walnut Ave. church was then purchased by the Calvary Bible Church, which continues to occupy it today. The S. Walnut St. church is believed to be eligible for inclusion in the NRHP as part of the proposed Upham House Historic District.(which see).

Methodist

Marshfield's Methodist congregation was first formed in 1881 and the first services were held in the public schoolhouse. In 1882, the congregation built its first church at the corner S. Central Ave. and Sixth St. and they remained there until 1886, when a new site was purchased closer to the downtown center of the city on the northeast corner of S. Maple Ave. and E. Third St. This frame, rectilinear plan Late Victorian style church was then moved to this site and was remodeled in 1901-02 and again in 1913 and it continued to serve until 1919, when it was razed to make way for a new and larger church.(10) The congregation's new red brick-clad irregular plan Neo-Gothic style church was designed by St. Paul, Minnesota-based architect W. L. Alban and it was completed in 1922 at 205 E. Third St. at a cost of \$72,000.(11) This church is still in use by the Methodist congregation today and it is still in excellent condition today although a large addition was added to it in 1984

Presbyterian

Services of Marshfield's Presbyterian congregation were first held in private houses and in the first public school beginning in 1875 and lasting until 1882, when the First Presbyterian congregation was formed and its first church was built at 208 S. Chestnut Ave.(12) This was a frame, rectilinear plan building and it served the congregation for only three years until being destroyed by fire in 1885. A new and much larger frame construction Late Victorian style church was built on the same site in the following year and this new church served the congregation until 1923, when it too was destroyed by fire.(13) The congregation then built the present brick and stone Neo-Gothic style church on the original site.(14) This excellent T-plan church was designed by A. A. Honeywell of Indianapolis and it continued to be the home of the congregation until the late 1990s, when a new church was built at 200 S. Lincoln Ave. This church is

believed to be eligible for inclusion in the NRHP as part of the proposed Upham House Historic District.(which see).

NOTES ON SOURCES

The best general source of information on the history of the churches of Marshfield is the recently published two volume history of the city entitled *The Marshfield Story*, published in 1997 and 2000. Information on some of the city's churches is also contained in several commemorative dedication booklets published by these churches and more information can be found in the local newspapers.

EXTANT RESOURCES SURVYED

<u>Film Code</u>	<u>Address</u>	<u>Original Owner</u>	<u>Date</u>
WO 62/35 & 37	205 W. Blodgett St.	St. John the Baptist R. C. Church	1892-93
WO 68/15	1017 S. Central Ave.	Sacred Heart of Jesus R.C. Church/School	1917
WO 68/16	1011 S. Central Ave.	Sacred Heart of Jesus R.C. Church	1932
WO 67/11	1300 W. Fifth St.	Our Lady of Peace R. C. Church/School	1948
WO 67/12	1400 W. Fifth St.	Our Lady of Peace R. C. Church	1965
WO 69/13	312 E. Ninth St.	Zion Evangelical Church	1925
WO 66/12	300 S. Walnut Ave.	Christ Evangelical Lutheran Church	1929
WO 70/10-11	205 E. Third St.	Methodist Episcopal Church	1922
WO 70/12-13	208 S. Chestnut Ave.	First Presbyterian Church	1924

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Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 112-132.

Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, pp. 402-414.

Endnotes:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 112-132; Vol.2, Hahn Printing Co., 2000, pp. 402-414.
2. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 124-126 (photos).
3. Ibid, pp. 122-123 (photos).
4. Ibid. See also: *Marshfield News-Herald*, November 10, 1932, pp. 1 & 5 (illustrated).
5. Ibid, p. 122.
6. Ibid (photo).
7. Ibid, pp. 130-132. (photo)
8. Ibid.
9. Ibid, pp. 114-115.
10. Ibid, pp. 129-130 (photos).
11. Ibid. See also: State of Wisconsin Division of Safety & Buildings. Building Plans Correspondence (e-files), 1914-1918. Wisconsin Historical Society Archives, Series 2284, Box 389.

12. Ibid, p. 118.

13. Ibid, (photo)

14. Ibid, (photo). See also: State of Wisconsin Division of Safety & Buildings. Building Plans Correspondence (e-files), 1914-1918. Wisconsin Historical Society Archives, Series 2284, Box 389.

ARCHITECTURE

ARCHITECTURAL STYLES and VERNACULAR BUILDING FORMS

The principal intent of the National Register of Historic Places is to assist in the identification, evaluation, and preservation of America's historic and archeological resources by creating a nationwide list of the most significant examples of each type. Because inclusion on the National Register implies that a listed resource meets standards which have been developed to apply to all similar resources in the nation; federal, state, and local governments and private citizens can use this list to make better informed decisions regarding which resources should be preserved and protected by comparing unlisted resources with those already on the list.

The process of creating this National Register has been complicated because in a nation the size of America there exist a staggering variety of resources which can legitimately claim a place on this list. As a result, one of the principal tasks of the National Register program has been that of identifying and categorizing these resources and then adopting criteria which make it possible to select the most significant examples within each category. A good example of this larger process of identification and categorization has been the creation of the catalog of architectural styles which is used to describe and identify the nation's buildings. The history of this catalog actually begins with those European architects of the Renaissance and Baroque periods who sought to identify and understand the underlying design principles they believed were present in the Greek and Roman buildings of antiquity. One of the methods they devised to study such buildings consisted of assigning them to different categories (or "styles") based on an analysis of their visual characteristics. This was done by describing and labeling the building's component parts and then analyzing how the various parts were used to make up the whole. When enough buildings having a similar appearance had been analyzed to create a consensus of opinion as to their common characteristics, they were given a descriptive name (such as Greek or Roman) which was then called a "style". When the formal study of architectural history began in the early nineteenth century this method became a standard interpretive tool because categorizing buildings according to style proved to be of great value in giving a sense of coherence to the historic progression of architecture and to the design of the built environment.

The subsequent efforts of several generations of architectural historians resulted in the creation of a long list of architectural styles and the process of adding new names to this list and refining the definitions of existing ones continues to this day. The ongoing nature of this process must be emphasized because existing stylistic definitions are sometimes modified and even superseded by newer, more accurate ones when knowledge about historic buildings increases and understanding of common stylistic characteristics becomes more sophisticated. When the National Register program first started, for example, a whole group of late-nineteenth century buildings were lumped together under the general heading of the "picturesque style" for want of a better name. Today this term is no longer in use, having been superseded by several more narrowly defined and accurate ones. Consequently, an updated catalog of architectural styles has been incorporated in each successive version of the National Park Service's (NPS) Guidelines For Completing National Register of Historic Places Forms (now National Register Bulletin No. 16A) and the evaluation of buildings based on their stylistic characteristics has always been an integral part of the process of assessing the potential National Register eligibility of architectural resources. The NPS' justification for evaluating buildings based on their stylistic characteristics was originally stated in the beginning of the architectural classification listings on p. 54 of Bulletin No. 16A: " The following list [of architectural categories] reflects classification by style and stylistic influence, which is currently the most common and organized system of classifying architectural properties."

The National Park Service's early acceptance of the concept of architectural styles and its subsequent drafting of an approved list of such styles were events of considerable significance for the current study of America's built environment. Because so much of the effort of state and local preservation organizations today centers around placing buildings on the National Register, the criteria used by the National Register automatically become the standard criteria used by each state. Therefore, the net result of the National Register program has been to codify architectural styles at the national level. It is fortunate, then, that the

National Register program was set up to treat the process of defining architectural styles as an ongoing one. Definitions used by the National Register are routinely updated as more and better information becomes available from such important sources as intensive surveys such as the one undertaken in Marshfield. One of the principal tasks of an intensive survey, after all, is to produce quantitative information about the architectural resources within the area being surveyed. When the results of several intensive surveys are compared and synthesized, our understanding of the evolution and distribution of architectural resources is increased accordingly and this is sometimes manifested in revised and expanded stylistic definitions.

The importance of the National Register as an influence on other, more specialized studies of the nation's buildings can best be shown by examining its influence on such works as the *Comprehensive Resource Management Plan* (CRMP) published in 1986 by the State of Wisconsin's Department of Historic Preservation. This multi-volume work is ultimately intended to provide a thematic overview of all the built resources in the state of Wisconsin and one of the themes covered in the three volumes already published is that of Architectural Styles. The CRMP's definitions of the various architectural styles found in Wisconsin are essentially the same as those used by the National Park Service except that those in the CRMP also include information on the Wisconsin manifestations of these styles gleaned from the many intensive surveys the State of Wisconsin has conducted. Consequently, these have become the standard stylistic definitions used at the state level to describe Wisconsin's architectural resources and they are used in paraphrased form in the following architectural styles portion of this chapter. Each stylistic definition found on the following pages describes in some detail the way that style was used in Marshfield and mentions any manifestations of the style peculiar to Marshfield. The resulting definitions are consistent with those used by the National Park Service but also reflect the local usage found by the intensive survey.

Marshfield was first platted in 1875, but its oldest surveyed buildings are the Gov. William H. Upham House (212 W. Third St.), built in 1880, and the Frank Upham House (207 W. Fourth St.), built in 1882. The city does, however, contain buildings that represent most of the important architectural styles that were found in Wisconsin between 1880 and 1955. The resulting stylistic diversity is part of the special heritage of Marshfield's architecture. What makes Marshfield special today, though, is both the high quality of the buildings it contains and also the fact that so much of what was built in the past has survived intact until the present day.

Both of the potential historic districts identified by the Marshfield Intensive Survey as well as two of the city's three existing historic districts consist of portions of the large residential areas that surround the city's historic downtown commercial historic district. Many of the houses in these residential districts were associated with those who owned the buildings in the downtown and who ran the businesses that filled them. These districts contains examples of architectural styles that date from the early days of the city on up to the Period Revival style of the 1930s and 1940s and the Contemporary styles that came into use following World War II, and they include the finest Marshfield examples of these styles.

Besides surveying those buildings which fall within the standard stylistic definitions, the Marshfield Intensive Survey also surveyed many vernacular examples of these styles as well. Vernacular examples are ones that were built during the same time period as their more stylistically sophisticated brethren but which are generally simpler, less complex buildings that use only some of the salient design elements that are characteristic of a style to achieve a similar, but generally more modest appearance. More often than not such buildings represent a local builder's interpretations of whatever style was popular at the moment. Thus, for every true Queen Anne style building in Marshfield there are usually also several vernacular Queen Anne style buildings that exhibit some of the same characteristics such as irregular plans and complicated roof lines. The survey also noted some variants of the more common styles which are loosely grouped under the classifications "combined examples" and "transitional examples." Combined examples are created when an addition in a later style is added to a pre-existing building as, for example, when a Craftsman style wing is added to a Queen Anne style house. A transitional example occurs when the original design of a building reflects major characteristics of two or more different types as when a late Italianate style building contains elements of the Queen Anne style that supplanted it.

What follows is a catalog of the styles and vernacular forms identified by the Marshfield Intensive Survey. The style names and the periods of their occurrence are taken directly from the CRMP as are the basic definitions of each style. This is followed by more specific information about the way each style was used in Marshfield and by a list of addresses of both the most important and the most typical of the intact and extant local examples of each style that were identified by the survey. Further information on the styles themselves can be found in the second volume of the CRMP and in its bibliography.

Italianate (1850-1880)

The typical hallmarks of the many high-style Italianate residences in Wisconsin are wide eaves with brackets, low-pitched hipped or gabled roofs, and often a polygonal or square cupola placed on the roof. These buildings are typically either "T," "L," cruciform, or square in plan, they frequently have smaller ells attached to the rear of the main block, and they tend to have boxy proportions. Other common characteristics include verandahs or loggias, bay windows, balustraded balconies, and tall windows with hood molds or pediments. Italianate Style residences are typically two stories in height and they are typically clad in either clapboard, brick, or, less frequently, in stone.

EXTANT RESOURCES SURVEYED:

Marshfield now contains just a handful of Italianate style residences but these include the city's finest houses built before 1887. The oldest of these houses, so far as is known, is the Gov. William H. Upham House, built in 1880 at 212 W. Third Street. This is a large two-story cruciform plan building with a less tall wing that is clad in clapboards and it is now used as the house museum of the North Wood County Historical Society and is listed in the NRHP(1). Another very fine and recently restored example is the clapboard-clad two-story rectilinear plan house built for Frank Upham, William Upham's brother, at 201 W. Fourth St., which was built in 1882 on the other side of the same block.(2) Both of these houses were designed and built by Marshfield architect-contractor T. F. Vannedom (which see) and both considered to be contributing resources in the proposed Upham House Historic District.

Neither of these houses have been much altered, unlike the third surviving member of this early group. This is the house located at 316 N. Central Ave., which was also built prior to 1883. Unfortunately, this two-story brick square plan house has now lost its original full-width front porch and its original one-story rear wing has been expanded in width and raised an additional story as well.

WO 62/23	212 W. Third St.	Frank Upham House	1882
WO 63/10	316 N. Central Ave.	House	pre-1883

Surviving Italianate style commercial buildings are plentiful in Wisconsin. These buildings are usually two-to-three stories tall and typically have bracketed cornices, flat or very shallow-pitched roofs, and tall windows decorated with hood molds or pediments. Although there are a number of extant Italianate style commercial buildings in the downtown area of Marshfield, they lie outside the scope of this survey. Information on these buildings, which are mostly located on N and S. Central Ave., can be found in the report of the 1991 Marshfield Intensive Survey that covered the historic commercial core of the city.(3)

Endnotes:

1. National Register of Historic Places nomination form. (NRHP 12-12-1976).
2. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing, Inc., 2000, p. 68 (photo).
3. Bernstein, Rebecca Sample. *City of Marshfield, Wisconsin Intensive Survey Report*. Marshfield: July, 1991, pp. 73-75.

High Victorian Gothic (1865-1900)

The High Victorian Gothic style is a later manifestation of the Gothic Revival style and emphasized heavier detailing and more complex massing than its predecessor while still retaining the same emphasis on the use of the pointed arch. One of the hallmarks of the best and most typical examples of the style is the use of surface materials of differing colors and textures to create a polychromatic appearance. High Victorian Gothic style designs were used on as wide a variety of building types as was the Gothic Revival and can be found on both institutional and commercial examples as well as on churches. Residential uses of the style, however, were very rare and none are known to have been built in Marshfield.

EXTANT RESOURCES SURVEYED:

Only one building was built in the High Victorian Gothic in Marshfield, but it was and is a highly important one. This is the excellent St. John the Baptist Roman Catholic Church located at 203 W. Blodgett St., which was built in 1893 to a design by Chicago architect Adolphus Druiding.⁽¹⁾ Druiding was noted for his church designs and this is elaborate brick church that is almost a prototypical example of the style save for being a monochromatic rather than a polychromatic design. This church is also the centerpiece of the proposed St. John the Baptist R.C. Church Complex (which see).

WO 62/35 & 37 203 W. Blodgett St. St. John the Baptist R. C. Church 1893

Endnote:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 124-126 (photos). The

Queen Anne (1880-1910)

Most American examples of the Queen Anne style are residential buildings and because the period of this style's greatest popularity coincided with a period of enormous suburban growth in America, extant examples are numerous and now virtually define the Victorian period house in the popular imagination. Queen Anne style houses can be identified by their apparently irregular plans, complex use of often classically inspired ornamentation, and asymmetrical massing. The designs of these buildings often include polygonal bay windows, round or polygonal turrets, wrap-around verandahs, and steeply-pitched multi-gable or combination gable and hip roofs which usually have a dominate front-facing gable. Use of a variety of surface materials, roof shapes, and wall projections are all typical in Queen Anne designs and are represented in a seemingly endless number of different combinations. Shingle or clapboard siding is common, and they are often combined in the same building, sometimes above a brick first story.

Queen Anne style houses are the most frequently encountered examples of late nineteenth century and early twentieth century high style architecture in Marshfield. The Marshfield Intensive Survey surveyed 31 examples of the Queen Anne style. This number does not, however, include the examples located in the NRHP-listed Pleasant Hill and West Park Street historic districts, which together contain the lion's share of the city's most architecturally impressive Queen Anne style houses. Never-the-less, fine examples of the Queen Anne style are located elsewhere in the city as well, including among them one of the most elaborate and impressive example of this style in Marshfield, the Dr. Stuart Lathrop House at 308 E. Fifteenth St., which was built in 1895 and still occupies a half-block size lot that represents just a small portion of the Lathrop's much larger original holdings.⁽¹⁾ This large, elaborate house is clad in clapboards and decorative wood shingles and it also has a fine carriage house located behind it, and both the house and its carriage house are believed to be individually eligible for listing in the NRHP (which see). Less elaborate but also a fine example is the clapboard-clad house at 704 E. Fourth St., which was built between 1891 and 1912 and features a polygonal plan corner tower of the type that is so closely associated with the style.⁽²⁾

Two other later transitional examples of nearly equal quality are located in the proposed W. Fifth St.-W. Sixth St. Historic District. Both of these houses have gambrel-roofed Dutch Colonial Revival style-influenced main blocks that illustrate the growing influence of the period revival styles in the last years of the Queen Anne style's period of popularity. The first of these is the R. Connor House at 709 W. Fifth St., built between 1900 and 1905 for a member of one of Marshfield's most important lumber families.(3) The second is also a fine example that was built in 1904 and is located at 903 W. Fifth St., and it is a clapboard-clad house that combines a polygonal plan Queen Anne style tower with a Dutch Colonial Revival style main block.(4)

WO 59/18	308 E. Fifteenth St.	Dr. Stuart Lathrop House	1895
WO 60/09	704 E. Fourth St. .	House	1891-1912
WO 60/36	709 W. Fifth St.	R. Connor House	1900-1905
WO 60/31	903 W. Fifth St..	House	1904

The great majority of Marshfield's Queen Anne style houses, however, lack the wealth of detailing that is usually associated with the highest examples of this style. This is also true in most other cities in Wisconsin as well and is indicative of the expense involved in creating really elaborate Queen Anne style designs. Most home builders of the period were content to use just the most basic design elements associated with the style such as an irregular floor plan and an exterior that combined a clapboard-clad first story with upper floors and gable ends clad in two or three different patterns of wood shingles. Other design elements that were often used included both large and small porches decorated with varying degrees of trim, multiple dormers, bay and oriel windows, and towers or turrets.

Regardless of the number and variety of materials and design elements used, the vast majority of Marshfield's other surveyed Queen Anne style houses are of just two types. They are either cruciform plan or T-plan houses that are usually topped with multi-gable or gable and hip roofs; or else they are essentially rectilinear plan houses that are usually topped with gable or multi-gable roofs.

EXTANT RESOURCES SURVEYED:

The best of the intact Marshfield examples of the cruciform or T-plan type include:

WO 60/34	807 W. Fifth St.	House	1905(5)
WO 66/13	132 W. Ninth St..	House	1891-1904
WO 63/04	901 W. Arnold St.	House	1890-1910
WO 65/24	206 S. Cedar Ave.	House	1898-1904
WO 64/36	806 S. Vine Ave.	August Furstenberg House	1902(6)

The best Marshfield examples of the rectilinear plan type include:

WO 70/04	211 W. Third St..	J. B. Borden House	1884-1887(7)
WO 62/32	207 W. Fourth St.	M. H. Wheeler House	1895-1900(8)
WO 68/32	305 S. Maple Ave.	House	1883-1891

Nearly all the above listed houses are clad either completely or partially in wooden clapboards, the partial examples being usually also clad in wood shingles as well.

Endnotes:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing, Inc., 2000, p. 611 (photo).
2. *Bird's Eye View of Marshfield*. Milwaukee; C. J. Pauli, 1891. And: Fire Insurance Map of Marshfield. New York: Sanborn-Perris Map Co., 1912.
3. City of Marshfield Real Estate Tax Rolls.

4. Ibid.
5. Ibid.
6. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 382.
7. City of Marshfield Real Estate Tax Rolls.
8. Ibid.

Neo-Classical Revival (1895-1935)

A style which became especially popular for public, institutional, and commercial buildings after the World's Columbian Exposition of 1893, the Neo-Classical Revival style was classical in inspiration and planning and stressed symmetry and the use of classical detailing. This detailing typically includes such characteristic elements as porticos whose roofs are supported by classical order columns, and symmetrically balanced windows and doors. The use of columns is all but ubiquitous in Neo-Classical design and they may be either freestanding or used as engaged design elements such as pilasters and pilaster strips. Public examples of the style were usually executed in either stone or brick and feature materials designed to express a feeling of monumentality and permanence.

EXTANT RESOURCES SURVEYED

Marshfield has only a single example of a residential building that utilizes fully modeled columns in its design. This is the excellent clapboard-clad Peter J. Kraus House located at 900 W. Fifth St., completed between 1900 and 1905. This house is still in a highly intact state today and is considered to be a contributing resource in the proposed W. Fifth St.-W. Sixth St. Historic District (which see).(1)

WO 61/28	900 W. Fifth St.	Peter J. Kraus House	1900-1905
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The Neo-Classical Revival style was also used for commercial and public buildings as well and while the use of the classical portico is the most characteristic feature of such buildings the most commonly found examples use classically derived pilasters instead that project only slightly from the principal facades. Two fine non-residential Marshfield examples of this style that were surveyed include: the R. Connor Co. Office Building at 108 W. Fourth St., built in 1903 to a design by architect J. H. Jeffers of Wausau, Wisconsin and moved to its current site ca.1960(2), and the Jefferson School at 1008 S. Cedar Ave., built in 1912 to a design by the Milwaukee firm of Van Ryn and DeGellke.(3)

WO 66/25	108 W. Fourth St.	R. Connor Co. Office Building	1903/ca.1960
WO 65/17-18	1008 S. Cedar Ave.	Jefferson School	1912/1951

Endnotes:

1. City of Marshfield Real Estate Tax Rolls. See also: Charles, C. W. *Marshfield Illustrated*. Marshfield: *Marshfield Times*, n.d., but ca.1905-1906, n.p.(photo).
2. *Marshfield News*, July 2, 1903, p. 1. This building is believed to be individually eligible for listing in the NRHP (which see).
3. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 136 (photo).

American Craftsman (1900-1920)

Like the associated Arts and Crafts style, the American Craftsman style had its origins in the work of English architects and designers who sought a new approach to house design by using simplified elements of traditional vernacular houses to produce a comprehensive design in which exterior and interior elements worked together to produce a unified whole. Unlike Arts and Crafts designs, however, the American Craftsman style did not choose to imitate its English heritage. Instead, by applying the basic principles of

Arts and Crafts design to American needs and building materials, designers such as Wisconsin native Gustave Stickley were able to fashion buildings having a specifically American appearance. The American Craftsman style is characterized by quality construction and simple, well-crafted exterior and interior details. Natural materials are used both inside and out in a manner appropriate to each and wood is by far the most common material used both inside and out with brick, stucco, and wood shingles also being typical exterior building materials. Frequently the exteriors of American Craftsman style houses use broad bands of contrasting materials (such as wood shingles above stucco) to delineate different stories. American Craftsman style homes usually have broad gable or hipped main roofs with one or two large front dormers and widely overhanging eaves, exposed brackets or rafters, and prominent chimneys. Most designs also feature multi-light windows having simplified Queen Anne style sash patterns. Open front porches whose roofs are supported by heavy piers are a hallmark of the style, and glazed sun porches and open roofed wooden pergola-like porches are also common.

EXTANT RESOURCES SURVEYED:

A number of fine Craftsman Style buildings exist in Marshfield. Among these are three larger houses that in size rival Period Revival style Marshfield houses of the same vintage, but which lack the historically derived features that are associated with the several revival styles. The one with the most unusual history is the Hartl House at 1010 N. Cedar Ave., which was built out of brick for Fred Vollmar on N. Central Ave. in 1888, was remodeled to its present Craftsman Style appearance in 1924, and was moved around the block to its current location in 1961.(1) Another equally elaborate design was fashioned out of brick for Wilbur and Lucille (Blodgett) Johnson in 1923 at 806 W. Fifth St. and which is considered to be a contributing resource in the proposed W. Fifth St.-W. Sixth St. Historic District (which see). The third example is very similar in design to the Johnson house but is somewhat smaller and is clad in clapboards, this being the house at 704 S. Oak Ave.

WO 66/08	1010 N. Cedar Ave..	Louis & Theckla Hartl House	1888/1924/1961 (moved to site)
WO 61/30	806 W. Fifth St.	William & Lucille Johnson House	1923(2)
WO 63/33	704 S. Oak Ave.	House	

Most Craftsman style houses are smaller and the best of those that were surveyed are the ones that use the most of the stylistic elements listed above. Five of the best Marshfield examples include:

WO 70/09-10	312 W. Third St.	House	1941-1960 (moved to site)
WO 61/09	805 W. Sixth St.	Ben & Ida Miller House	1915(3)
WO 61/10	807 W. Sixth St.	William & Lucille Johnson House	1910-1921(4)
WO 59/21	1403 S. Palmetto Ave.	House	
WO 65/29	204 N. Walnut Ave.	House	1912-1925

Craftsman style elements and design principles were also applied to buildings that were designed in other styles and vernacular forms as well, most notably to examples of the Bungalow style. Marshfield has several excellent examples of Bungalow style houses that utilize Craftsman style elements in their design:

WO 60/15	305 E. Second St.	House	1912-1925
WO 61/26	910 W. Fifth St.	House	1915(5)
WO 65/14	912 S. Cherry Ave.	House	1912-1925
WO 65/12	1007 S. Cherry Ave.	House	1912-1925
WO 62/13	515 W. Magee St.	House	1925-1941
WO 64/35	900 S. Vine Ave..	House	pre-1912

Endnotes:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 389.
2. City of Marshfield Real Estate Tax Rolls.
3. Ibid.
4. Ibid.
5. Ibid.

Prairie School (1895-1925)

An indigenous American style with roots in the American Arts and Crafts movement and the Shingle style, the Prairie School style originated in Chicago and became an important regional style in the Midwest in the years before WWI. The popular image of a Prairie School style building today is dominated by the contributions of the style's greatest practitioner, Wisconsin-born architect Frank Lloyd Wright. These buildings can be characterized by their horizontal lines. Horizontality was emphasized by the use of long, low hipped or gabled roofs with widely overhanging boxed eaves, grouped or banded windows, and a belt course or shelf roof between stories. Residential designs also typically feature massive chimneys which help to anchor the buildings to their site visually and serve as counterpoints to the prevailing horizontality. Wood, stucco, and brick were typical building materials and their natural beauty was emphasized. Stylized and abstracted motifs were frequently used in leaded glass windows and interiors. Although most often used for residences the Prairie School style was also used for many other building types as well including banks, retail stores and schools.

The finest examples of buildings designed in the Prairie School style are those in which the style is expressed in all the exterior and interior elements. These buildings have a unity which is especially characteristic of the Prairie School style and which is found in relatively few examples not designed by the acknowledged masters of this style. More typically, local architects utilized elements of the Prairie School style in the same way they used elements of the Colonial Revival or Neo-Classical styles to create up-to-date, fashionable buildings. Buildings created in this manner vary greatly, some having the distinctive feel of true Prairie School examples, with others having only the details.

EXTANT RESOURCES SURVEYED

Marshfield has just a handful of intact Prairie School style buildings and the best of these are in the city's two already listed historic residential districts. The finest of the two examples of the style that are located outside of these districts is the highly intact clapboard-clad house at 300 E. Fifth St., built ca.1920. The other example is located a few blocks away at 800 E. Fifth St. This is a plain, stucco-clad, two-story American Foursquare style house that was built prior to 1925, but what differentiates this house from other Marshfield examples of that style is the five-window group that occupies most of the first story of its principal E. Fifth St. facade. The linear emphasis that this window group creates is a design element that was used in many Prairie School designs and it shows the influence that this style had on the design of this particular house.

WO 69/06	300 E. Fifth St.	House	1912-1925
WO 69/07	800 E. Fifth St.	House	pre-1925

Marshfield also has a single example of a Prairie School style-influenced Bungalow style house as well, the design almost certainly having been supplied from one of the pattern books of the period. This is the house located at 511 W. Sixth St., built between 1912 and 1925.

WO 62/18	511 W. Sixth St.	House	1912-1925
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American Foursquare (1900-1930)

A residential style popularized by builders across the country, the American Foursquare is easily identified by its box-like form and broad proportions. As the name implies, examples of this style are often square in plan although examples having a slightly rectilinear plan are also very common. Examples are almost always two or two-and-a-half stories in height and usually have a shallow-pitched hip roof, widely overhanging eaves, and centrally placed dormers which are occasionally placed on each of the four slopes of the more elaborate hip roofed examples. Entrance doors were originally almost always sheltered by porches and most examples of the style feature a one-story, full-width front porch which is often supported by Tuscan columns. Exterior materials include brick, stucco, concrete block, clapboard or wood shingles, or combinations of these materials. American Craftsman style-influenced designs often alternate exterior finishes by floor, creating a banded appearance. Decoration is minimal, though some of the better examples are embellished with period details or American Craftsman style details such as porch piers decorated with trellis-like abstract designs which, in the finest examples, strongly suggest membership in another stylistic category such as the Colonial Revival or Prairie School styles. Never-the-less, the overall proportions of even the most elaborate of these buildings always give them away and reveals their American Foursquare style roots.

EXTANT RESOURCES SURVEYED

American Foursquare style houses were one of the more frequently encountered of the early twentieth century styles found in Marshfield, eighteen examples having been surveyed.

Clapboard-sided examples of the style are the most common type found in Marshfield and the most intact of these include:

WO 61/05	613 W. Fifth St.	William Goldimer House	1900-1904(1)
WO 67/22	714 W. Blodgett St.	House	1891-1925
WO 67/31	508 W. Cleveland St.	House	1912-1925
WO 69/15	602 S. Oak Ave..	Raymond Williams House	1903(2)
WO 63/34	700 S. Oak Ave.	House	

Examples of the American Foursquare style built of brick are much less common in Marshfield. Only two were surveyed.

WO 61/34	112 E. Eleventh St.	Sacred Heart R.C. Rectory	1916(3)
WO 67/25	514 W. Cleveland St.	House	1912-1925

There are only two examples of the American Foursquare style in Marshfield that are clad in stucco.

WO 62/30	215 W. Fourth St.	C. J. Sparr House	1908(4)
WO 65/06	400 S. Cherry Ave.	House	1912-1925

Still other examples are clad in less common materials. One such is clad in patterned concrete block.

WO 68/14	409 S. Cherry Ave.	House	1904-1912
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Another example is clad in wood shingles.

WO 66/30	514 W. Fourth St.	House	ca.1917(5)
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Endnotes:

1. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.

2. Ibid.
3. *Marshfield News-Herald*. November 10, 1932, p. 2.
4. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.
5. Ibid.

Bungalow (1910-1940)

The term Bungalow has the unusual distinction of being both the name of a style and the generic name for a particular type of small residential building. Consequently, it is quite usual to speak of Colonial Revival style Bungalows when describing some houses of small size having pronounced Colonial Revival style design elements even as it is usual to speak of other houses as being in the Bungalow style. Bungalow style houses themselves are generally small-sized, have either square or rectilinear floor plans, and are usually one-story-tall. When a second story is needed, it is placed under the slope of the main roof in order to maintain the single story appearance and dormers are typically used to admit light. Bungalow designs typically have a horizontal emphasis and are covered with wide, projecting gable or hip roofs which often have protruding rafter ends or brackets supporting the eaves. On almost every example of the style the front door is sheltered by a porch and full-width front porches are commonplace. The roofs of these porches are often supported by piers having a battered shape although many other shapes can be found depending on the amount of influence other styles had in the overall design. Horizontal clapboard siding is the usual exterior surface material for these buildings although stucco, concrete block, brick veneer, wood shingle and even log examples are also found. Detailing is usually structural rather than ornamental and features plain, well-executed woodwork.

Occasionally, Bungalows feature design elements borrowed from other styles such as the Craftsman, Colonial Revival, Tudor Revival, and Prairie School styles and sometimes these other styles are so dominant that they take precedent over the Bungalow style. In general, though, Bungalows can be divided into three principal types: side-gabled; front-gabled; and hip-roofed. Each type can have either square or rectilinear plans and can be either one or one-and-a-half stories tall and their exteriors can be surfaced in any one of the materials listed above or in combinations of them.

The Bungalow style was much more common in Marshfield than the American Foursquare style, thirty-five examples having been surveyed plus the seven that have been listed under the Craftsman and Prairie School styles. The best examples of these thirty-five buildings are listed below by type regardless of the other stylistic influences that are present or the type of siding materials present.

EXTANT RESOURCES SURVEYED:

Marshfield's best side-gabled Bungalows examples are:

WO 62/31	211 W. Fourth St.	William Trudeau House	1922(1)
WO 66/23	514 W. Fifth St.	House	pre-1925
WO 61/04	703 W. Fifth St.	Ed Bowen House	1912-1915(2)
WO 60/37	705 W. Fifth St.	William Patt House	1920-1925(3)
WO 60/28	917 W. Fifth St.	Henry H. Henning House	1921(4)
WO 63/06	611 W. Blodgett St.	House	pre-1925(5)
WO 68/25	913 S. Cedar Ave.	House	1912-1925
WO 65/09	612 S. Cherry Ave.	House	1912-1925
WO 64/21	608 Highland Ave.	House	pre-1925
WO 64/29	406 N. Peach Ave.	House	
WO 68/06	713 S. Vine Ave.	House	1912-1925
WO 68/07	809 S. Vine Ave.	House	1912-1925

Marshfield's best front-gabled Bungalows are:

WO 69/04	712 E. Third St.	House	1925-1941
WO 64/04	710 W. Fourth St.	House	
WO 62/23	309 W. Sixth St.	House	1912-1925
WO 62/19	507 W. Sixth St.	House	1912-1925
WO 64/13	814 W. Sixth St.	Herman Hoerl House	1920-1925(6)
WO 67/16	108 W. Arnold St.	House	1912-1925
WO 67/19	510 W. Arnold St.	House	1912-1925
WO 67/06	801 S. Lincoln Ave.	House	
WO 66/15	510 W. Magee St.	House	1925-1941

Marshfield's best hip-roofed Bungalows are:

WO 67/07	813 S. Lincoln Ave.	House	
WO 66/09	700 S. Pine Ave.	House	pre-1925
WO 65/05	510 S. Vine Ave.	House	1912-1925
WO 68/09	911 S. Vine Ave.	House	pre-1912

Endnotes:

1. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid. Note: This house is a Sears-Roebuck Catalog House, the Sunbeam model.
6. Ibid.

PERIOD REVIVAL STYLES (1900-1940)

The phrase "period revival" is a generic term used to describe the many different historic styles and design elements that architects revived and reinterpreted for modern use in the first decades of the twentieth century. These "period" designs were the products of the scholarly study of architectural history and they began to exert more and more influence on architectural design as the nineteenth century matured. By the turn-of-the-century, the study of architectural precedent had become a basic part of architectural training and resulted in buildings which were increasingly careful copies of historic styles. The most accurate copies were usually produced for houses and churches; two building types for which historic models actually existed. More often, though, architects were confronted with the challenge of producing designs for building types for which there were no historic precedents such as high-rise office buildings and gas filling stations.

Marshfield has many excellent examples of the Period Revival styles that are almost surely architect designed and many other's that are builder's interpretations of these styles and which are smaller, later, and less well detailed. What follows are lists of the most common Period Revival style buildings found by the Marshfield Intensive Survey.

Colonial Revival (1900-1940)

Interest in America's historic Colonial Period architecture increased at the end of the nineteenth century at a time when a reaction to the stylistic excesses of the Queen Anne style was beginning to set in. The greater simplicity of Colonial examples gave new houses designed in this manner a fresh, modern appeal. The Colonial Revival style is simple and regular in design and typically features symmetrically placed windows and central doors. Usually, these buildings are two stories in height, they have exteriors sided in either clapboards or wood shingles, although brick and even stone examples are also found. Many Colonial Revival houses have an L shaped plan but most examples have rectilinear plans and post World War I examples often have an attached garage. Symmetrical designs are typical but not invariable. Borrowing

architectural detailing from genuine Georgian, Federal, and Dutch Colonial examples is typical in Colonial Revival buildings although such details are usually not elaborate. These features include classically derived main entrances and front (and side) entrance porches that are typically supported by simple one-story-tall classical order columns and are topped by pediments. Other popular features include corner pilasters, denticulated cornices, and shutters. The great majority of Colonial Revival designs have simple gable roof designs although hip roof examples are also found, and dormers are also popular features.

The Colonial Revival style is primarily a residential one and although buildings designed in the style were occasionally quite grand, most were medium size houses and these were built in vast numbers all across America. Indeed, so enduring has the popularity of this style been that many modern homes in Wisconsin and elsewhere still imitate it. Not surprisingly, these houses come in many shapes and forms. Many are highly symmetrical in design but others are quite informal and rambling, it all depended on the particular historic precedent each was trying to emulate. Wall cladding also varies considerably. Houses clad entirely in stucco, brick, stone, wooden clapboards, or steel that imitates wooden clapboards are plentiful but so also are examples that mix these various materials, although few if any mix more than two kinds at once. Despite this variety of designs and materials, however, the use of some elements such as double hung multi-light windows, main roofs that have very shallow boxed eaves, and main entrance doors that typically have some classical allusions, is relatively consistent.

EXTANT RESOURCES SURVEYED:

One of the things that the intensive survey discovered is that so far as is known, no houses originally designed in the Colonial Revival style were built in Marshfield before the United state's entrance into World War I. From 1918 until just after World War II, however, Colonial Revival style residential buildings were the most numerous of the Revival styles surveyed, with 42 examples. The finest and grandest of these houses that have symmetrical designs is the Charles & Nettie Blodgett House at 812 W. Fifth St., built in 1918, and which is considered to be a contributing resource in the proposed W. Fifth St.-W. Sixth St. Historic District (which see).

WO 61/29 &33 812 W. Fifth St. Charles & Nettie Blodgett House 1918(1)

The best of Marshfield's other Colonial Revival houses that follow a symmetrical design precedent are listed below:

WO 60/11	813 E. Third St.	House	1941-1960
WO 60/21	1005 W. Fourth St.	House	
WO 61/25	914 W. Fifth St.	Harry H. McCain House	1924(2)
WO 62/17	515 W. Sixth St.	House	1925-1941
WO 63/22	901 W. Eighth St.	House	
WO 60/05	213 E. Ninth St.	House	1925-1941
WO 68/13	907 S. Cherry Ave.	House	1925-1941
WO 61/14	915 W. Sixth St.	Wayne E. Deming House	1941(3)
WO 61/22	512 Quentin Ave.	George Booth House	1927(4)

The finest and grandest of the houses that have an asymmetrical design is the Robert Beggs House at 1101 W. Fifth St., built in 1947, which is also considered to be a contributing resource in the proposed W. Fifth St.-W. Sixth St. Historic District (which see).

WO 60/23 1101 W. Fifth St. Robert Beggs House 1947(5)

The best of Marshfield's other Colonial Revival houses that follow an asymmetrical design precedent are listed below:

WO 64/08 1110 W. Fourth St. House post-1945

WO 60/32	815 W. Fifth St.	Robert Connor House	1928(6)
WO 61/14	915 W. Sixth St.	Wayne E. Deming House	1941(7)
WO 64/23	1002 W. Eighth St..	House	
WO 64/10	514 S. Adams St.	Elmer J. Martin House	1941(8)
WO 67/33	601 S. Apple Ave.	House	
WO 59/15	1500 S. Cedar Ave.	Oscar Wood House	1936(9)
WO 64/18	714 Highland Ave.	House	

Endnotes:

1. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ibid.
7. Ibid.
8. Ibid.
9. *Marshfield News-Herald*. November 11, 1936, p 7 (photo).

Dutch Colonial Revival (1900-1940)

A popular early twentieth century building style, the Dutch Colonial Revival style was almost always used solely for residential buildings. Examples of this style can be readily identified by the hallmark gambrel shape roof. In general, Dutch Colonial Revival style residences can be divided into two types: those whose gambrel ends face to the front and those that face to the sides. Front-facing gambrel ends are more often found on earlier examples and on vernacular examples of the style while side-facing gambrel ends were favored for both larger and later examples. These buildings are generally symmetrical in appearance but side-gambrel examples often have a small sun porch wing at one end. Exterior walls are typically clad in either clapboards, wood shingles, brick, or stone and contrasting materials (such as clapboard above brick or stone) are also frequently used to delineate different floors and help to produce a more informal appearance. Most examples of the style are one-and-a-half stories tall and the use of large dormers to admit light to the second floor rooms is common, especially on later, side-gambrel examples.

EXTANT RESOURCES SURVEYED:

The earliest houses in Marshfield that employed gambrel roofs are the transitional houses discussed in the Queen Anne style section of this report. True examples of the Dutch Colonial Revival are less common in Marshfield than their Colonial Revival counterparts, the survey having identified 16 intact examples. The finest and by far the grandest of these houses and one having a symmetrical, side-gambrel design is the Hamilton Roddis House at 1104 E. Fourth St., which was built in 1914 and is considered to be individually eligible for listing in the NRHP (which see).(1)

The best of Marshfield's other side-gambrel variants are the following:

WO 60/12	303 E Third St.	House	1912-1925
WO 60/33	813 W. Fifth St.	Everett Upham House	1913-1914(2)
WO 65/11	906 S. Cherry Ave.	House	1925-1941
WO 62/12	501 W. Magee St.	House	1925-1941
WO 65/04	602 S. Vine St.	House	1912-1925
WO 64/34	912 S. Vine St.	House	1912-1925

The best of Marshfield's front-gambrel variants are the following:

WO 60/10	1103 E. Fourth St.	House	
WO 3/04	211 N. Chestnut Ave.	House	1904-1912
WO 62/03	911 N. Maple Ave.	House	
WO 59/29	308 S. Palmetto Ave.	House	pre-1925
WO 59/30	310 S. Palmetto Ave.	House	pre-1925
WO 67/34	609 S. Peach Ave.	House	

Endnotes:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, pp. 585-586 (photos). An equally grand example built for William H. Roddis in 1899 and located nearby on E. Fourth St., was destroyed by fire in 1969. This was the first identified Period Revival style house in Marshfield.

2. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.

Georgian Revival (1900-1940)

This style borrows from both the historic Georgian and Federal styles and uses such characteristic design elements as symmetrical facades, rectangular plans, hipped roofs, and accurate classical details to produce designs having a sense of formality about them which is not typical of examples of the related Colonial Revival style. Popular exterior design elements include corners sporting quoins, denticulated cornices, Palladian-style three-unit windows, and symmetrically disposed double hung windows having 6, 8, or 12 lights placed in the top sash (and sometimes in the lower sash as well). A favorite spot for elaborate ornamentation is the centrally-placed entrance door and typical features are broken pediments, classical order columns, semi-elliptical fanlights or transom lights, sidelights, and paneled entrance doors. Brick and stone are popular exterior materials and trim is often of wood although stone is also found on larger examples. Not surprisingly, then, the Georgian Revival style is most frequently found on residential buildings in more prestigious neighborhoods.

EXTANT RESOURCES SURVEYED:

Only two examples of the Georgian Revival style were found by the Intensive Survey and both are later examples and are clad in brick. The oldest and also the most impressive of the two was built in 1937-1938 at 1006 W. Eighth St. for Dr. G. L. McCormick and is considered to be individually eligible for listing in the NRHP (which see).(1)

WO 64/24	1006 W. Eighth St.	Dr. G. L. McCormick House	1937-1938
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The other example is believed to have been built post-World War II and is a fine example of a more modern interpretation of the style.

WO 64/07	1100 W. Fourth St.	House
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Endnote:

1. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.

Tudor Revival (1900-1940)

Inspired by 16th century and 19th century English models, the Tudor Revival style has been used for nearly every type of building but most frequently for single family residences. The most characteristic feature of this style is the ornamental use of half-timber work filled in with stucco or brick applied over a conventional balloon frame. Residential examples in particular tend to be irregular in plan and often have massive and sometimes elaborately decorated brick or stone chimneys, multi-gabled steeply-pitched roof

lines, and large multi-paned window expanses which are almost always made up of grouped casement windows on the finer examples. Although examples occasionally have elements sided in either clapboard or wood shingles, most examples are usually partially or completely sided in brick, stone, or stucco.

EXTANT RESOURCES SURVEYED:

The Marshfield Intensive Survey identified 32 houses designed in the Tudor Revival style and a single church. The best of these houses are almost all located in the proposed W. Fifth St.-W. Sixth St. Historic District (which see) and include such excellent, characteristic examples as the brick and half-timber-clad Dr. Karl H. Doege House at 1000 W. Fifth St., built in 1924 to a design by Milwaukee architects George Schley & Sons, the brick-clad Rudolph P. Binzell House at 907 W. Fifth St., built 1926, and especially, the superb Lloyd E. Felker House at 903 W. Sixth St., built in 1931. These and other excellent Marshfield examples of the style are listed below.

WO 62/29	307 W. Fourth St.	House	1912-1925
WO 61/27	906 W. Fifth St.	Glen V. Kraus House	1936(1)
WO 60/30	907 W. Fifth St.	Rudolph P. Binzell House	1926(2)
WO 61/24	1000 W. Fifth St.	Dr. Karl H. Doege House	1924(3)
WO 60/24	1017 W. Fifth St.	Lyman Copps House	1951(4)
WO 61/12	903 W. Sixth St.	Lloyd E. Felker House	1931(5)
WO 61/15	1007 W. Sixth St.	Glen D. Tinkham House	1928(6)

The great majority of the surveyed examples of the Tudor Revival, however, are what might more accurately be called "builders examples" of Tudor Revival design since they utilize Tudor motifs in a general rather than a scholarly way. Almost without exception, these houses are of small to medium size and most are clad in brick although others are clad in stucco and sometimes exhibit either brick or stone trim, and a few are clad in clapboard or wood shingles. Typically, these houses feature only a few of the style-defining characteristics mentioned above. The best of these houses are listed below.

WO 64/06	802 W. Fourth St.	House	
WO 64/12	820 W. Sixth St.	House	post-1910
WO 66/20	508 W. Eighth St.	C. J. Risch House	1936(7)
WO 66/06	906 S. Central Ave.	House	1925-1941
WO 63/08	709 W. Doege St..	House	
WO 62/10	309 W. Magee St.	Thomas McDonald House	1936(8)
WO 66/16	506 W. Magee St.	House	1925-1941
WO 62/14	517 W. Magee St.	Herbert Wipfli House	1936(9)
WO 63/31	716 S. Oak Ave.	Ivo Umhoefer House	1936(10)
WO 63/30	806 S. Oak Ave.	Rudolph P. Binzell House	1936(11)
WO 67/04	809 S. Oak Ave. .	M. F. Lange House	1936(12)

In addition to the residences listed above, the survey also found a church building designed in this style as well. This is the Christ Evangelical Church located at 300 S. Walnut St., whose original portion was built in 1928 to a design by Milwaukee architect Hugo Haeuser.(13) Here too, one finds the same use of Tudor arched door and window openings that occur on some of the finer residential examples of the style and also the use of gable ends filled with stucco and false half-timber work. This church is considered to be a contributing resource in the proposed Upham House Historic District (which see).

WO 66/12	300 S. Walnut Ave.	Christ Evangelical Church	1928/1992
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Endnotes:

1. *Marshfield News-Herald*. September 19, 1936, p 5 (photo).
2. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.

3. Ibid. See also: Blueprints in possession of the owner.
4. Ibid.
5. Ibid.
6. Ibid.
7. *Marshfield News-Herald*. November 14, 1936, p 7 (photo).
8. Ibid. August 29, 1936, p. 5 (photo).
9. Ibid. September 5, 1936, p. 5 (photo).
10. Ibid. August 22, 1936, p. 5 (photo).
11. Ibid. November 21, 1936, p. 7 (photo).
12. Ibid. October 10, 1936, p 7 (photo).
13. Ibid. July 3, 1928, p. 3 (illustrated).

Spanish Colonial/Mediterranean Revival (1900-1940)

These styles share a common heritage in the architecture of southern Europe and take as their inspiration the vernacular architecture of this region as modified by successive periods of high style designs. This mixture resulted in an architecture which clearly expresses volume by the use of flat surfaces that are relieved by the use of arcaded design elements such as doors, windows, and repeated decorative motifs, and by using terra cotta, plaster, and tile ornamentation. Both styles can be identified by these and other frequently shared elements such as tile-covered hipped roofs, which are often supported by heavy brackets under the eaves, and round-arched elements such as door and window openings. Both styles also invariably utilize some type of masonry material for exterior walls.

Mediterranean Revival style structures are generally more formal in plan and appearance than are Spanish Colonial Revival style buildings. The best examples of the Mediterranean Revival style have a pronounced classical feeling and typically utilize symmetrical elevations and plans, brick and/or stone wall cladding, and wrought iron elements such as balconets and window grills. Spanish Colonial Revival buildings are typically more informal in plan, they are much more likely to have plastered or stuccoed walls (although partially exposed brick walls are also sometimes used), and they make much more frequent use of wooden decorative elements. As a result, Spanish Colonial Revival style buildings typically have a more informal appearance than Mediterranean Revival style examples.

EXTANT RESOURCES SURVEYED:

Fine examples of both styles were surveyed in Marshfield. There is only one example of the Spanish Colonial Revival style in the city, however. This is the Steve J. Miller House at 1009 W. Fifth St., which was built in 1933, is clad in stucco, has the style's characteristic asymmetrical main facade, and is sheltered by a tile-covered roof.(1) There is also just a single residential example of the Mediterranean Revival Style in Marshfield as well, which is located just across the street from the Miller House. This is the very fine two-story-tall Dr. Paul F. Doege House at 1010 W. Fifth St., which was built in 1931 to a design by Milwaukee architect George Schley & Sons and which is clad in brick and is also sheltered by a tile-covered roof.(2) Both of these houses are located in the proposed W. Fifth St.-W. Sixth St. Historic District (which see).

In addition to these residences, the Mediterranean Revival Style was also used in the designs of two of Marshfield's public buildings as well. The oldest of these is the Marshfield Armory and Community Center Building, built to a design by Marshfield architect Gus A. Krasin in 1941-1942 at 201 S. Oak Ave.(3) The other example, and a fine one, is the original Our Lady of Peace Roman Catholic Church and School, built in 1948 at 1300 W. Fifth St.(4) Both the Armory and the Church-School, which is part of the larger Columbus High School-Our Lady of Peace R. C. Church Complex, are considered to be individually eligible for listing in the NRHP (which see).

WO 60/25	1009 W. Fifth St.	Steve J. Miller House	1933
WO 61/23	1010 W. Fifth St.	Dr. Paul F. Doege House	1931

WO 63/35	201 S. Oak Ave.	Marshfield Armory and Community Center	1941-1942
WO 67/11	1300 W. Fifth St.	Our Lady of Peace R. C. Church and School	1948

Endnotes:

1. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.
2. Ibid. Blueprints in the possession of the current owner.
3. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, p. 37 (photo).
4. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 122.

Neo-Gothic Revival (1900-1940)

Unlike Gothic Revival style and High Victorian Gothic style examples, the best Neo-Gothic Revival style buildings are the result of considerable architectural scholarship. Like their English Perpendicular style and late French Gothic style progenitors, the better Neo-Gothic Revival style designs have a pronounced vertical emphasis and use a much more subdued palette of exterior and interior colors than did the preceding Gothic Revival styles. The Neo-Gothic Revival style is characterized by steeply-pitched roofs, irregular massing, random ashlar stone construction, and the use of high-quality construction and materials. The vertical emphasis of the Neo-Gothic Revival also lent itself to the design of tall office buildings, but smaller commercial or office buildings occasionally carry Neo-Gothic ornamentation as well. This style was especially popular for religious and educational structures and the accurate use of historic models is especially visible in the beautifully wrought, highly carved stonework and excellent decorative metalwork which is characteristic of many of these designs. It should be noted that this style is also sometimes called "Late Gothic Revival." Because of the costly materials and extensive handwork involved in the construction of many Neo-Gothic Revival style buildings, such designs were expensive and examples are usually found only in the larger cities in Wisconsin.

EXTANT RESOURCES SURVEYED:

Marshfield contains four churches built in this style and they are all excellent ones built in the 1920s and early 1930s, although two have now been altered by the construction of later additions. The oldest of these is the brick-clad Methodist Episcopal Church located at 205 E. Third St., built in 1922 to a design by William L. Alban, an architect based in St. Paul, Minnesota, and having an addition added in 1984.(1) Next oldest is the brick-clad First Presbyterian Church located at 208 S. Chestnut St. and built in 1924-1925 to a design by A. A. Honeywell of Indianapolis, Indiana, and having an addition built in 1961.(2) This was followed by the brick-clad Zion Methodist Church located at 312 E. Ninth St., built in 1925 and considered to be individually eligible for listing in the NRHP (which see) on the basis of its architectural design.(3) The last, largest, and most impressive of these churches is the excellent brick-clad Sacred Heart of Jesus Roman Catholic Church building built at 1011 S. Central Ave. in 1932 to a design by Winona, Minnesota architect Benjamin J. Knowles.(4) This building is also believed to be eligible for listing in the NRHP on the basis of its architectural design and is part of the Sacred Heart of Jesus R.C. Church Complex (which see).

WO 70/10-11	205 E. Third St.	Methodist Episcopal Church	1922/1984
WO 70/12-13	208 S. Chestnut Ave.	First Presbyterian Church	1924-25/1961
WO 69/13	312 E. Ninth St.	Zion Methodist Church	1925
WO 68/16	1011 S. Central Ave.	Sacred Heart of Jesus R. C. Church	1932

Endnotes:

1. State of Wisconsin Division of Safety & Buildings. Building Plans Correspondence (e-files), 1914-1918. Wisconsin Historical Society Archives, Series 2284, Box 389. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI: Palmer Publications., 1997, pp. 129-130 (photo).
2. State of Wisconsin Division of Safety & Buildings. Building Plans Correspondence (e-files), 1914-1918. Wisconsin Historical Society Archives, Series 2284, Box 389. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI: Palmer Publications., 1997, p. 118 (photo).
3. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI: Palmer Publications., 1997, pp. 130-132 (photo).
4. State of Wisconsin Examining Board of Architects, Professional Engineers, Designers, and Land Surveyors. Applications for Licenses. Wisconsin Historical Society Archives, Series 1591, Box 13 See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI: Palmer Publications., 1997, pp. 122-123 (photo).

Art Deco (1925-1945)

The term "Art Deco" is the popular name for the style featured at the Exposition des Arts Decoratifs held in Paris in 1925. At this Exposition, various trends which had been emerging in both European and American design were blended into a style which served as a bridge between the styles of the past and the truly modern styles of the future. The Art Deco style frankly delights in modernity and has a fascination with the machine and with industry. This is expressed in the hard-edged, angular, machine-like quality typical of many of the stylistic motifs adopted by designers who worked in this style and is also evident in the vertical emphasis common to much of the architecture designed in this style. At the same time, the decorative nature of Art Deco, its emphasis on ornamentation, and the enormous amount of hand work which went into both exterior and interior details in the best examples all mark this as the last of the pre-modern styles.

Art Deco designs often utilize highly stylized historical or natural ornamental details but the most frequently observed stylistic motifs have an abstract, angular, geometric quality that symbolizes technology and industrialization. Typical of the style is the use of low-relief geometric ornamentation featuring designs such as chevrons and stylized sunbursts. Such designs were often incised into granite or molded into terra cotta, two materials which were popular for the exteriors of buildings designed in this style. The same designs were also often reproduced in cast stone, a product which could be colored and which was capable of being reproduced in any desired quantity. Bronze and other ornamental metals such as steel and even aluminum were also often used on interiors and exteriors.

EXTANT RESOURCES SURVEYED:

Most examples of the Art Deco style are commercial buildings or institutional buildings such as schools and the use of this style for churches or single family residences is extremely rare. Marshfield has four examples of the Art Deco style and two are already listed in the NRHP and are not part of this study. These are: the commercial building located at 209-211 S. Central Ave., which is part of the Marshfield Central Avenue Historic District; and the former Marshfield Senior High School, which is located at 900-1010 E. Fourth St., was completed in 1940 to a design by the Milwaukee firm of Eschweiler & Eschweiler, and is listed individually in the NRHP. Otherwise, Marshfield has just two other examples of the style and both are considered to be Art Deco in style primarily because of their modest use of Art Deco style decorative elements. The oldest of the two is the Columbia Park Band Shell, which is located at 201 W. Arnold St. in Columbia Park and was built in 1931. This band shell was built out of brick that is ornamented with limestone Art Deco style elements and it is an unusually substantial example of this type of structure.(1) The second example is the highly intact Weinbrenner Shoe Factory located at 305 W. Third St. This factory, which is still used by the Weinbrenner Co., was built using WPA funding in 1935 to a design by Marshfield architect Gus A. Krasin.(2) Krasin utilized stone Art Deco style elements to cap the pilaster strips he used to define the bays of the building's facades and other stone elements also ornament the cornices as well. Both of these buildings are believed to be individually eligible for listing in the NRHP (which see) because of their design.

WO 63/03	201 W. Arnold St.	Columbia Park Band Shell	1931
WO 66/31	305 W. Third St.	Weinbrenner Shoe Co. Factory	1935/1956

Endnotes:

1. *Marshfield News-Herald*. March 4, 1931, p. 1 and April 18, 1931, p. 5.
2. *Ibid.* September 21, 1935, p. 1 and 5. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 57-58 (photos).

Art Moderne (1930-1950)

The Art Moderne style is sometimes known as the "streamlined style" after the design movement that was prevalent in America in the 1930s and 1940s. This style is similar to the Art Deco style in its interest in the machine and technology but it differs in several major respects. The Art Moderne style is truly modern, its designs lack any historical references, and examples tend to be innocent of ornamentation in the historic use of the term. Rather, such ornament as exists in these designs is made up of elements of the building itself and is not just an overlay. In addition, the Art Moderne style stresses horizontal lines rather than vertical ones, and features flat roofs and narrow banded windows. Concrete and glass blocks are often used to create the smooth wall surfaces and rounded corners that are hallmarks of the style. Aluminum and stainless steel are typical door and window trim materials and exterior walls are typically made of masonry often covered with a smooth finishing material such as stucco or concrete.

EXTANT RESOURCES SURVEYED:

The Marshfield Intensive Survey found just two examples of the Art Moderne style. The oldest is the now partially altered Adler Movie Theater at 419 S. Central Ave., built in 1937 to a design by Minneapolis, Minnesota architect Perry F. Crosier.(1) The stone-clad upper portion of the Theater's facade is still intact as is its marquee and the building is still in use as a movie theater today. The latest example of the style is the office building located at 1710 N. Central Ave. that was built in 1947 to a design by Marshfield architect Gus. A. Krasin.(2) This highly intact one-story brick building was built to house the Dairyland Broadcasting Co., which still occupies it today, and it is simple in design but features the rounded, glass block-filled corner windows that are hallmarks of the style.

WO 68/20	419 S. Central Ave.	Adler Movie Theater	1937
WO 66/07	1710 N. Central Ave.	Dairyland Broadcasting Co. Building	1947

Endnotes:

1. *Marshfield News-Herald*. May 15, 1937, p 5 (illustrated).
2. Bernstein, Rebecca Sample. *City of Marshfield, Wisconsin Intensive Survey Report*. Marshfield: July, 1991, p. 23. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, pp. 484-485.

Lustron (1946-1950)

Although short-lived, the all metal Lustron House produced by the Chicago Vitreous Enamel Products Company's subsidiary, the Lustron Corporation, was one of the most successful and is now the best known of the pre-fabricated houses that were developed just after World War II to meet the enormous post-war need for new housing. The houses were produced in the former Curtiss-Wright airplane factory in Columbus, Ohio, and were especially notable for being made entirely of steel.

Lustron homes are distinctive in their appearance, with two-foot-square, porcelain enameled steel panels on the exterior, usually colored yellow, beige, gray, or aqua. The roof is similarly made of steel, but these panels are sized and shaped to look much like standard shingles. Although several

different models were planned, the vast majority—perhaps more than 90%—of those shipped from the factory were the original, two-bedroom Westchester model measuring 31 feet by 35 feet. This model has four picture windows, one in the dining room, one in each bedroom, and one in the living room, which is a bay window.

The interior of the Lustron is all porcelain-enameled steel as well, but these panels are 2 feet wide by 8 feet high and beveled, much like standard paneling, to give the appearance of a conventional home. The design features an open floor plan with only the bedrooms and the bathroom having doors. The space is very efficiently planned, with plenty of storage, making the 1024 square feet seem like more. Built in shelf, drawer and mirror areas are located in the dining room, living room and master bedroom. The closets all have shelves in them as well.(1)

Although a design success and a practical success, the Lustron House was a manufacturing and commercial failure and only some 2500 were made before the company closed its doors in 1950, and only 150 were built in Wisconsin. Never-the-less, the houses lived up to their claim of being practically maintenance free and they also represent an important step in the concept of pre-fabricated housing. Consequently, these houses have an architectural and historical importance that makes all intact examples potentially eligible for the NRHP.

EXTANT RESOURCES SURVEYED:

Marshfield has just one example of the Lustron Home, but it is a fine one. This is the Walter & Francis Ninneman House at 906 North St., built in 1949, the second to the last year of production.(2) This example is still in excellent, largely original condition today and is believed to be individually eligible for listing in the NRHP on the basis of its architectural design (which see). It is also unusual in having a Lustron design and construction garage as well, examples of which are even more rare the houses themselves.

WO 67/26	906 North St.	Walter & Francis Ninneman House	1949
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Endnotes:

1. Canaday, Tricia. The Lustron Home. Madison: State Historical Society of Wisconsin, *Wisconsin Preservation*. Vol. XVI, No. 5, Sept/Oct.1992, pp. 7-10.
2. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.

Contemporary Style (1946-)

The Contemporary Style is a provisional term which is applied to the vast numbers of buildings built after World War II that are truly modern in inspiration and which owe nothing to past designs or historic examples. Unfortunately, because the scholarly effort that will eventually categorize these buildings into styles is still in its infancy, nothing can be said at this time to characterize such buildings, nor are most of them eligible for inclusion in the NRHP, which normally accepts only those buildings that are 50 years old or older. Never-the-less, it is important that intensive surveys such as this one try to identify buildings that, by virtue of their excellent design, may eventually be eligible for inclusion in the NRHP.

EXTANT RESOURCES SURVEYED:

The Marshfield Intensive Survey identified 43 Contemporary Style buildings in the survey area that should be considered for further study in the future. Thirty-three of these examples are single family residences and fourteen of these are contributing and non-contributing resource in the proposed W. Fifth Street-W. Sixth Street Historic District (which see). The best of the other nineteen examples are listed below.

WO 60/22	313 S. Adams St.	House	post-1955
WO 59/09	1812 Butternut Pkwy.	House	post-1955

WO 67/28-29	917 N. Chestnut Ave.	Mike & Eva Popic House	1970(1)
WO 64/14	217 Hickory Ct.	House	post-1955
WO 64/19	712 Highland Ave.	House	post-1955
WO 63/24	917 Martin Dr.	House	post-1955
WO 59/10	2011 Pecan Pkwy.	House	post-1955
WO 64/15	221 Schmidt Ave.	House	post-1955

In addition to the single family residences listed above, the survey also identified ten public buildings that exhibit notable Contemporary Style designs. Four of these are contributing resources in the proposed Columbus High School-Our Lady Queen of Peace R.C. Church and School Complex (which see).(2)

WO 67/12	1400 W. Fifth St.	Our Lady Queen of Peace R.C. Church	1965
WO 67/13	1414 W. Fifth St.	Our Lady Queen of Peace R.C. Rectory	1951
WO 67/10	510 S. Columbus Ave.	Our Lady Queen of Peace R.C. Convent	1954
WO 67/08-09	710 S. Columbus Ave.	Columbus R.C. High School	1951-52

The oldest of the other six examples is the St. John the Baptist R.C. School located at 205 W. Blodgett St., which was built in 1944 and is a contributing resource in the proposed St. John the Baptist R.C. Church Complex (which see).(3) Three other examples are associated with the City of Marshfield. The oldest of these is the Marshfield Public Library located at 211 E. Second St., built in 1960.(4) Next oldest is the current Marshfield City Hall, located at 630 S. Central Ave., whose oldest portion was the first building constructed specifically for the Marshfield Clinic in 1928. Subsequent construction for the Clinic in 1961 and again in 1964 resulted in the seven-story-tall tower addition next to the Clinic's original two-story block, both of which are now part of the City Hall Center.(5) Newest of the three is the building located at 2000 Roddis Ave. that was built for the Marshfield Electric & Water Department in 1967.(6)

WO 62/36	205 W. Blodgett St.	St. John the Baptist R.C. School	1944
WO 60/14	211 E. Second St.	Marshfield Public Library	1960
WO 63/12	630 S. Central Ave.	Marshfield Clinic	1926/1961/1964
WO 59/28	2000 Roddis Ave.	Marshfield Electric & Water Dept.	1967

In addition to the above, the survey also found two fine Contemporary Style churches as well. The oldest of these is St. Albans Episcopal Church located at 1413 S. Felker Ave. and built in 1962.(7) The newest is Christ Evangelical Lutheran Church and School located at 1208 W. Fourteenth St. and built in 1964 and enlarged in 1986.(8)

WO 59/19-20	1413 S. Felker Ave.	St. Albans Episcopal Church	1962
WO 59/12-13	1208 W. Fourteenth St.	Christ Evangelical Lutheran Church	1964/1986

Endnotes:

1. City of Marshfield Real Estate Tax Rolls. See also: City of Marshfield Assessors Records.
2. Date stones on all buildings. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 122, 143-144 (photos).
3. Ibid, pp. 152-153 (photos).
4. Ibid, pp. 164-165.
5. Ibid, pp. 87, 280 (photos).
6. Ibid, pp. 160-162 (photo).
7. Date stone.
8. Date stones. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 114-115.

VERNACULAR FORMS

One of the most important developments that has come from a generation of intensive surveys has been the realization that an undistorted understanding of the totality of the built environment of America cannot be achieved by looking only at those buildings designed using the "high" styles. Such buildings account for only a small percentage of the total number of existing buildings and intensive surveys have repeatedly documented the fact that buildings which lie outside the normal stylistic categories (collectively called vernacular buildings) play a crucial role in defining the look of the American landscape.

In order to better understand this role it has been necessary to develop a new set of categories to aid in the identification of these vernacular buildings. This effort has been greatly aided by intensive surveys such as this one which produce a systematic record of the environment when the data they contain is combined. This record then becomes the data base which researchers have used in developing the various categories of vernacular buildings currently in use. Because these categories are based on the appearance or form of identified buildings the names they have been given are descriptive in nature and are called "forms" rather than "styles." It needs to be emphasized that this process of identification and analysis is an ongoing one and that the names and definitions of the forms listed here may be subject to revision as new data is found and analyzed.

Front Gable (ca.1840-1925)

The front gable form is predominately found on small to medium-sized residences which have a rectangular plan and a simple gable roof, with the major facade of the building being that which is terminated vertically by the front-facing gable end. One-and-a-half story examples are the most common in Wisconsin, but one, two, and two-and-a-half story versions also occur. One-and-a-half story examples frequently have dormers on one or both roof planes. The front-facing principal facades are typically symmetrical and some have small entry porches or an uncovered stoop while others have full-width front porches having shed or hipped roofs. Ornamentation is generally simple, consisting of such details as turned porch posts, decorative shingles, oversize parlor windows sometimes including etched or stained glass transoms, and simply detailed sills and windows. Earlier examples are usually narrow in width and in proportion and have steeply pitched roofs; later versions are broader with more gently sloped roofs. The front gable form is usually a wood frame structure sided with clapboard. Less frequently, these buildings were sided in wood shingles, stucco, or brick. In addition, many twentieth century examples of this form are found more appropriately within the Bungalow style.

EXTANT RESOURCES SURVEYED:

The Marshfield Intensive Survey recorded twenty-seven examples of the Front Gable form. These examples vary widely in age and size but they tend to be small and to have clapboard-clad exterior siding. In addition, most of these houses are also either one or one-and-one-half stories tall, although there are two-story exceptions as well. Most of these houses appear to have been built between 1880 and 1925 as well, although the earliest is the M. H. Wheeler House at 206 W. Third St., built ca.1880, which is a contributing resource in the proposed Upham House Historic District (which see).(1) Examples of this form may also display some of the characteristics of other styles as well such as the Craftsman style-influenced house at 114 W. Fourth St.

The following is a listing of the best and most intact of the surveyed brick-clad examples of the form.

WO 66/28	114 W. Fourth St.	House	1912-1925
WO 62/21	503 W. Sixth St. .	House	1925-1941
WO 67/17	314 W. Arnold St.	House	1883-1891

The following is a listing of the best and most intact of the surveyed clapboard-clad and wood shingle-clad examples of the form.

WO 68/36	210 E. Second St.	House	1887-1891
WO 62/28	309 W. Fourth St.	House	1898-1904
WO 62/24	309 W. Fifth St.	House	1925-1941
WO 61/36	200 E. Tenth St.	House	1912-1925
WO 63/07	605 W. Blodgett St.	House	pre-1904
WO 65/23	308 S. Cedar Ave.	House	pre-1891
WO 62/06	504 N. Cherry Ave.	House	
WO 65/16	1106 S. Cherry Ave.	House	1925-1941
WO 59/16	1413 S. Maple Ave.	House	
WO 62/07	503 N. Vine Ave.	House	

In addition to the single family residences listed above there are also two two-story-tall duplex buildings located side by side on S. Maple Ave. that have identical Front Gable form designs, save for the siding.

WO 68/34	205 S. Maple Ave.	Duplex	1912-1925
WO 68/33	207 S. Maple Ave.	Duplex	1912-1925

Endnote:

1. City of Marshfield Real Estate Tax Rolls. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, p. 20

Side Gable (ca.1840-1940)

This is a very common Wisconsin residential form whose characteristic features consist of rectangular plans and, usually, gentle-pitched gable roof. The major facade is placed on the long wall with gable ends being placed perpendicular to the street. The form is found in one, two, and three-story versions but is most often found in half-story versions, the one-and-one-half-story version being especially common. Buildings in this style are characteristically covered with clapboard but fieldstone, cut stone, and brick examples are also found. Very early versions may be of timber-framed, half-timbered, or even of log construction. Early versions are generally narrower and less tall than later examples and wings extended off the rear of the main block were popular, both as original features and as additions.

Window openings are typically regularly spaced. A front porch, often having small brackets or turned posts, is frequently the only embellishment and these porches usually have shed, flat, or slightly hipped roofs. In addition, like the Front Gable form, many twentieth century examples of the Side Gable form are placed more appropriately within the Bungalow style. Side Gable houses are often somewhat larger than their Front Gable counterparts.

EXTANT RESOURCES SURVEYED:

The Marshfield Intensive Survey recorded eleven examples of the Side Gable form. All of these buildings are residences and all but one are clad in clapboard.

What follows is a listing of the best and most intact of the surveyed examples of the form.

WO 66/29	312 W. Fourth St.	House	pre-1883
WO 68/04	501 S. Ash Ave.	House	1925-1941
WO 68/26	503 S. Cedar Ave.	House	1898-1904
WO 65/12	908 S. Cherry Ave.	House	1891-1904

The sole brick-clad example was also influenced by the Craftsman style.

WO 68/24	1105 S. Cedar Ave.	House	1912-1925
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In addition to the single family residences listed above there is also one two-story-tall duplex building located on S. Maple Ave. that has a Side Gable form design.

WO 68/314	805 S. Maple Ave.	Duplex	1925-1941
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Gabled Ell (ca.1860-1910)

A common nineteenth century residential vernacular form, the Gabled Ell form combines elements of both early front and side-gabled vernacular buildings and resembles them in construction materials, simplicity, and proportions. The gabled ell includes cruciform plan buildings as well as those with the more common "L" or "T" plans. The usual appearance of the main facade of the house is that of two gable-roofed wings of equal (or more typically) unequal height joined perpendicular to each other. Gabled Ell houses were built in a variety of heights, though most common is the one-story longitudinal wing connected to the one-story wing or "upright." Examples where both sections are of the same height are also common. The main entrance to these buildings is usually through a porch placed at the juncture of the ell on the main facade. The porch may reveal the only ornamental details, such as brackets, turned posts, and a balustrade. Window openings on gabled ell houses are generally regular. These buildings typically rest on low foundations and porch stairs are short. Clapboard was most commonly used on Gabled Ell buildings, although stone and brick examples exist as well.

EXTANT RESOURCES SURVEYED:

The Marshfield Intensive Survey recorded ten examples of the Gable Ell form, making it the least commonly observed form of vernacular form residential architecture in the city. Like the Side Gable Form houses in Marshfield, these Gable Ell Form houses are also typically larger than their Front Gable Form counterparts.

All but one of Marshfield's Gable Ell houses are clad in clapboards and the sole exception is an early brick-clad example that has now been covered over in vinyl clapboards and which is listed below.

WO 63/09	710 N. Central Ave.	House	pre-1925
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What follows is a listing of the best and most intact of the other surveyed examples of the form.

WO 69/05	700 E. Fourth St.	House	pre-1891
WO 62/22	315 W. Sixth St.	House	1891-1904
WO 67/35	805 S. Ash Ave.	House	1891-1925
WO 65/20	806 S. Cedar Ave.	House	1912-1925
WO 64/37	610 S. Vine Ave.	House	pre-1904
WO 65/27	412 N. Walnut Ave.	House	1883-1891

ARCHITECTS and BUILDERS

Among the principal objectives of an intensive survey is the identification of the designers and the builders responsible for creating the resources in the area being surveyed, followed by the compilation of an inventory of the work associated with the persons in each of these groups. This objective is central to the primary intent of intensive surveys, which is, to provide information that will help determine which resources are potentially eligible for inclusion in the National Register of Historic Places (NRHP) and it is embodied in National Register Criteria C, which states that "The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity and that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master." One result of the many intensive surveys done over the last decade has been a redefining of the term "master" to make it broader and more inclusive than it was previously when the term was usually assigned exclusively to professionally trained architects. Now we recognize that many of the resources we study and preserve were designed by the craftsmen who built them and that the buildings and structures created by these largely unsung designers are as worthy of inclusion in the National Register as are the works of many more formally trained designers. This more sophisticated view of the historic development of the built environment has resulted in a much deeper and richer understanding of our surroundings and has provided a richer context within which to view the works of our most important designers. It has also made it possible for far more buildings to be considered eligible for listing in the National Register than was possible in the past.

The overwhelming majority of all Marshfield buildings were built and also probably designed by local builders using published plans or customary building styles. The names and some of the work of many of these historically important builders and craftsmen were identified in the previous Marshfield Intensive Survey conducted in 1991, and they are listed in the survey report that accompanied that survey.⁽¹⁾ No one calling himself a professional architect is known to have set up a practice in Marshfield until 1910, when Gus A. Krasin's name and work began to receive mention in the local newspapers. Unfortunately, only four of his Marshfield projects have been identified so far, so many more are undoubtedly waiting to be discovered. Krasin was not the earliest Marshfield citizen to design buildings in the city, however. That honor goes to T. F. Vannedom and to Thomas Wright, who were the first Marshfield builder/architects to have buildings identified as being their own work.

In addition to Vannedom, Wright, and Krasin, the current intensive survey also found numerous extant and non-extant buildings in Marshfield that were designed by professional architects practicing elsewhere in Wisconsin and in surrounding states prior to World War II. Their names include a number of very well known architectural firms and the buildings these firms designed are all listed in the short architect's biographies that follow, regardless of whether or not the works themselves are still extant.

The principal resources employed by the current Marshfield Intensive Survey to identify architects and builders who practiced in the community were published local histories and local newspapers, and it was the newspapers that provided the great majority of the information. Never-the-less, local newspapers are still the most important resources that remains to be systematically searched for relevant architecture-related information. While the survey used newspapers as one of its principal research tools, a complete search of the Marshfield newspapers available on microfilm was beyond the scope of the survey's resources. Such work as was done, however, showed that these newspapers are the single best resource for identifying the work of the designers and builders who worked and practiced in Marshfield after 1880 and it is to be hoped that the work done by the survey will provide a starting point which others can use to undertake additional research in the future.

Endnote:

1. Bernstein, Rebecca Sample. *City of Marshfield, Wisconsin Intensive Survey Report*. Marshfield: July, 1991, pp. 64-70.

ARCHITECTS

Marshfield Architects

T. F. Vannedom

The *Marshfield Times* of 1887 described T. F. Vannedom as being an architect, contractor, building supply merchant and manufacturer, which combination of skills and commercial activities pretty much sums up the attributes that a person without professional training and calling himself an architect in the late 1800s might be expected to have.(1) These, after all, were the days before professional standards had been codified and before the licensing of architects had become a matter of law, so the more ambitious a man was, the more ventures he might decide to undertake. Thus, a successful carpenter or mason might decide to become a contractor who employed other craftsmen, become a dealer in the materials he worked with, and become the designer of the buildings he was constructing. This worked fine so long as the designer was aware of his limitations and did not attempt to design and build buildings that were outside his scope of experience.

EXTANT RESOURCES SURVEYED:

T. F. Vannedom appears to have been such a person and the buildings he is known to have designed suggest that he was both a sound businessman and also a competent designer. The earliest of these that have been identified are both still extant. These are the Gov. William H. Upham House located at 212 W. Third St. and built in 1880, and the Frank Upham House located at 201 W. Fourth St., built in 1882. Both of these houses are fine examples of Italianate style design, the larger and more elaborate William H. Upham house in particular being already listed in the NRHP. In addition to these buildings, Vannedom also designed and built the Budge & Smith Commercial Building (location unknown), the E. S. Renne residence (location unknown), and the Queen Anne style John P. Hume residence at 407 W. Park St., built in 1892 and a contributing resource in the NRHP-listed West Park Street Historic District.(2)

In addition to these residences, Vannedom was also the architect and builder of the first publicly financed school building in Marshfield, the Central Avenue School (non-extant) located at ca.615 S. Central Avenue, and built in 1881, and he was also the contractor for the First Ward School at 213 N. Chestnut St. (non-extant), built in 1889.(3)

WO 63/09	710 N. Central Ave.	House	pre-1925
WO 69/05	700 E. Fourth St..	House	pre-1891

Endnotes:

1. *Marshfield Times*, September 23, 1887.
2. Bernstein, Rebecca Sample. *City of Marshfield, Wisconsin Intensive Survey Report*. Marshfield: July, 1991, p. 68.
3. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 134-135.

Thomas Wright

Very little is known about Wright but he appears to have had a similar history to Vannedom and appears to have been active in the city at about the same time. Wright was listed as an architect in the September 16, 1887 *Marshfield Times* newspaper and was the architect of the First Ward School located at 213 N. Chestnut St. (non-extant), and built in 1889 and was the contractor for the Fourth Ward School (non-extant) located at 400 S. Vine St.(1) Wright was subsequently listed as a carpenter in the 1898 and 1908 *Marshfield City Directories*.

Endnote:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 134-135.

Gus A. Krasin

Gus A. Krasin (1885-1951) was the only professional architect to practice in Marshfield in the first half of the twentieth century. Krasin was born in Volynia, Russia in 1885, and he came to this country with his family in 1892. The Krasin family settled first in southern Arkansas, then moved to southern Michigan, and finally, to a farm in Tigerton, Wisconsin and Krasin was schooled in Lutheran schools in each of these places. In 1903, Krasin left the family farm to follow the carpenters trade and in 1907, he established the contracting firm of Krasin Brothers in Tigerton with his brother, J. F. Krasin. During this period he also steadily acquired knowledge of the practice of architecture by taking correspondence courses. In 1909, the brothers moved the firm to Marshfield and it continued in operation in this city until 1932, after which time Krasin operated a separate architectural office in the city until his death in 1951.

Krasin practiced as an architect from 1910 until his death while also serving as a member of the Krasin Brothers contracting firm during the period of its existence. During this forty-year period, Krasin was undoubtedly responsible for the design of many buildings that remain unidentified, not only in Marshfield but elsewhere. As his obituary noted: "He was well known throughout Wisconsin and, to a lesser extent, in Illinois, Indiana, and Arkansas for school, church, and commercial structures he designed."(1)

EXTANT RESOURCES SURVEYED:

Only a few of the Marshfield buildings that Krasin designed have been identified but they are buildings of importance to the city. The earliest is the Weinbrenner Shoe Factory located at 305 W. Third St., which was built in 1935 with WPA funding and which is believed to be individually eligible for listing in the NRHP.(2) His next identified building was the International Style house that he built for himself in 1936 at 808 S. Oak Ave., which is still extant but has now been almost totally remodeled.(3) This was followed by the Marshfield Armory and Community Building located at 201 S. Oak Ave., which was built in 1941-42, also with WPA funding.(4) The last identified building designed by Krasin was the Dairyland Broadcasting Co. building located at 1710 N. Central Ave. and built in 1947.(5) In addition to the Marshfield buildings that Krasin designed, he also acted as a supervising architect for the work of others, including the Adler Movie Theater at 419 S. Central Ave., built in 1937 to a design by Perry F. Crosier of Minneapolis.(6)

WO 66/31	305 W. Third St.	Weinbrenner Shoe Factory	1935/1956
WO 63/29	808 S. Oak Ave.	Gus A. Krasin House	1936
WO 63/35	201 S. Oak Ave.	Marshfield Armory and Community Building	1941-42
WO 66/07	1710 N. Central Ave.	Dairyland Broadcasting Co. Building	1947

Endnotes:

1. *Marshfield News-Herald*, December 12, 1951, p. 18. Obituary of Gus A. Krasin.
- 2 Ibid. September 21, 1935, p. 1 and 5. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 57-58 (photos).
3. *Marshfield News-Herald*, August 12, 1936, p. 9.
4. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, p. 37 (photo).
5. Bernstein, Rebecca Sample. *City of Marshfield, Wisconsin Intensive Survey Report*. Marshfield: July, 1991, p. 23.
6. *Marshfield News-Herald*. May 15, 1937, p 5 (illustrated).

Non-Marshfield Architects

William Waters

The first known buildings in Marshfield to have been designed by an out-of-town architect were built soon after the devastating fire of 1887 and were the work of William Waters of Oshkosh. William Waters (1843-1917) practiced for most of his professional career out of Oshkosh where he was the most prominent architect of his day and also one of the best known architects in Wisconsin. Waters was born in Delaware County, New York in 1843, and grew up and was educated in the schools of Franklin, New York. He subsequently studied architecture at the Polytechnic Institute in Troy, New York and after graduation in 1867, came to Oshkosh, where he would remain for the rest of his life.

During his career in Oshkosh, Waters designed numerous commercial buildings, private residences, and public buildings and churches, both in Oshkosh and elsewhere in Wisconsin. A biographical note written about him in 1895 credited him with the following buildings outside of Oshkosh as of that date:

Among the many buildings, the plans for which were drawn by Mr. Waters, may be mentioned the following: Courthouses at Phillips, Wautoma and Waupaca; high schools at Ripon, Sheboygan Falls, Shawano and Marshfield; school buildings—two at Ashland, one at Phillips; four at Appleton; two at Neenah; and two at Menasha—Citizens Bank, Phillips; Commercial Union Bank, Oshkosh; Commercial and National Bank, Appleton; and a bank at Waupaca; opera houses at Watertown, Appleton, and Ripon; the Danish Hall at Waupaca.

In addition to the above, Waters also achieved renown outside the borders of the state when he designed the Wisconsin State Building that was built at the World's Fair in Chicago in 1893.(1)

Waters designed at least four buildings in Marshfield during his career. The first was a new store building built in 1887 for William H. Upham to replace the one lost in the fire. This is believed to be the now altered building located at 200 S. Central Ave.(2) The "high school in Marshfield" mentioned above was built in 1890 at ca.615 S. Central Avenue but it is no longer extant.(3) Waters was also the architect of the three-story Tremont House Hotel in Marshfield, which was built in 1888 at 210-214 S. Central Avenue and was later known as the Blodgett hotel, but which is no longer extant.(4) By 1891, Waters had also designed either the First National Bank building or the German American Bank building in Marshfield as well, it is unclear which, but neither is believed to be extant today.(5)

Waters continued to practice for a number of years after he finished his last known Marshfield project, was a one-time president of the Wisconsin Chapter of the American Institute of Architects, and finally died in Oshkosh in 1917.(4)

Endnotes:

1. *Commemorative Biographical Record of the Fox River Valley*. Chicago: J. H. Beers & Co., 1895, pp. 1172-1173.
2. *Marshfield Times*, July 22, 1887. See also: *Oshkosh Weekly Northwestern*, July 14, 1887.
3. *Oshkosh Weekly Northwestern*: August 8, 1889 and July 2, 1890. See also: Groth, David and Patti Pata. *A Compilation of Articles Pertaining to the Work of Architect William Waters*. Oshkosh: Winnebago County Historical Society, 2000, pp. 332-334. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 134-135 (photos).
4. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, pp. 26-27, 201 (photo).
5. Groth, David and Patti Pata. *A Compilation of Articles Pertaining to the Work of Architect William Waters*. Oshkosh: Winnebago County Historical Society, 2000, p. 334.

Adolphus Druiding

Adolphus Druiding was a well known architect who practiced in Chicago in the last decades of the nineteenth century and who made a specialty of designing churches, most being for the Roman Catholic Church. Druiding is listed as an architect in various Chicago directories from 1885 to 1898 and it was during this time that he also produced his only known design in Marshfield. If he only made one design, however, it was a notable one, being the splendid High Victorian Gothic Style St. John the Baptist R.C. Church, which is located at 203 W. Blodgett St. and which was built in 1893.(1)

Druiding designed at least two other churches in Wisconsin as well, the earliest of which was St. Clement's R.C. Church in Lancaster, built in 1886 (non-extant). The next was St. Mary's R.C. Church in Wausau, located at 325 Grand Ave. and built in 1892, the year before his church in Marshfield. Interestingly, his design for St. Mary's is very similar to his design for St. John the Baptist in Marshfield and was probably responsible for his getting the latter commission.

EXTANT RESOURCES SURVEYED:

WO 63/25 203 W. Blodgett St. St. John the Baptist R.C. Church 1893

Endnote:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI: Palmer Publications., 1997, pp. 124-125 (photos).

Conover & Porter

The partners in this firm were Allan Darst Conover (1854-1929), a Madison, Wisconsin 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 of which 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 as well, 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), 6 churches, 8 banks, 3 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. Their only building in Marshfield was the Fourth Ward School located at 400 S. Vine St., a brick Richardsonian Romanesque Revival style two-story building that was completed in 1896 and is now no longer extant.(1)

Endnote:

1. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI: Palmer Publications., 1997, p. 135 (photo).

Van Ryn and DeGelleke

The Milwaukee architectural firm of Van Ryn and DeGelleke was one of the most successful outside firms to design buildings in Marshfield, having completed at least five projects in the city, three of which now survive. All but one of these projects were public buildings and the choice of this firm to execute them was a logical one since it had built its enviable reputation primarily on its designs for public and institutional buildings.

Both Van Ryn and DeGelleke were of Dutch Heritage. Henry J. Van Ryn was born in Milwaukee on June 8, 1864. His father, a native of Utrecht, Holland, came to Milwaukee and was a successful tobacco manufacturer until his death in 1878. Henry Van Ryn was educated in Milwaukee's public schools until 1881, when, at the age, of 17, he became an apprentice architect in the Milwaukee office of Charles A. Gombert. Later, Van Ryn worked as a draftsman in the offices of Milwaukee architects James Douglas and Edward Townsend Mix. After completing his apprenticeship in 1888, Van Ryn established his own architectural practice in downtown Milwaukee at the Plankinton Bank Building. In the fall of 1897, Van Ryn established a partnership with Gerrit DeGelleke, who had recently returned to Milwaukee after completing an architectural studies course at the University of Pennsylvania.

Gerrit J. DeGelleke was born in Milwaukee on August 19, 1872. His father, a native of Holland, was a Milwaukee building contractor. After graduating from Milwaukee's East High School in about 1890, DeGelleke went to work as a draftsman for Henry Van Ryn, but left in 1895 to take a two-year course in architectural studies at the University of Pennsylvania. After graduating in 1897, DeGelleke returned to Milwaukee as an architect and formed a partnership called Van Ryn and DeGelleke with his former boss. The firm was very prosperous and most of their extensive residential and commercial work was designed in the period revivals of the day. The firm specialized, however, in institutional work and designed school buildings and hospitals throughout the state. Between 1912 and 1925, the firm designed all of the Milwaukee public school buildings including the Milwaukee Area Technical College building and Bay View and Riverside High Schools.(1)

EXTANT RESOURCES SURVEYED:

The firm's first Marshfield project was a new high school building for the city that was located in the 500 block of S. Oak Ave. This project was completed in 1899 and the resulting two-and-one-half-story Richardsonian Romanesque Revival style building served the city in this capacity until its destruction by fire in 1936.(2) This project was followed in the next year by a design for the new Marshfield City Hall and Library Building, located at 110 E. Second St., this being a splendid Late Victorian style building that is listed in the NRHP as a contributing resource in the Marshfield Central Avenue Historic District.(3) Also built in 1901 was another design of the firm, this being the first Marshfield Armory Building, which was located across the street from the City Hall at 116 E. Second St. and is now no longer extant.(4)

The fourth Marshfield project by this firm was their 1903 rectory for the St. John the Baptist R.C. Church, an excellent early Italian Renaissance Revival style brick house that is located at 201 W. Blodgett St. and is considered to be a contributing resource in the proposed St. John the Baptist R.C. Church Complex.(5) The firm's last known project in Marshfield was the Neo-Classical Revival style Jefferson School located at 1008 S. Cedar Ave. and built in 1911.(6)

WO 62/34	201 W. Blodgett St.	St. John the Baptist R. C. Rectory	1903
WO 65/17-18	1008 S. Cedar St.	Jefferson School	1912/1951

Endnotes:

1. Hatala, Carlen and Les Vollmert. North Grant Boulevard Historic District NRHP Nomination Form. City of Milwaukee Department of City Development, September 1993, pp. 8-37 - 8-38.
2. *Marshfield News*, January 26, 1899, p. 1. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 135 (photo).
3. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 11 & 45 (photos).
4. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, p. 37 (photo).
5. *Marshfield News*, January 29, 1903, p. 1.
6. Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 136 (photo).

J. H. Jeffers

Not a great deal is known about J. H. Jeffers except that he was practicing in Stevens Point in the late 1890s. Between 1900 and 1902, Jeffers moved to Wausau and he practiced there until 1906, after which he moved to South Dakota.(1)

EXTANT RESOURCES SURVEYED:

Most of Jeffers' known Wisconsin work is located in Wausau but he also produced at least two designs for projects in Marshfield, both of which were built and one of which still survives. Jeffers' first project was for the design of a new Fourth Ward School, a project he won in competition with Van Ryn & De Gelleke.(2) The new two-story brick school was built in 1902 at 513 W. Cleveland St., but it is no longer extant. His next Marshfield project is still extant, however, this being the R. Connor Office Building now located at 108 W. Fourth St., but originally located around the corner on S. Central Ave. This small but well designed two-story Neo-Classical Revival style building is still highly intact today and is believed to be individually eligible for listing in the NRHP (which see).(3)

WO 66/25	108 W. Fourth St.	R. Connor Co. Office Building	1903
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Endnotes:

1. Architects Vertical Files. Wisconsin Historical Society, Division of Historic Preservation.
2. *Marshfield News*, September 4, 1902, p. 8. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 136 (photo).
3. *Marshfield News*, July 2, 1903, p. 1. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 2*. Eagle River, WI.: Hahn Printing Co., 2000, p. 120 (photo).

Albert Arthur Guilbert

A. Arthur Guilbert was born in Racine, Wisconsin in 1869 and attended the public schools of that city. Subsequently, he attended Lehigh University in Bethlehem, Pennsylvania and the University of Michigan in East Lansing before attending the Chicago School of Architecture, from which he graduated in 1901. In 1903 he began to practice architecture in Racine with Herbert R. Rugh and in 1905 he went into partnership with Edmund B. Funston and would remain partners until 1915. From 1915 until he death in 1922, Guilbert practiced alone and his sole Marshfield project was completed in 1921, one year before his death. This was the First National Bank of Marshfield (non-extant), an excellent Neo-Classical Revival style building that was located at 300 S. Central Avenue on the southwest corner of S. Central Avenue and W. Third St.(1) This superb building was a source of pride to the city when it was built but it has since been demolished and has been replaced by the large modern bank building that now occupies the entire block front.

Endnote:

1. *Marshfield Daily News*, November 18, 1921, pp. 6-7 (photos).

Childs & Smith

Another outstanding work, this time from an Illinois firm, is the excellent Collegiate Gothic style Willard D. Purdy Junior High School at 110 W. Third St., built in 1919 to a design by the Chicago firm of Childs and Smith and listed individually in the NRHP in 1992..

Frank Aiken Childs (1/12/1875-?). Childs was born in Evanston, Illinois in 1875. He attended public schools and was educated at the Armour Institute of Technology. He studied in Paris from 1905 to 1907, after which he worked as a designer for L. Dutton in San Francisco during the post-earthquake reconstruction period from 1907 to 1909. He returned to Chicago and worked for Holabird and Roche from 1910 to 1912 before setting up his own practice with William Jones Smith in 1912. The firm was located in downtown Chicago and was active into at least the late 1950s, when it specialized in designing public buildings, corporate office buildings and schools.

William Jones Smith (5/26/1881-?). Smith was born in Philadelphia in 1881. He was educated at the University of Pennsylvania, where he earned a bachelor's degree in architecture in 1903. He studied at the Ecole des Beaux Arts in Paris from 1903 to 1907. It is not known if he became acquainted with his future partner, Frank Aiken Childs, who was in Paris at the same time. He returned to Detroit in 1907 and went to work as a designer with Cass Gilbert from 1907 to 1909. In 1909 he began work as a chief designer with Holabird and Roche and stayed until 1912; Childs was also at Holabird and Roche during these years. In 1912 Smith joined Childs to form Childs and Smith. He worked on the Chicago campus of Northwestern University in 1926 and also designed many schools, the headquarters for the Employers Mutual Insurance Company in Wausau [Wis.] (1941-48, 1954) as well as the Marathon County Courthouse in Wausau in 1955.(1)

Childs & Smith's Purdy School was greatly expanded in 1926 by the La Crosse firm of Parkinson & Dockendorf (which see), but the original design of the school was continued in the addition, which, however, more than tripled the size of the original building.

Endnote:

1. East Central Wisconsin Regional Planning Commission. *City of Appleton Intensive Architectural/Historical Survey; 1991-1992*. Menasha (WI): October 1992, pp. 22 and 26-27..

W. L. Alban

Other than the fact that he practiced in St. Paul, Minnesota, nothing else is known about W. L. Alban, but the single building he designed in Marshfield suggests that he was professionally trained and highly competent. This building is the Neo-Gothic revival style Methodist Episcopal Church located at 205 E. Third St. and it was built out of brick and stone in 1922.(1)

WO 70/10-11 205 E. Third St. Methodist Episcopal Church 1922/1984

Endnote:

1. State of Wisconsin Division of Safety & Buildings. Building Plans Correspondence (e-files), 1914-1918. Wisconsin Historical Society Archives, Series 2284, Box 389. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, pp. 129-130 (photo).

A. A. Honeywell

Once again, nothing is known about A. A. Honeywell except that he was practicing in Indianapolis, Indiana when his sole Marshfield design was built. This building is the Neo-Gothic Revival style First Presbyterian Church located at 208 S. Chestnut St. and built out of brick and stone in 1924-25.(1)

WO 70/12-13 208 S. Chestnut St. First Presbyterian Church 1924-15/1961

Endnotes:

1. State of Wisconsin Division of Safety & Buildings. Building Plans Correspondence (e-files), 1914-1918. Wisconsin Historical Society Archives, Series 2284, Box 389. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume 1*. Amherst, WI.: Palmer Publications., 1997, p. 118 (photo).

George Schley/George Schley and Sons

The firm of George Schley and Sons offered "turn-key" services as architects and general contractors. The founder, George Schley, was born in Waukesha, Wisconsin on March 21, 1868. His parents were Daniel Schley, a native of New York State, and Margaret (Stahl) Schley, who was brought to America at the age of 4 by her parents. George Schley was educated in the Waukesha public schools before he began his work career at the age of 15. His first job was as a messenger for the National Exchange Bank in Waukesha where he reportedly earned eleven dollars per month. After two years with the bank, he left to take a job in Chicago with Parker Brothers, a wholesale commission merchant firm. He started there as a receiving clerk and eventually worked his way up to cashier and bookkeeper.

Schley was married on January 15, 1889 in Milwaukee to Cara E. Hensing. In 1891 at the age of 23, Schley left Chicago with his new wife to take a job in Milwaukee as a bookkeeper with the People's Building and Loan Association. George and Cara Schley had two children, Perce George and Herbert Allen. George Schley was promoted to general manager two years later, but left about a year after that, in 1894, to start his own building and construction firm.

Over the years, Schley made a gradual transition from being only a contracting business to becoming a turn-key architectural/construction firm that offered complete, professional, in-house architectural design and construction services. In 1914 he took his two sons into the business and formally began the firm of George Schley and Sons. They were advertised as architects, engineers, and contractors who specialized in the construction of better-class residences. At least one member of the firm, but it is not known whom, was a member of the American Institute of Architects. During the late 1920s, the firm published a very impressive portfolio book of its residential work. George Schley was also active as the director and assistant treasurer of the Integrity Building and Loan Association in Milwaukee.

George Schley and his sons are associated with the design of at least two buildings in Marshfield, the fine Tudor Revival style house at 1000 W. Fifth St., built in 1924 for Dr. Karl H. Doege, and the Mediterranean Revival style house next door that they designed for Doege's brother, Dr. Paul F. Doege, in 1931.(1) Both of these houses are considered to be contributing resources in the proposed W. Fifth St.-W. Sixth St. Historic District, which see.

WO 61/24- 1000 W. Fifth St. Dr. Karl H. Doege House 1924
WO 61/23 1010 W. Fifth St. Dr. Paul F. Doege House 1931

Endnote:

1. Blueprints in the possession of the owners.

Parkinson & Dockendorff

Only one building in Marshfield was designed by the prominent La Crosse architectural firm of Parkinson & Dockendorff and it was actually an addition to an existing building. Albert E. Parkinson began his career as a contractor before taking up architectural studies while Bernard J. Dockendorff, after two years of apprenticeship with the firm of Stolze & Schick in La Crosse, studied architecture in Europe for 6 years. In 1902, the two men formed an architectural practice in La Crosse, Wisconsin, that became one of the most successful in the western half of the state. A particular area of expertise of the firm was the design of school buildings, which perhaps explains why they were chosen in 1926 to design a large addition to the Willard D. Purdy Junior High School in Marshfield, which was built in 1919 at 110 W. Third St. to a design by Childs & Smith (which see).(1)

Endnotes:

1. Parkinson & Dockendorff. *Twenty-Five Years of School House Planning: 1902-1927*. La Crosse: Parkinson & Dockendorff, 1927, pp. 6-7. See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume I*. Amherst, WI.: Palmer Publications., 1997, p. 137 (photo).

Hugo C. Haeuser

Hugo Haeuser was a well-known Milwaukee architect who practiced in the 1920s through the 1950s and was especially well known for his many church designs, which are located throughout the Midwest but especially in Wisconsin. Haeuser produced just a single design in Marshfield, the Christ Evangelical Lutheran Church at 300 S. Walnut St., built in 1928 in a rather informal version of the Tudor Revival style.(1)

WO 66/12- 300 S. Walnut St. Christ Evangelical Lutheran Church 1928/1991

Endnote:

1. *Marshfield News-Herald*. July 3, 1928, p. 3 (illustrated).

Benjamin J. Knowles

Benjamin J. Knowles was born in Liverpool, England and attended the Liverpool University School of Architecture and subsequently apprenticed with the Liverpool firm of Medcalf & Medcalf from 1905-1910. Knowles then emigrated to Winnipeg, Canada, where he was an assistant in the local office of the English firm of F. Simon, after which he moved to Minneapolis, Minnesota. There, Knowles served as an assistant in the offices of Long & Long, Bertrand Chamberlain, and W. C. Whitney before joining with W. E. Dennis in the firm of Dennis & Knowles at Fergus Falls, Minnesota. In 1923, Knowles set up his own office in Winona, Minnesota and he was practicing there in 1932 when he designed his sole Marshfield commission. This was the Sacred Heart of Jesus R.C. Church located at 1011 S. Central Ave., a fine Neo-Gothic style brick building that is believed to be eligible for listing in the NRHP as a contributing resource in the proposed Sacred Heart of Jesus R.C. Church Complex (which see).(1)

WO 68/16 1011 S. Central Ave. Sacred Heart R. C. Church 1932

Endnote:

1. State of Wisconsin Examining Board of Architects, Professional Engineers, Designers, and Land Surveyors. Applications for Licenses. Wisconsin Historical Society Archives, Series 1591, Box 13 See also: Schnitzler, Donald H. (ed.). *The Marshfield Story: Volume I*. Amherst, WI.: Palmer Publications., 1997, pp. 122-123 (photo). See also: *Marshfield News-Herald*, November 10, 1932, pp. 1 & 5.

Perry E. Crosier

Perry E. Crosier was born in Minneapolis, Minnesota in 1890 and graduated from Minneapolis Central high School in 1908. He then attended classes at the Atelier Minneapolis Architectural Club for three years while working as a draftsman in several local firms and subsequently he opened an architectural practice of his own in 1913 in that city. By 1934, when he applied for a license to practice in Wisconsin, Crosier stated that he had designed "at least 200 apartment and hotel buildings and 50 theaters, many store and office buildings and residences."⁽¹⁾

How many projects Crosier was responsible for in Wisconsin is not yet known but in 1937 he submitted plans for the new Adler Movie Theater in Marshfield, which was built at a cost of \$60,000 and is located at 419 S. Central Ave. This Art Deco/Art Moderne style building has now been somewhat altered but it is still recognizable today and is still in use as a movie theater.⁽²⁾

WO 68/20 419 S. Central Ave. Adler Movie Theater 1937

Endnotes:

1. State of Wisconsin Examining Board of Architects, Professional Engineers, Designers, and Land Surveyors. Applications for Licenses. Wisconsin Historical Society Archives, Series 1591, Box 6.
2. *Marshfield News-Herald*, May 15, 1937 (illustration).

BUILDERS

The great majority of the historically and architecturally significant buildings in Marshfield and elsewhere were designed either wholly or in part by the persons who built them. These designers played an important role in the creation of the built environment and the best of them are now considered to be fully deserving of the term "master" as it is used in National Register Criteria C. Consequently, an important goal of the Marshfield Intensive Survey's of 1991 and 2005 was the identification of the most important builders who lived in Marshfield. These persons possessed widely differing skills and design capabilities but were generally distinguished from those persons calling themselves architects by their less formal education and design training and by their greater degree of physical involvement in the building process. The first builders were usually skilled or semi-skilled carpenters and masons whose design sense developed out of the direct experience they acquired working with traditional building methods and designs. Prior to 1850 this experience was much the same for both builders and for those persons then calling themselves architects in Wisconsin. As a result, builders proved to be more than adequate designers for the vast majority of buildings built in this early period of Wisconsin's history, a period whose chief need was for shelter and functional utility. Even as the needs of society became more complex and buildings larger and much more numerous, builders were still able to satisfy the great majority of client's requests by resorting to pattern books for design ideas and to an ever-growing number of mail order catalogs which made available an endless variety of increasingly complex architectural details. In its essentials this system continues to exist today and most residences in particular are still built "from plans" much as they were in the nineteenth century.

The earliest builders in Marshfield were probably mostly itinerant craftsmen whose portable skills gave them great flexibility in choosing where to locate. Many of these persons probably stayed in Marshfield just long enough to finish a job and get paid. As Marshfield grew, however, it became possible for some of these men to move from job to job within the community and become permanent residents. For many of these men, part of the attraction of the work was the independence they enjoyed and such men did not often form lasting business associations with others. The associations that typical occur were between different generations of the same family, a pattern that gave a definite family feeling to the building trades.

The 1991 Intensive Survey of Marshfield conducted by Rebecca Sample Bernstein contains a list of all the known contractors and builders who worked in Marshfield during the period from 1887 until 1921, based on

the city directories published during this period and this list is by far the most comprehensive yet compiled.(1) In order to expand this list of builders, however, and in order to identify the buildings they constructed, census tracts and local newspapers will need to be systematically searched for relevant information, both of which are projects that lie outside the scope of an intensive survey.(2)

Endnotes:

1. Bernstein, Rebecca Sample. *City of Marshfield, Wisconsin Intensive Survey Report*. Marshfield: July, 1991, pp. 64-70.
2. Examples of what can be found in the local newspapers can be seen by studying the "For the Home Builder" page published in Saturday issues of the 1928 and 1929 *Marshfield News-Herald*, and the Home Improvement page published in most Saturday issues of the 1935-1937 *Marshfield News-Herald*. The 1928-1929 issues have a "Building Notes" column that details current building activity in the city and "Sawdust & Shavings" column in the 1935-1937 issues does the same thing.

POTENTIALLY ELIGIBLE INDIVIDUAL RESOURCES

As noted previously, the survey inventoried nearly 359 resources within the project area. Of these, the following two historic districts contain a total of 73 buildings:

Historic Districts

1. West Fifth and Sixth Streets Historic District 58 Buildings
2. Upham House Historic District 15 Buildings

In addition to the districts listed above, both of which are more fully described in the National Register Form and the District Survey Form that are located at the end of this report, the following fifteen resources or groups of resources are being recommended as being potentially eligible for listing in the National Register of Historic Places (NRHP) on an individual basis:

Individual Resources

1. SOO Line Steam Engine No. 2442. Ca. 1800 S. Central Avenue. Restored railroad locomotive moved to present site in 1956.
See: *The Marshfield Story*, Vol. 1, p. 110. WO 59/04
2. Dr. Stuart & Anna Lathrop House. 308 E. Fifteenth Street. Fine and highly intact Queen Anne style house set on large grounds near the fairgrounds, built in 1895.
See: *The Marshfield Story*, Vol. 2, p. 611. WO 59/18
3. Hamilton Roddis House. 1104 E. Fourth Street. Outstanding Dutch Colonial Revival style house built in 1914 for the Roddis family of the Roddis Veneer and Plywood Co.. One of the finest Period Revival style houses in Marshfield and still in the family today.
See: *The Marshfield Story*, Vol. 1, pp. 446-448. WO 59/31
" Vol. 2, pp. 585-586.
4. Sacred Heart of Jesus R. C. Church Complex. 1011 & 1017 S. Central Avenue and 112 E. Eleventh Street. Very fine Neo-Gothic Church built in 1932 to a design by Winona, Minnesota architect Benjamin J. Knowles, Mediterranean Revival style school built in 1916, and American Foursquare style rectory, also built in 1916.
See: *The Marshfield Story*, Vol. 1, pp. 122-23. WO 68/15-16
Marshfield New-Herald, March 3, 1932, p. 1, 5. WO 61/34
Marshfield New-Herald, November 10, 1932, p. 1, 5.
5. St. John the Baptist R. C. Church Complex. 201-205 W. Blodgett Street. Outstanding High Victorian Gothic Revival Church was built between 1892-1894 to a design by Chicago architect Adolphus Druiding. Adjacent is the equally fine Italian Renaissance Revival style rectory, built in 1903 to a design by Milwaukee architects Van Ryn & DeGelleke and on the other side is the associated Contemporary Style school, built in 1944.
See: *The Marshfield Story*, Vol. 1, pp. 8, 124-126. WO 62/34-37
" Vol. 2, p. 255.
6. Columbia Park Band Shell. 201 W. Arnold Street. Art Deco style band shell located in Columbia Park and built out of brick in 1931 .
See: *The Marshfield Story*, Vol. 1, p. 166. WO 63/03
Marshfield News-Herald, March 4, 1931, p. 1.
Marshfield News-Herald April 18, 1931, p. 5.

7. Marshfield Armory and Community Center Building. 201 S. Oak Avenue. Mediterranean Revival style armory and community center building built to a design by Marshfield architect Gus A. Krasin using WPA funds in 1941.

See *The Marshfield Story*, Vol. 1, pp. 61-62. WO 63/35

" Vol. 2, pp. 37-38.

8. Dr. G. L. McCormick House. 1006 W. Eighth Street. Excellent brick Georgian Revival style house built in 1937. Dr. McCormick was affiliated with the Marshfield Clinic.

See: Marshfield Real Estate Tax Assessment Rolls and Tax

Assessors

Records.

WO 64/24

9. Weinbrenner Shoe Co. Factory. 305 W. Third Street. This highly intact L-plan factory building was built in 1935 using WPA labor and a design furnished by Marshfield architect Gus A. Krasin. Addition built in 1950. The factory is still used as such by the Weinbrenner Shoe Co. today and is the most intact of all Marshfield's historic industrial buildings.

See *The Marshfield Story*, Vol. 1, p. 58. WO 66/31 & 70/07

" Vol. 2, p. 482.

Marshfield News-Herald, July 8, 1935, p. 1; May 14, 1935, p. 1; September 21, 1935, pp. 1, 2, 5.

10. Columbus R. C. High School/Our Lady of Peace R.C. Church Complex. 510 & 710 S. Columbus Ave., 1300 & 1414 W. Fifth Street. First Mediterranean Revival style church and attached elementary school built in 1948, Contemporary Style rectory built in 1951, Contemporary Style Columbus High School building built in 1951-52, Contemporary Style convent built in 1954, second and current Contemporary Style church completed in 1966. This is the largest Roman Catholic church-school complex in the city and it is still highly intact today.

See *The Marshfield Story*, Vol. 1, pp. 122-123, WO 67/07-14
143-145.

" Vol. 2, pp. 416-417

11. Walter & Francis Ninneman House & Garage. 906 North Street. Good example of a Lustron house with rare intact garage.

See: Marshfield Real Estate Tax Assessment Rolls and Tax

Assessors

Records.

WO-67/26

12. Zion Evangelical Church. 312 E. Ninth Street. Fine Neo-Gothic style brick and stone church built in 1925.

See *The Marshfield Story*, Vol. 1, p. 131.

WO 69/13

13. R. Connor Co. Building. 108 W. Fourth Street. Fine small Neo-Classical Revival style office building built in 1903 to a design by Wausau architect J. H. Jeffers, and moved around the corner to its current site ca.1960. One of only two buildings remaining in the city that is associated with this historically important Marshfield company.

See *The Marshfield Story*, Vol. 2, p.

120. WO 66/25

Marshfield News, July 2, 1903, p. 1.

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RECOMMENDATIONS

Recommendations for the Registration and Protection of Resources

A. Survey and Research Needs

It is believed that the areas of the city of Marshfield covered by the intensive survey have been adequately documented and further survey work in these areas is not recommended.

Some future research needs have already been suggested in the Architects and Builders theme. These include: studying the various census tracts pertaining to Marshfield kept at the Wisconsin Historical Society in order to identify inhabitants calling themselves builders or contractors (i.e. masons, carpenters, etc.); and undertaking a systematic search of all the extant Marshfield newspapers to identify building activity in the city and the persons related to it. Microfilm copies of these newspapers are available at the Marshfield Public Library and also at the Wisconsin Historical Society (WHS) in Madison. Both of these are projects that should ideally be undertaken by the North Wood County Historical Society.

Another needed research effort is determining the construction date, original owner, and address of each of the many buildings surveyed by the intensive survey for which this has not already been done. Fortunately, it is believed that the database created by the intensive survey will be of material benefit to such a project. For instance, the inventory that follows this section usually has a bracketed date of construction for every surveyed building, which create a time frame within which to look for a building's actual construction date. Using these dates as a guide, the surviving Marshfield real estate tax rolls that begin in 1880 and continue unbroken from 1941 to the present and that are held by the Marshfield Public Library, Wood County Treasurers Office, and the Area Record Center at the UW-Stevens Point library, can then be searched to ascertain actual or approximate construction dates and original owners. This information can then be used to search the historic Marshfield newspapers kept on microfilm by the Marshfield Public Library and the WHS for related items, which accounts often contain still more relevant information.

In addition, an immediate effort should be made to identify any areas within the city that might contain either prehistoric or historic archeological remains.

B. Marshfield's Current National Register of Historic Places Listing

Marshfield currently has three historic districts listed in the National Register and five individual buildings. These are listed below:

Marshfield Central Avenue Historic District (NRHP 11-4-93).

Pleasant Hill Residential Historic District (NRHP 2001)

West Park Street Historic District (NRHP 2001)

Willard D. Purdy Junior High School and Vocational School (NRHP 9-8-92)

Central Wisconsin State Fair Round Barn (NRHP 3-21-97)

Gov. William H. Upham House (NRHP 12-12-76)

Wahle-Laird House (NRHP 1-30-92)

Marshfield Senior High School (NRHP 2004)

C. Threats to Resources

The biggest threat to the historic resources of Marshfield is the continuing growth that the city is experiencing coupled with the lack of a fully organized effort dedicated to preserving the city's existing historic resources. The ongoing expansion of the urban area surrounding the historic core of Marshfield and the accompanying increase in local population has brought with it the need for more services, larger and newer public facilities, and more and larger stores, all of which are having and will continue to have an impact on the existing historic infrastructure of the city.

The considerable age of Marshfield's downtown made it all but inevitable that many of the city's oldest buildings would have been demolished by now and replaced with larger, more modern ones, and comparing the existing building stock with old maps and photos proved this to be true. Most noticeable now is the lack of the Italianate style buildings and their vernacular form equivalents that, in the beginning, formed the bulk of the building stock in the historic downtown core of the city, many of which were destroyed by the fire of 1887. Today, most of these buildings have been demolished and been replaced by newer buildings, some of which, fortunately, are architecturally significant in themselves.

The most heavily changed historic portions of Marshfield are: the areas bordering N. and S. Central Avenue; and the area bordering the newly constructed Veterans Parkway. Both of these areas border the existing historic commercial core and while some of the change has been of a positive nature, the fact remains that it has been accomplished at a cost to the historic fabric of the city. Examining the survey cards from the earlier Reconnaissance and Intensive Surveys showed that a sizable number of the buildings within these areas that were previously surveyed have now been demolished and these areas are still being threatened by new development projects today. This trend is especially important because of the effect it could have on the still intact portions of the historic commercial core of Marshfield, the retention of which is of vital importance to the future of historic preservation and tourism in the city. Fortunately, the degree of integrity is still quite high in the downtown core, with its most impressive features being both the quality of its individual buildings and the retention of its uniform historic street fronts, which do so much to give these districts their historic appearance. The principal problems preservation efforts face in these areas include: educating the citizens of Marshfield and property owners about the value of these areas; establishing the right mix of businesses in the commercial core; and keeping the core relevant to the evolving needs of the city.

The intensive survey also noted that Marshfield contains many older residential buildings of all kinds that would have been surveyed except for the fact that they have been poorly remodeled; inappropriate additions, siding choices and window replacement choices being the most common problems. Thus, there is clearly room for improvement in terms of educating the general public as to the range of options that could be considered when remodeling or restoration projects are contemplated. It is possible, however, that one of the greatest threat to the residential buildings in the project area has already passed. Beginning in the 1930s and continuing to the present, a number of the older owner-occupied single family residential buildings in the project area were converted from single family into multi-family rental housing, a change that was often accompanied by interior and exterior alterations. As part of the same process, the ownership of many of these buildings shifted from an owner-occupied to an absentee status and this was often attended by a gradual lessening of maintenance standards and by the casual construction of inappropriately designed income-producing additions. Recently, however, there are signs that this trend may be reversing. Housing costs in Marshfield are rising to the point where the community's older housing stock is once again becoming attractive to single family purchasers and a number of older houses in the project area now show signs of thoughtful, sometimes meticulous recent renovation.

The future growth of the city is also expected to have an impact on its archeological potential. The historic core of Marshfield is now almost completely ringed by modern subdivisions and new commercial buildings and the population growth forecasts for the near future suggest that this process will continue. Thus, any

prehistoric or historic archeological remains that still exist within the city's boundaries must be considered to be threatened.

D. National Register Priorities

The top priority for listing in the National Register should be the proposed Upham House Historic District. This district is located in an area that is especially prone to redevelopment pressures and listing it in the NRHP would be of material assistance to owners of district buildings who want to maintain or upgrade their properties.

It is further recommended that the Columbus Park Band Shell, the Soo Line Steam Engine No. 2442, and the Weinbrenner Shoe Factory be the next resources identified by the intensive survey to be nominated for listing in the NRHP. These resources are the most vulnerable in terms of location and type and the factory in particular has much to gain by the tax credits that are one of the benefits of NRHP listing and the favorable publicity that is also generated by being listed. The resulting publicity can then be used to prepare the way for the nomination of the other privately owned buildings on the list of potentially eligible individual buildings that is included in this report.

E. Community Strategies for Historic Preservation

The most effective means by which a meaningful historic preservation strategy can be created in Marshfield is already in place, namely, the enactment of a local landmarks ordinance and the simultaneous creation of a local landmarks commission. Continued City support for the City of Marshfield Historic Preservation Committee is the most effective tool that the City has for protecting its historic resources and the Committee is also the City's most effective potential educational tool as well. In addition, the complimentary historic preservation-related activities of the North Wood County Historical Society are also important steps by which local interest in historic preservation can be created and encouraged.

An important step was taken in 2004, when the City successfully applied to the DHP for a Survey and Planning grant that could be used to fund an intensive survey of the city. The City's intent in funding such a survey was twofold; to create a data base of information about the historic resources in the city, and to identify properties that might be eligible for the NRHP. Both of these goals have now been realized and the successful first public meeting that was held in conjunction with this survey suggests that there is also considerable local interest in historic preservation.

The principal questions that now face the City are: "How can it best make use of the information generated by the survey to better inform the public about the historic resources in their midst?" and "How can public opinion be mobilized to place a higher value on these resources?" The answer seems to be largely a matter of education. The City now has much of the information it needs to assess the importance of the buildings in the survey area and the survey also identified both individual buildings and groups of buildings in the survey area that may meet NRHP criteria for listing. Therefore, the best course for the City to follow would appear to be to sponsor the nomination of these buildings to the NRHP as a way of demonstrating to the community that Marshfield does, in fact, contain notable historic resources, some of which, like the Weinbrenner Shoe Factory and the Soo Line Steam Engine No. 2442, are not necessarily of an historic type normally valued by the general public.

Listing these resources in the NRHP is an important step because people must first be made aware of their historic resources before they will place a value on them and be motivated to preserve them. Listing these resources is also a good way of introducing the community to the criteria that the National Register uses to evaluate buildings and districts. And finally, listing these buildings would also be a way of showing that a number of the historic resources in the city that are privately owned stand to benefit from available restoration-related Federal and State tax credits.

The need for getting more and better information into the hands of the public is clear. For instance, the intensive survey found that a number of buildings in the survey area that might otherwise have been eligible for listing in the NRHP have been rendered ineligible because they have been resided, most often with inappropriate materials or with materials that are different in scale from the originals such as when wide gauge clapboard is used to replace narrower gauge original siding. By disseminating information that is readily available from the NRHP and the DHP about the importance of maintaining a building's original appearance and by making the public aware of the fact that siding of an appropriate size is now widely available, the City can help the public make better informed decisions about renovation projects.

The City can also use the products of the survey to help educate the community about its historic resources. Historic photos and maps of Marshfield that were identified in the survey could be reproduced (with the aid of funding from local businesses) and displayed in the heavily used Marshfield Public Library and in local schools and businesses. Informational brochures that touch on remodeling issues and the tax advantages of NRHP listings can also be made available by the City as part of its education effort. Finally, lectures and workshops given by the members of the DHP can be used to better inform the community about preservation issues and techniques.

SURVEY RESULTS

What follows is a complete list of all the resources that were surveyed as part of the City of Marshfield Reconnaissance Survey. Each property surveyed during the course of this project will also have an intensive survey card prepared for it in accordance with DHP standards. These cards consist of a dry-mounted black and white photo of the resource on one side and a summary of the historical and architectural analysis performed on the subject resource and other required information such as an address and the photo and map codes assigned to the resource on the reverse side. In addition, all the written information contained on these cards, plus additional historic data, will be copied into the DHP's computerized database using the Wisconsin Preservation Database(WHPD) software developed by the DHP.

When a specific building date is not given, bracketed dates are used when possible. These dates reflect the appearance or non-appearance of a building on one of the following maps: the 1883 and 1891 Bird's Eye Views of Marshfield; the 1884, 1887, 1891, 1898, 1904, 1912 and 1925 Sanborn-Perris maps of Marshfield; and the 1925 Sanborn-Perris map of Marshfield updated to 1941 and to 1960. The abbreviations given below for architectural styles and vernacular building forms are the same abbreviations used in the DHP's WHPD software. These are as follows:

AD = Art Deco
AF = American Foursquare
AM = Art Moderne
AS = Astylistic Utilitarian Form
BO = Boomtown
BU = Bungalow
CO = Colonial Revival
COM= Commercial Vernacular
CON= Contemporary
CR = Craftsman
DU = Dutch Colonial Revival
ELL = Gable Ell
FG = Front Gabled
FP = French Provincial
GN = Georgian Revival
HVG= High Victorian Gothic
HVI = High Victorian Italianate
IN = International Style
IT = Italianate
LU = Lustron
MED = Mediterranean Revival
NA = Not a Building
NE = Neo-Classical
NG = Neo-Gothic
QU = Queen Anne
PR = Prairie School
RO = Romanesque Revival
SG = Side Gabled
SP = Spanish Colonial
TC = Twentieth Century Commercial
TSC = Two-Story-Cube
TU = Tudor Revival
WR = Wrightian

Film Code	Number		Street	Original Owner	Date	Style
60/13	111	E.	Second St.	Commercial Building		COM
68/36	210	E.	Second St.	House		FG
60/14	211	E.	Second St.	Marshfield Public Library	1960	CON
68/27	301	E.	Second St.	House	1891-1898	QU
60/15	305	E.	Second St.	House	1912-1925	BU/CR
61/18	301	W.	Second St.	Feed Warehouse	1925-1941	AS
61/19	307	W.	Second St.	Upham Mfg. Co. Machine Shop	1884-1887/ 1960-??	AS
61/20	407-515	W.	Second St.	Marshfield Municipal Garage	1925-1941/ 1941-1960	AS
68/37	112-118	E.	Third St.	House/Commercial Building	1884-1887/ post-1960	IT/COM
70/11-12	205	E.	Third St.	Methodist Episcopal Church	1922	NG
60/12	303	E.	Third St.	House	1912-1925	DU
69/04	712	E.	Third St.	House	1925-1941	BU
60/11	813	E.	Third St.	House	1941-1960	CO
70/05	206	W.	Third St.	M. H. Wheeler House	ca.1880	FG
70/04	211	W.	Third St.	J. B. Borden House	1884-1887	QU
70/03	213	W.	Third St.	M. Ellsworth Pollard House	1904-1912	AF
69/35	215	W.	Third St.	Frank Zetter House	1904-1912	FG
66/31 70/07	305	W.	Third St.	Weinbrenner Shoe Factory	1935/1956	AD
70/09-10	312	W.	Third St.	House	1941-1960 (moved)	CR
69/05	700	E.	Fourth St.	House	1883-1891	ELL
60/09	704	E.	Fourth St.	House	1891-92	QU
60/10	1103	E.	Fourth St.	House		DU
59/31	1104	E.	Fourth St.	Hamilton Roddis House	1914	DU
66/25	108	W.	Fourth St.	R. Connor Co. Office Building	1903/ ca.1960	NE
66/26	110	W.	Fourth St.	House	1904-1912	QU
66/27	112	W.	Fourth St.	House	1912-1925	AF
66/28	114	W.	Fourth St.	House	1912-1925	FG/CR
62/33	201	W.	Fourth St.	Frank Upham House	1882	IT
62/32	207	W.	Fourth St.	M. H. Wheeler House	1895-1900	QU
69/31	209	W.	Fourth St.	House	1904-1912	FG
62/31	211	W.	Fourth St.	William Trudeau House	1922	BU
62/30	215	W.	Fourth St.	C. J. Sparr House	1908	AF
62/29	307	W.	Fourth St.	House	1912-1925	TU
62/28	309	W.	Fourth St.	House	1898-1904	FG
66/29	312	W.	Fourth St.	House	pre-1883?	SG
66/30	514	W.	Fourth St.	House	ca.1917	AF
64/04	710	W.	Fourth St.	House		BU
64/05	800	W.	Fourth St.	House		CO
60/16	801	W.	Fourth St.	House		CON
64/06	802	W.	Fourth St.	House		TU

Film Code	Number		Street	Original Owner	Date	Style
60/17	815	W.	Fourth St.	House		CO
60/18	913	W.	Fourth St.	House		CO
60/19	915	W.	Fourth St.	House		CON
60/20	1001	W.	Fourth St.	House		CON
60/21	1005	W.	Fourth St.	House		CO
64/07	1100	W.	Fourth St.	House		GN
64/07	1110	W.	Fourth St.	House		CO
69/06	300	E.	Fifth St.	House	ca.1920	PR
69/07	800	E.	Fifth St.	House	pre-1925	AF/CR
62/24	309	W.	Fifth St.	House	1925-1941	FG
62/25	311	W.	Fifth St.	House	1941-42	CO
62/26	315	W.	Fifth St.	House	1904-1912	QU
62/27	409	W.	Fifth St.	House	pre-1904/ 1904-1925	DU
66/24	504	W.	Fifth St.	House	1891-1904	FG
66/23	514	W.	Fifth St.	House	pre-1925	BU
61/07	609	W.	Fifth St.	Andrew Gottfrey House	1900	QU
61/05	613	W.	Fifth St.	William Goldimer House	1900-1904	AF
61/04	703	W.	Fifth St.	Ed Bowen House	1912-1915	BU/TU
60/37	705	W.	Fifth St.	William Patt House	1920-1925	BU
60/36	709	W.	Fifth St.	R. Connor House	1900-1905	QU/DU
61/32	802	W.	Fifth St.	David L. Miller House	1916	AF
60/35	803	W.	Fifth St.	Albert Bartmann House	1900-1915	QU
61/30	806	W.	Fifth St.	Wilbur & Lucille Johnson House	1923	CR
60/34	807	W.	Fifth St.	House	1905	QU
61/29	812	W.	Fifth St.	Charles E. & Nettie Blodgett House	1918	CO
61/33						
60/33	813	W.	Fifth St.	Everett Upham House	1913-1915	DU
60/32	815	W.	Fifth St.	Robert Connor House	1928	CO
61/28	900	W.	Fifth St.	Peter J. Kraus House	1903-1905	NE
60/31	903	W.	Fifth St.	House	1904	QU/DU
61/27	906	W.	Fifth St.	Glen V. Kraus House	1936	TU
60/30	907	W.	Fifth St.	Rudolph P. Binzell House	1926	TU
61/26	910	W.	Fifth St.	House	1915	BU/CR
61/25	914	W.	Fifth St.	Harry H. McCain House	1924	CO
60/29	915	W.	Fifth St.	Harvey Sawicky House	1972	CON
60/28	917	W.	Fifth St.	Henry H. Henning House	1921	BU
61/24	1000	W.	Fifth St.	Dr. Karl H. Doege House	1924	TU
60/27	1001	W.	Fifth St.	Dr. William L. Washington House	1982	CON
60/26	1005	W.	Fifth St.	Dr. James B. Vetter House	1946	CON
60/25	1009	W.	Fifth St.	Steve J. Miller House	1933	SP
61/23	1010	W.	Fifth St.	Dr. Paul F. Doege House	1931	MED
60/24	1017	W.	Fifth St.	Lyman Copps House	1951	TU
69/30	1100	W.	Fifth St.	Arthur Sanders House	1951	CON
60/23	1101	W.	Fifth St.	Robert Beggs House	1947	CO
67/11	1300	W.	Fifth St.	Our Lady Of Peace R. C.	1948	MED

Film Code	Number		Street	Original Owner	Date	Style
67/14				School		
67/12	1400	W.	Fifth St.	Our Lady Of Peace R. C. Church	1965	CON
67/13	1414	W.	Fifth St.	Our Lady Of Peace R. C. Rectory	1951	CON
69/08	508	E.	Sixth St.	House	1925-1941	CO
60/07	809	E.	Sixth St.	House		CO
62/23	309	W.	Sixth St.	House	1912-1925	BU
62/22	315	W.	Sixth St.	House	1891-1904	ELL
62/21	503	W.	Sixth St.	House	1925-1941	FG
62/20	505	W.	Sixth St.	House	1912-1925	BU
62/19	507	W.	Sixth St.	House	1912-1925	BU
62/18	511	W.	Sixth St.	House	1912-1925	PR/BU
62/17	515	W.	Sixth St.	House	1925-1941	CO
69/16	708	W.	Sixth St.	House	1900-1912	AF/QU
69/17	712	W.	Sixth St.	Edward J. Hahn House	1905	AF/QU
69/18	800	W.	Sixth St.	House	1914	FG
61/08	801	W.	Sixth St.	House	1914	BU/CR
69/19	804	W.	Sixth St.	House	1900-1921	QU
61/09	805	W.	Sixth St.	Ben & Ida Miller House	1915	CR
61/10	807	W.	Sixth St.	William & Lucille Johnson House	1910-1921	CR
69/20	808	W.	Sixth St.	H. G. Hambright House	1920	SG
64/13	814	W.	Sixth St.	Herman Hoerl House	1920-1925	BU
61/11	815	W.	Sixth St.	Guy E. Blodgett House	1932	CO
69/22	816	W.	Sixth St.	William Merkel House	1920-1925	BU
64/12	820	W.	Sixth St.	Lave Henrickson House	1936	TU
61/12	903	W.	Sixth St.	Lloyd E. Felker House	1931	TU
69/23	906	W.	Sixth St.	George Adler House	ca.1890-1904	TSC
69/24	910	W.	Sixth St.	Clarence Johnson House	1965	CON
61/13	911	W.	Sixth St.	Chester Steffek House	1958	CON
69/25	912	W.	Sixth St.	Louis Trossen House	1941	CO
61/14	915	W.	Sixth St.	Wayne E. Deming House	1941	CO
69/26	918	W.	Sixth St.	Clarence W. Mau House	1958	CON
69/27	1000	W.	Sixth St.	Alfred & Lea Hill House	1951	CON
69/28	1006	W.	Sixth St.	Ralph Webster House	1951	CON
61/15	1007	W.	Sixth St.	Glen D. Tinkham House	1928	TU
64/11	1010	W.	Sixth St.	Arnold R. Weber House	1941	CON
61/16	1015	W.	Sixth St.	Rudolph F. Binzell House	1955	CON
66/22	402	W.	Seventh St.	Building	1931	AS
62/16	407	W.	Seventh St.	House	pre-1925	FG
69/10	112	E.	Eighth St.	House	1941-1960 (moved)	QU
60/06	507	E.	Eighth St.	Store Building	1912-1925	BO
69/09	512	E.	Eighth St.	House	1912-1925	CO
66/21	506	W.	Eighth St.	House	1941-1960	CO
66/20	508	W.	Eighth St.	C. J. Risch House	1936	TU

Film Code	Number		Street	Original Owner	Date	Style
64/22	816	W.	Eighth St.	House		TU
63/22	901	W.	Eighth St.	House		CO
63/23	905	W.	Eighth St.	House		CO
64/23	1002	W.	Eighth St.	House		CO
64/24	1006	W.	Eighth St.	Dr. G. L. McCormick House	1937-1938	GN
61/17	1009	W.	Eighth St.	House		CON
69/11	109	E.	Ninth St.	Commercial Building	1912-1925/ 1941-1960	AS
69/12	208	E.	Ninth St.	House	1925-1941	CO
60/05	213	E.	Ninth St.	House	1925-1941	CO
69/13	312	E.	Ninth St.	Zion Methodist Church	1925	NG
59/25-27	709	E.	Ninth St.	House		QU
59/23	819	E.	Ninth St.	House	1920	BU
66/14	104	W.	Ninth St.	Parkin Ice Cream Co. Factory	1941	AS
63/28	113	W.	Ninth St.	Wisconsin Butter Tub Factory Building	1922	AS
66/13	132	W.	Ninth St.	House	1891-1904	QU
63/27	137	W.	Ninth St.	Marshfield Bedding Co. Factory/Sanitary Mattress & Hammock Co. Blum Bros. Box Co.	1898-1904/ 1904-1912/ 1922 1925-1941	AS AS AS
63/26	137	W.	Ninth St.	Blum Bros. Box Co. Warehouse	1925-1941	AS
63/25	137	W.	Ninth St.	R. Connor Co. Lumber Warehouse	1891-1904	AS
61/36	200	E.	Tenth St.	House	1912-1925	FG
61/35	508	E.	Tenth St.	House	1941-1960	CON
61/34	112	E.	Eleventh St.	Sacred Heart R. C. Church Rectory	1916	AF
60/04	113	E.	Eleventh St.	House	1912-1925	BU
59/24	402	E.	Fourteenth St.	House	pre-1925	OSC
59/14	305	W.	Fourteenth St.	House		QU
59/12-13	1208	W.	Fourteenth St.	Christ Evangelical Lutheran Church	1964/1986	CON
59/18	308	E.	Fifteenth St.	Dr. Stuart Lathrop House	1895	QU
64/25	101	N.	Adams St.	House	post-1960	CON
60/22	313	S.	Adams St.	House	post-1960	CON
64/10	514	S.	Adams St.	Elmer J. Martin House	1941	CO
69/29	601	S.	Adams St.	William L. Mineau House	1986	CON
67/32	513	S.	Apple Ave.	House		SG
67/33	601	S.	Apple Ave.	House		CO
64/31	612	E.	Arnold St.	People's Bottle Gas Co.	1941-1960	AS

Film Code	Number		Street	Original Owner	Date	Style
				Building		
67/16	108	W.	Arnold St.	House	1912-1925	BU
63/03	201	W.	Arnold St.	Columbia Park Band Shell	1931	AD
67/17	314	W.	Arnold St.	House	pre-1898	FG
67/18	410	W.	Arnold St.	House	1912-1925	DU
67/19	510	W.	Arnold St.	House	1912-1925	BU
67/20	612	W.	Arnold St.	House	pre-1925	FG
63/04	901	W.	Arnold St.	House		QU
68/04	501	S.	Ash Ave.	House	1925-1941	SG
64/33	600	S.	Ash Ave.	House	1925-1941	CO
67/35	805	S.	Ash Ave.	House	1891-1925	ELL
64/32	1008	S.	Ash Ave.	House		DU
62/34	201	W.	Blodgett St.	St. John the Baptist R. C. Church Rectory	1903	HVI
62/35 & 37	203	W.	Blodgett St.	St. John the Baptist R. C. Church	1893	HVG
62/36	205	W.	Blodgett St.	St. John the Baptist R. C. Church School	1944	CON
67/24	410	W.	Blodgett St.	House	1898-1904	QU
67/23	600	W.	Blodgett St.	Saloon	1891-1904	COM
63/07	605	W.	Blodgett St.	House	pre-1904	FG
63/06	611	W.	Blodgett St.	House	pre-1925	BU
63/05	615	W.	Blodgett St.	House	1891-1925	QU
67/22	714	W.	Blodgett St.	House	1891-1925	AF
67/21	804	W.	Blodgett St.	House	1925-1941	BU/CR
59/09	1812		Butternut Pkwy.	House	post-1960	CON
66/08	1010	N.	Cedar Ave.	Louis & Theckia Hartl House	1888/1924/ 1961(moved)	CR
68/28	102	S.	Cedar Ave.	Marshfield Lumber & Supply Co. Yard	1941-1960	AS
65/24	206	S.	Cedar Ave.	House	1898-1904	QU
65/23	308	S.	Cedar Ave.	House	pre-1891	FG
60/08	312	S.	Cedar Ave.	Building (built in three stages from left to right), Veterinary Clinic in 1925	1891-1898/ 1904-1912/ 1912-1925	AS
65/22	408	S.	Cedar Ave.	House (front built 1904-/ 1912, rear, pre-1898)	pre-1898/ 1904-1912	SG
68/26	503	S.	Cedar Ave.	House	1989-1904	SG
65/21	800	S.	Cedar Ave.	House	1912-1925	CR
65/20	806	S.	Cedar Ave.	House	1912-1925	ELL
65/19	900	S.	Cedar Ave.	House	pre-1904	QU
68/25	913	S.	Cedar Ave.	House	1912-1925	BU
65/17-18	1008	S.	Cedar Ave.	Jefferson School	1912/1951	NE/CON
68/24	1105	S.	Cedar Ave.	House	1912-1925	SG/CR
68/23	1113	S.	Cedar Ave.	Paul Krause House	1937	IN
59/15	1500	S.	Cedar Ave.	Oscar Ward House	1936	CO
59/08	1805	S.	Cedar Ave.	House	post-1950	WR

Film Code	Number		Street	Original Owner	Date	Style
63/11	12	N.	Central Avenue	William Noll Hardware Co. Building	1898-1904 (rear) 1925-1941/ (front)	AS TC
69/14	169	N.	Central Avenue	S. Miller Fruit & Cold Storage Warehouse	1920/ post-1960	AS
63/10	316	N.	Central Avenue	House	pre-1883	IT
63/09	710	N.	Central Avenue	House	pre-1925	ELL
66/07	1710	N.	Central Avenue	Dairyland Broadcasting Service Radio Station	1946-47	AM
68/17	103	S.	Central Avenue	Thomas House Hotel	1887	COM
63/21	200	S.	Central Avenue	Commercial Building	1887/post-1990	TC/CON
63/20	236	S.	Central Avenue	Commercial Building	1941-1960	TC
63/19	400	S.	Central Avenue	Commercial Building	ca.1960	CON
68/18	409	S.	Central Avenue	Commercial Building	1898-1904/ post-1990	TC/CON
68/19	413	S.	Central Avenue	Commercial Building	1925-1941/ post-1990	TC/CON
68/20	419	S.	Central Avenue	Adler Movie Theater	1937	AM
63/17	442	S.	Central Avenue	Commercial Building	1925-1941	TC
68/21	453	S.	Central Avenue	Commercial Building	1917	COM
63/18	454	S.	Central Avenue	Commercial Building	ca.1887	BO
63/16	500	S.	Central Avenue	Commercial Building	1925-1941/ post-1990	TC/CON
68/22	501	S.	Central Avenue	Commercial Building	1898-1904	COM
63/15	510	S.	Central Avenue	Commercial Building	1925-1941/ post-1990	TC/CON
63/14	550	S.	Central Avenue	Commercial Building	1912-1925/ post-1990	TC/CON
63/13	554	S.	Central Avenue	Commercial Building	1898-1904	COM
63/12	630	S.	Central Avenue	Marshfield Clinic	1926/1958-/ 1961/1964	CON
66/06	906	S.	Central Avenue	House	1925-1941	TU
68/16	1011	S.	Central Avenue	Sacred Heart R.C. Church	1932	NG
68/15	1017	S.	Central Avenue	Sacred Heart R.C. School	1916/1925-1941	RO
66/05	1108	S.	Central Avenue	House	1891-1925	TSC
66/04	1112	S.	Central Avenue	House	1891-1925	TSC
66/03	1208	S.	Central Avenue	House	1891-1925	BU
59/03	1616	S.	Central Avenue	Marshfield Canning Co. Factory	1925/post-1978	AS/CON
59/05-07	1800	S.	Central Avenue	Wildwood Park Pavilions	2003	CON
59/04	1800	S.	Central Avenue	Soo Line Railroad Engine No. 2442	/1956	NA
62/06	504	N	Cherry Ave.	House		FG
68/35	103	S.	Cherry Ave.	Warehouse	1925-1941	AS
65/06	400	S.	Cherry Ave.	House	1912-1925	AF
65/07	404	S.	Cherry Ave.	House	1883-1891	ELL

Film Code	Number		Street	Original Owner	Date	Style
68/14	409	S.	Cherry Ave.	House	1904-1912	AF
65/08	504	S.	Cherry Ave.	House	pre-1898/ 1898-1904	FG
65/09	612	S.	Cherry Ave.	House	1912-1925	BU
65/16	806	S.	Cherry Ave.	House	1891-1904	QU
65/11	906	S.	Cherry Ave.	House	1925-1941	DU
68/13	907	S.	Cherry Ave.	House	1925-1941	CO
65/12	908	S.	Cherry Ave.	House	1891-1904	SG
65/13	910	S.	Cherry Ave.	House	1912-1925	BU
65/14	912	S.	Cherry Ave.	House	1912-1925	BU/CR
68/12	1007	S.	Cherry Ave.	House	1912-1925	BU/CR
65/15	1012	S.	Cherry Ave.	House	pre-1912	QU
65/16	1106	S.	Cherry Ave.	House	1925-1941	FG
67/15	22	N.	Chestnut Ave.	Felker Bros. Factory	1908-1912/ 1912-1925/ 1925-1941/ 1941-1960	AS/CON
3/05	207	N.	Chestnut Ave.	House	1912-1925	CR
3/04	211	N.	Chestnut Ave.	House	1904-1912	DU
65/25	600	N.	Chestnut Ave.	House		FG
67/28-29	917	N.	Chestnut Ave.	Mike & Eva Popic House	1970	CON
70/12-13	208	S.	Chestnut Ave.	First Presbyterian Church	1924-25	NG
12/17	405	S.	Chestnut Ave.	House	1904-1912	AF
70/06	306	S.	Chestnut Ave.	Hugo Wegener House	1936	CO
67/31	508	W.	Cleveland St.	House	1912-1925	AF
67/25	514	W.	Cleveland St.	House	1912-1925	AF
67/10	510	S.	Columbus Ave.	Our Lady of Peace R.C. Convent	1954	CON
67/08-09	710	S.	Columbus Ave.	Columbus High School	1951-52	CON
64/09	403	S.	Columbus Dr.	House	post-1950	FP
63/37	214	S.	Concord Ave.	House		CON
64/03	307	S.	Concord Ave.	House		TU
61/37	215	E.	Doege St.	House		TU
63/08	709	W.	Doege St.	House		TU
59/20	1413	S.	Felker Ave.	St. Albans Episcopal Church	1962	CON
62/04	112	E.	Harrison St.	House	pre-1925	ELL
64/14	217		Hickory Ct.	House	post-1960	CON
69/21	600		Highland Ave.	Harlan Davison House	1982	CON
64/21	608		Highland Ave.	House	pre-1925	BU
64/20	611		Highland Ave.	House	pre-1925	BU

Film Code	Number		Street	Original Owner	Date	Style
64/19	712		Highland Ave.	House	post-1960	CON
64/18	714		Highland Ave.	House		CO
64/17	716		Highland Ave.	House		CO
64/16	720		Highland Ave.	House		TU
67/06	801	S.	Lincoln Ave.	House		BU
67/07	813	S.	Lincoln Ave.	House		BU
66/19	306	W.	Magee St.	House	pre-1925	BU
62/10	309	W.	Magee St.	Thomas McDonald House	1936	TU
62/11	415	W.	Magee St.	Fred Baumbach House	1936	TU
66/18	416	W.	Magee St.	House	1925-1941	CO
66/17	500	W.	Magee St.	House	1925-1941/ post-1960	TU
62/12	501	W.	Magee St.	House	1925-1941	DU
66/16	506	W.	Magee St.	House	1925-1941	TU
66/15	510	W.	Magee St.	House	1925-1941	BU
62/13	515	W.	Magee St.	House	1925-1941	CR
62/14	517	W.	Magee St.	Herbert Whipfili House	1936	TU
62/15	521	W.	Magee St.	House	1925-1941	CR
62/05	601	N.	Maple Ave.	House	pre-1925	CO
62/03	911	N.	Maple Ave.	House		DU
68/34	205	S.	Maple Ave.	Duplex	1912-1925	FG
68/33	207	S.	Maple Ave.	Duplex	1912-1925	FG
68/32	305	S.	Maple Ave.	House	1883-1891	QU
68/31	805	S.	Maple Ave.	Duplex	1925-1941	SG
68/30	1101	S.	Maple Ave.	House	1925-1941	AF
68/29	1111	S.	Maple Ave.	House	1925-1941	CO
59/16	1413	S.	Maple Ave.	House		FG
59/11	1902	S.	Maple Ave.	House		QU
63/24	917		Martin Dr.	House	post-1960	CON
67/26	906		North St.	Walter Ninneman House	1949	LU
65/31	110	N.	Oak Ave.	Frank Baltus House	1936	TU
67/30	609	N.	Oak Ave.	House		BU
63/36	101	S.	Oak Ave.	City of Marshfield Service Garage	ca.1941	AS
63/35	201	S.	Oak Ave.	Marshfield Armory & Community center	1941-42	MED
69/15	602	S.	Oak Ave.	Raymond Williams House	1903	AF
66/33	609	S.	Oak Ave.	House	1925-1941	TU
66/34	613	S.	Oak Ave.	House	pre-1925	BU
63/34	700	S.	Oak Ave.	House		AF
63/33	704	S.	Oak Ave.	House		CR
66/35	709	S.	Oak Ave.	House	1925-1941	TU
63/32	712	S.	Oak Ave.	House		CO
66/36	713	S.	Oak Ave.	House	1925-1941	TU
63/31	716	S.	Oak Ave.	Ivo Umhoefer House	1936	TU

Film Code	Number		Street	Original Owner	Date	Style
67/03	801	S.	Oak Ave.	House	1925-1941	CO
63/30	806	S.	Oak Ave.	Rudolph F. Binzell House	1936	TU
63/29	808	S.	Oak Ave.	Gus A. Krasin House	1936/ post-1986	IN/CON
67/04	809	S.	Oak Ave.	M. F. Lange House	1936	TU
67/05	907	S.	Oak Ave.	House	1925-1941	CO
68/27	ca.10	N.	Palmetto Ave.	Roddis Plywood Co. Office Building	1941-42	TC
59/29	308	S.	Palmetto Ave.	House	pre-1925	DU
59/30	310	S.	Palmetto Ave.	House	pre-1925	DU
59/22	803	S.	Palmetto Ave.	House		CO
59/21	1403	S.	Palmetto Ave.	House		CR
62/09	507	W.	Park St.	H. C. Wears House	1936/ post-1960	IN/CON
62/08	509	W.	Park St.	House		TU
68/28	302	N.	Peach Ave.	House		FG
64/29	406	N.	Peach Ave.	House		BU
67/34	609	S.	Peach Ave.	House		DU
59/10	2011		Pecan Parkway	House	post-1960	CON
66/09	700	S.	Pine Ave.	House	pre-1925	BU
59/17	1405	S.	Prospect Ave.	House		CO
61/22	512		Quentin Ave.	George Booth House	1927	CO
59/28	2000		Roddis Ave.	Marshfield Electric & Water Department Building	1967	CON
64/15	221		Schmidt Ave.	House	post-1960	CON
65/30	110	N.	Spruce Ave.	House	1925-1941	SG
66/10	500	S.	Spruce Ave.	House	1883-1891	ELL
64/30	101	N.	Vine Ave.	Cold Storage Warehouse	1912-1925	AS
62/07	503	N.	Vine Ave.	House		FG
65/05	510	S.	Vine Ave.	House	1912-1925	BU
65/04	602	S.	Vine Ave.	House	1912-1925	DU
64/37	610	S.	Vine Ave.	House	pre-1904	ELL
68/05	613	S.	Vine Ave.	House	pre-1912	BU
68/06	713	S.	Vine Ave.	House	1912-1925	BU
64/36	806	S.	Vine Ave.	August Furstenberg House	1902	QU
68/07	809	S.	Vine Ave.	House	1912-1925	BU
64/35	900	S.	Vine Ave.	House	pre-1912	BU/CR
68/08	905	S.	Vine Ave.	House	pre-1912	QU
68/09	911	S.	Vine Ave.	House	pre-1912	BU
64/34	912	S.	Vine Ave.	House	1912-1925	DU

Film Code	Number		Street	Original Owner	Date	Style
68/10	1005	S.	Vine Ave.	House	1941-1960	TU
68/11	1009	S.	Vine Ave.	House	1941-1960	SG
65/29	204	N.	Walnut Ave.	House	1912-1925	CR
65/28	208	N.	Walnut Ave.	House	1883-1891	QU
65/27	412	N.	Walnut Ave.	House	1883-1891	ELL
67/27	611	N.	Walnut Ave.	House		TU
65/26	902	N.	Walnut Ave.	House		TU
66/12 70/08	300	S.	Walnut Ave.	Christ Evangelical Lutheran Church	1929/1992	TU
69/34	304	S.	Walnut Ave.	House	1925-1941 (moved)	QU
66/11	306	S.	Walnut Ave.	Edwin Finney House	ca.1893	QU
69/33	308	S.	Walnut Ave.	House	/1941-1960	FG
69/32	312	S.	Walnut Ave.	G. W. Viele House	ca.1900	FG
66/32	503	S.	Walnut Ave.	House	1925-1941	CO
64/26	207		Wisconsin Ave.	House		CON
61/21	511		Wisconsin Ave.	Thorval Moen House	1952	CON

**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 West Fifth Street-West Sixth Street Historic District
other names/site number N/A

2. Location

street & number	various, see inventory	N/A	not for publication
city or town	Marshfield	N/A	vicinity
state Wisconsin	code WI	county Wood	code 141
			zip code 54449

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

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

West Fifth Street-West Sixth Street Historic District

Wood

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:)

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
52	6 buildings
	sites
	structures
	objects
52	6 total

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

None

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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/ single dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/ single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Queen Anne

Bungalow/Craftsman

Colonial Revival

Tudor Revival

Modern Movement

Materials

(Enter categories from instructions)

Foundation CONCRETE

walls Weatherboard

BRICK

roof ASPHALT

other STONE

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

- 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

ca. 1890-1958

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

George Schley & Sons

Narrative Statement of Significance

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

West Fifth Street-West Sixth Street Historic District

Wood

Wisconsin

Name of Property

County and State

9. Major Bibliographic References

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

Previous Documentation on File (National Park Service):

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

Primary location of additional data:

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

Name of repository:

10. Geographical Data

Acreege of Property 33.0 acres

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

1	<u>15</u>	<u>722700</u>	<u>4949560</u>
	Zone Easting		Northing

3	<u>15</u>	<u>723250</u>	<u>4949300</u>
	Zone Easting		Northing

2	<u>15</u>	<u>723350</u>	<u>4949500</u>
	Zone Easting		Northing

4	<u>15</u>	<u>722700</u>	<u>4949360</u>
	Zone Easting		Northing

X 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. Heggland /Consultant for	date	July 20, 2005
organization	Marshfield Historic Preservation Committee	telephone	608-795-2650
street & number	6391 Hillsandwoods Rd.	zip code	53560
city or town	Mazomanie	state	WI

West Fifth Street-West Sixth Street Historic District
Name of Property

Wood
County and State

Wisconsin

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

Photographs Representative black and white photographs of the property.

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

Property Owner

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

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

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

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

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

**National Register of Historic Places
Continuation Sheet**

West Fifth St.-West Sixth St. Historic District
Wood County, Wisconsin

Section 7 Page 1

Description

The W. Fifth Street-W. Sixth Street Historic District is a well-defined portion of the much larger twentieth century residential area that is located west of S. Oak Avenue and south of Veterans Parkway and it comprises one of the city of Marshfield's most architecturally significant historic neighborhoods.¹ This 58-building residential district is located five blocks to the west of Marshfield's historic Central Avenue business district and most of its buildings consist of medium to large size, well-built and well-maintained twentieth century single family residences. The oldest houses in the district are, for the most part, medium size examples of the Queen Anne, American Foursquare, Bungalow, and the American Craftsman styles, but the majority of its houses are medium to large examples of several Period Revival styles and they constitute Marshfield's finest concentration of these styles. Many of the houses in the district are associated with persons who were especially prominent in Marshfield during the period of significance (ca.1900-1958) and these houses still retain a high degree of integrity today and constitute what is now one of Marshfield's most architecturally distinguished historic residential neighborhoods.

The W. Fifth St.-W. Sixth St. Historic District includes most of the area that is bounded by W. Sixth Street, S. Adams Ave., W. Fifth Street, and S. Oak Ave. and the core of the district is made up of three blocks and six other blocks front onto these blocks. Land in the district slopes gradually uphill from Oak Ave. to Quentin Ave., while the land west of Quentin Ave. is mostly flat. The district's streets are laid out on a modified grid plan and the major streets (W. Fifth St., W. Sixth St., S. Adams Ave., and S. Oak Ave.) have concrete curbs and gutters and are lined with wide parkways, mature shade trees, and concrete sidewalks. Houses in the district generally respect uniform setbacks but lot sizes vary a good deal. Lots found in the earliest plats are typical of late nineteenth century urban practice, being long and narrow and mostly rectilinear in shape, but most of the houses in the district that occupy these plats are situated on multiple lots. Lots in the later plats were generally larger than those in the earlier ones and houses that sit on parcels made up of multiple lots are common. There are no alleys in the district; consequently, lots meet back-to-back and side-to-side. Garages associated with the district's older houses are generally detached and are usually located at the rear of the their respective lots and are reached by long driveways, while garages associated with later houses are usually attached. The only vacant lots within the district are those belonging to houses that occupy more than one lot.

The W. Fifth St.-W. Sixth St. Historic District's resources consists entirely of single-family homes. The district's 52 contributing residences were built between ca.1890 and 1958 and many of them were the homes of the owners of the buildings and businesses located in the nearby downtown and are

¹ The 2000 population of the city of Marshfield was 18,800.

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noticeably larger than houses in the surrounding neighborhoods. The most distinguished of these residences were built between 1903 and 1947 and their designs reflect both the status of their original owners and the prosperity of the era in which they were built. Most of the buildings in the district built before 1940 are two stories in height and they are clad in a variety of materials including clapboard, brick, stone, and stucco and combinations of these materials. Queen Anne style examples display a variety of siding materials, including both clapboard and wood shingles, and the American Craftsman examples are typically clad in whole or in part in stucco. Exterior decoration is high in quality but is generally quite restrained in design, giving the buildings a dignified character.

Buildings in the district range in size from a few small bungalows to houses of mansion-like proportions, but most are middle to large-size houses within their local context. These buildings also exhibit a considerable range of construction dates and styles, which is not surprising given the wide age distribution of the contributing buildings in the district. Beginning in 1900, the first of the district's Queen Anne style houses began to appear. After 1905, the district's Queen Anne style period overlapped with the start of its so-called "Progressive Styles" period and the result was that fifteen American Foursquare, American Craftsman, and Bungalow style houses were built in the district between 1905 and 1925. It is the district's twenty-one Period Revival style houses, however, that give the district its decidedly early twentieth century character. Many of these houses are Marshfield's best examples of these styles, including Marshfield's only extant examples of the Neo-Classical and Mediterranean Revival styles and numerous, very fine examples of the Colonial Revival and Tudor Revival styles. There are also fourteen Contemporary Style ranch houses in the district and all but four of these were built within the period of significance and are therefore considered to be contributing resources in the district. Several of these contributing examples also exhibit modest Period Revival style detailing as well, which places them into a separate stylistic category within the larger stylistic framework of Ranch Style houses.

The diversity of styles that is present in the district and their distribution is in large part a product of the historic development of the area. The east end of the district is now and was historically dominated by a public school building that takes up the eastern portion of the block that is bounded by W. Sixth Street, Wisconsin Ave., W. Fifth Street, and S. Oak Ave.² The first school was built here in 1898, this being the McKinley High School, and the district's earliest plats and the district's earliest houses were located on the lots on W. Fifth and W. Sixth streets located opposite the school grounds. The importance of the construction of this school to the future district that grew up around it cannot be overestimated because it, more than any other single thing, was the reason why the district came into

² The original McKinley High School was destroyed by fire in 1936 and was replaced in 1957 by the present Washington Elementary School.

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being. With the school acting as the district's anchor, prospective home builders could satisfy themselves that the neighborhood that surrounded it would be stable and that any houses built in the area would always find buyers. This resulted in new construction all around the school and the consequent rise in prestige of the area resulted in still more construction of an increasingly elaborate kind, the most notable being houses built in the Progressive and Period Revival styles on the large lots located to the west of the school that were created on the three core blocks in the district and also along the upper reaches of W. Fifth St.. Smaller medium size houses were also built on the somewhat smaller lots on the south periphery of the core along W. Sixth St. The western end of the district remained relatively undeveloped, however, until after the end of World War II, when the remaining lots on W. Fifth and W. Sixth streets were sold and occupied.

Today, houses in the W. Fifth Street-W. Sixth Street Historic District are still much sought after and the district is still exceptionally well-preserved and still has much the same appearance today that it would have had in later part of its period of significance. Most of the houses within it have been well maintained and exterior alterations have been minimal and have generally been limited to residing with more modern materials. Of the 58 single family residential buildings in the district, only one is considered to be non-contributing by virtue of loss of integrity. Newer buildings have been added to the district over the years, but all but five of these later buildings was built before 1958 and are compatible with their surroundings in scale and materials and are considered to be contributing resources to the district.

INVENTORY

The following inventory lists every building in the district and, when available, includes the names of the original owners, the construction date, the address, and also the resource's contributing (C) or non-contributing (NC) status. The abbreviations given below for architectural styles and vernacular building forms are the same abbreviations used by the Wisconsin Historical Society's Division of Historic Preservation. These are as follows:

AF = American Foursquare
BU = Bungalow
CO = Colonial Revival
CON = Contemporary
CR = Craftsman
DU = Dutch Colonial Revival
FG = Front Gabled
MED = Mediterranean Revival

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NE = Neo-Classical Revival
QU = Queen Anne
SG = Side Gabled
SP = Spanish Colonial
TSC = Two-Story-Cube
TU = Tudor Revival

C	1900	609	W. Fifth St.	Andrew & Emma Gottfrey House	QU
C	1900-1904	613	W. Fifth St.	William Goldimer House	AF
C	1912-1915	703	W. Fifth St.	Ed Bowen House	BU/TU
C	1920-1925	705	W. Fifth St.	William Patt House	BU
C	1900-1905	709	W. Fifth St.	R. Connor House	QU/DU
C	1916	802	W. Fifth St.	David L. & Georgia Miller House	AF
C	1900-1915	803	W. Fifth St.	Albert & Alvina Bartmann House	QU
C	1923	806	W. Fifth St.	Wilbur & Lucille Johnson House	CR
C	1905	807	W. Fifth St.	House	QU
C	1918	812	W. Fifth St.	Charles E. & Nettie Blodgett House	CO
C	1913-1915	813	W. Fifth St.	Everett & Luthera Upham House	DU
C	1928	815	W. Fifth St.	Robert & Florence Connor House	CO
C	1903-1905	900	W. Fifth St.	Peter J. & Anna Kraus House	NE
C	1904	903	W. Fifth St.	House	QU/DU
C	1936	906	W. Fifth St.	Glen V. & Inez Kraus House	TU
C	1926	907	W. Fifth St.	Rudolph P. & Mary Binzell House	TU
C	1915	910	W. Fifth St.	House	BU/CR
C	1924	914	W. Fifth St.	Harry H. & Irene McCain House	CO
NC	1972	915	W. Fifth St.	Harvey & Shirley Sawicky House	CON
C	1921	917	W. Fifth St.	Henry H. & Cora Henning House	BU
C	1924	1000	W. Fifth St.	Dr. Karl H. & Helen Doege House	TU
NC	1982	1001	W. Fifth St.	Dr. William L. & Francis Washington House	CON
C	1946	1005	W. Fifth St.	Dr. James B. & Alta Vedder House	CON
C	1933	1009	W. Fifth St.	Steve J. & Elizabeth Miller House	SP
C	1931	1010	W. Fifth St.	Dr. Paul F. & Erville Doege House	MED
C	1951	1017	W. Fifth St.	Lyman & Stella Copps House	TU
C	1951	1100	W. Fifth St.	Arthur & Josephine Sanders House	CON
C	1947	1101	W. Fifth St.	Robert & Katherine Beggs House	CO
C	1900-1912	708	W. Sixth St.	House	AF/QU

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C	1905	712	W. Sixth St.	Edwin J. & Mayme Hahn House	AF/QU
C	1914	800	W. Sixth St.	House	FG
C	1914	801	W. Sixth St.	House	BU/CR
C	1900-1921	804	W. Sixth St.	House	QU
C	1915	805	W. Sixth St.	Ben & Ida Miller House	BU
C	1910-1921	807	W. Sixth St.	William & Lucille Johnson House	CR
C	1920	808	W. Sixth St.	H. G. Hambright House	SG
C	1920-1925	814	W. Sixth St.	Herman & Marie Hoedl House	BU
C	1932	815	W. Sixth St.	Guy E. Blodgett House	CO
C	1920-1925	816	W. Sixth St.	William & Adelaide Merkel House	BU
C	1936	820	W. Sixth St.	Lave & Emma Hentrickson House	TU
C	1931	903	W. Sixth St.	Lloyd E. & Marguerite Felker House	TU
NC	ca.1890-1904	906	W. Sixth St.	George & Sophia Adler House	TSC
NC	1965	910	W. Sixth St.	Clarence & Violet Johnson House	CON
C	1958	911	W. Sixth St.	Chester & Florence Steffek House	CON
C	1941	912	W. Sixth St.	Louis & Laura Trossen House	CO
C	1941	915	W. Sixth St.	Wayne E. & Ella Deming House	CO
C	1958	918	W. Sixth St.	Clarence W. & Amelia Mau House	CON
C	1951	1000	W. Sixth St.	Alfred & Leah Hill House	CON
C	1951	1006	W. Sixth St.	Ralph & Lillian Webster House	CON
C	1928	1007	W. Sixth St.	Glenn D. & Lillian Tinkham House	TU
C	1941	1010	W. Sixth St.	Arnold R. & Esther Weber House	CON
C	1955	1015	W. Sixth St.	Rudolph F. & Mary Binzell House	CON
C	1941	514	S. Adams St.	Elmer J. & Ida Martin House	CO
NC	1986	601	S. Adams St.	William L. & Paula Mineau House	CON
NC	1982	600	Highland Ave.	Harlan & Pamela Davison House	CON
C	1903	602	S. Oak Ave.	Raymond & Jessica Williams House	AF
C	1927	512	S. Quentin Ave.	George D. & Jennie Booth House	CO
C	1952	511	Wisconsin Ave.	Thorval & Myrtle Moen House	CON

The following are brief descriptions of some representative examples of the district's resources, which are listed in rough chronological order by style.

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Queen Anne Style

House 807 W. Fifth Street 1905³

This fine house occupies a large lot and it is one of the earliest of the district's Queen Anne style houses. The house is two stories in height and has an L-plan. The foundation walls were of cut stone, now coated with stucco, and the exterior walls of the first story were originally clad in narrow gauge clapboards and have since been resided in vinyl clapboard of the same gauge, the second story is clad in wood shingles, all windows are one-over-one-light double hung wood sash, the house is sheltered by a multi-gable roof, and the dominant feature of the main, south-facing facade, is a two-story polygonal bay that is centered on the facade and is capped with a pavilion style polygonal roof. In addition, the first story of the main facade is sheltered by a full-width front porch whose turned wooden balusters are modern reproductions of the originals. There is also a fine hip-roofed garage located at the rear of the lot and to the right of the house.

The original owner of this house has not yet been discovered, but it is believed to have been built in 1905. In 1921, city directories show that the house was owned by Leo J. and Daphne Lietz, Lietz being the owner of a plumbing and heating contracting business in Marshfield. From 1925 until 1939 tax records and show that the house was then owned by Fred B. and Theresa Rhyner. (Photo No. 1).

House 903 W. Fifth Street 1904

This equally fine house occupies a large corner lot and although larger, its design bears enough similarities to the house at 807 W. Fifth St. described above to suggest that the two share either a common builder, designer, or both. This cruciform plan house is two-stories in height, has a cut stone foundation, and has exterior walls that are clad in clapboard and gable ends that are clad in fish scale-shaped wood shingles. The main roof has a gambrel shape, which links it to the emerging Colonial Revival style, but the east-facing side elevation is bisected by a two-story polygonal bay capped with a pavilion shape roof of the same type found on the house at 807 W. Fifth St. Also notable is the wraparound veranda that spans the full width of the south-facing main facade and a portion of the east-facing side elevation. Taken as a whole the entire composition is practically a text book example of a later example of the Queen Anne Style.

³ Construction dates given in this nomination reflect the fact that historic real estate tax assessment rolls for the city of Marshfield for the years before 1941 are only available for every fifth year, beginning with 1940. Construction dates for twentieth century buildings that were found on individual building records located in the City Assessor's office have proven to be quite accurate when checked against other sources, however, and these are included when found, as is the case here.

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The original owner of this house has not yet been discovered, but it is believed to have been built in 1904. From 1915 to at least 1921, city directories show the house was occupied by Herman E. and Minnie Bauer. Bauer was a partner in the firm of Bauer & Eiche, who dealt in real estate. In 1939, tax records and city directories show that the house was then owned by a dentist, Dr. G. E. and Harriet Harrington.

American Foursquare

Raymond R. & Jessica Williams House 602 S. Oak Ave. 1903

The Williams house occupies a large corner lot and it has a square plan, a fieldstone foundation, and its exterior walls are clad in narrow gauge vinyl clapboards that now cover the original wood clapboards. These walls are sheltered by a hip roof having overhanging boxed eaves and this roof also features a large hip roof dormer that faces east onto Oak Avenue. As is typical of Foursquare designs, the main east-facing facade is symmetrical in design and its entire first story is sheltered by a full-width enclosed front porch.

Raymond Williams came to Marshfield as a teenager in 1891 and graduated from the first Marshfield high school in 1893. In 1898, he was admitted to the Wisconsin Bar, but he first worked as the editor of the *Marshfield Times* newspaper from 1899-1912. In 1912, he began to practice law with his father, P. A. Williams, while at the same time serving as the city attorney for the City of Marshfield. Williams continued in the latter capacity until at least 1933 and continued to practice law until at least 1949. During all of this time Williams and his wife continued to live in their Oak Avenue house, and Jessie Williams was still living there in 1950.⁴

David L. & Georgia Miller House 802 W. Fifth Street 1916

The Miller house is the largest American Foursquare house in the district and it is also the latest as well. The Miller house occupies a large lot next to the school grounds and it has a rectilinear plan, a

⁴ Schnitzler, Donald H. (ed.). *The Marshfield Story: Vol. 1, Piecing Together Our Past; Vol. 2, Windows to Our Past*. Marshfield: Marshfield History Project: 1997 and 2000. Vol. 2, pp. 70-71.

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fieldstone foundation, and its exterior walls are clad in narrow gauge vinyl clapboards that now cover the original wood clapboards. These walls are sheltered by a hip roof having overhanging boxed eaves and this roof also features large hip-roofed dormers that face north onto W. Fifth St. and east and west as well. Here too, the main north-facing facade is symmetrical in design and its entire first story is sheltered by a full-width screened front porch. Windows are typically grouped and they consist of four-over-one-light double hung wood sash. There is also a large hip-roofed garage located just behind the house that was built at the same time and in the same style.

David Leighton Miller was the vice-president of the Felker Manufacturing Co. in Marshfield and he and his wife Georgia, lived in this house until at least 1944. Subsequent occupants included the couple's son, Dr. George E. Miller and his wife, Mildred, in 1949, and from 1950 until at least 1960 the house was occupied by Patrick & Gretchen Felker.

American Craftsman Style

Ben & Ida Miller House 805 W. Sixth Street 1915

The highly intact medium sized Miller house has a rectilinear plan and its main block has a side gable form and a principal facade that faces south onto W. Sixth St. The exterior walls of this one-and-one-half story main block are clad completely in stucco and these walls are sheltered by a simple gable roof whose ridgeline runs east-west and whose wide overhanging open eaves are supported by the exposed ends of the roof joists. The front-facing slope of the roof also has a large shed-roofed dormer centered on it and this dormer contains three eight-over-one-light double hung windows. The grouped windows in the rest of the house also have eight-over-one-light double sash as well but are of a different design. In addition, there is also a hip-roofed sunporch attached to the east-facing side elevation of the house and it too is sided in stucco. (Photo No. 13, right-hand building)

Ben Miller was a partner in the Miller Bros. Grocery store chain in Marshfield and occupied this house until at least 1921. From 1925 until at least 1950, this house was owned by Mathias M. and Annie Thorn, Thorn being a partner in Brickheimer & Thorn, dealers in fuel oil.

Wilbur M. & Lucille Johnson House 806 W. Fifth Street 1923

The Johnson house is the latest and also the largest of the district's American Craftsman style houses. This two-story house has a rectilinear plan, two-story tall main block and an equally tall two-story sun

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porch ell is attached to its east-facing side elevation. The house has a poured concrete foundation and the exterior walls of both the main block and the sun porch ell are clad in tan brick. The main block is sheltered by a shallow-pitched hip roof whose wide, overhanging eaves are supported by exposed rafter ends, and the slightly recessed sun porch ell is sheltered by a hip roof of the same pitch and design. The north-facing principal facade of the main block is symmetrical in design and three-bays-wide and it features grouped three-over-one-light double hung windows that flank a centered main entrance door. This door is itself flanked by side lights and it is sheltered by a hip-roofed canopy, above which placed is a three-sided oriel window. (Photo #2)

Wilbur M. Johnson was a partner with Harry McCain in the firm of McCain Johnson Co. in Marshfield, a dry goods emporium and department store.⁵ His wife, Lucille Blodgett Johnson, was the daughter of Charles E. Blodgett, whose house is located next door at 812 W. Fifth St. (which see). Prior to the construction of this house, the Johnsons lived in another, smaller Bungalow style house they had built on the other side of the block, which is located at 807 W. Sixth St. (which see)

Bungalow Style

House 910 W. Fifth St. 1915

This outstanding house was built in 1915 for an unknown owner and it is one of the finest Bungalows in Marshfield and in the district, being an excellent example of an American Craftsman Style-influenced Bungalow design. The house sits in the center of a large lot and it is one-story-tall, has an irregular plan, and is much larger than it appears from the street. The main facade faces north onto W. Fifth Street and it is clad in narrow gauge clapboards and is sheltered by a multi-gable roof whose wide overhanging eaves are supported by exposed rafter ends. The main facade has a gable-roofed ell projecting from its center and a screen porch spans the width of the facade to the left (east) of this porch and has a roof upheld by four squat, square plan paneled wood piers. Windows are grouped throughout and consist for the most part of nine-over-one-light double hung wood sash, although some also have nine-light sash in the bottom half as well. (Photo No. 6)

Wilbur M. & Lucille Johnson House 807 W. Sixth Street 1910-1921

The Johnson house is a fine and typical example of the side gable form of Bungalow style design. This One-and-one-half-story house has a rectilinear plan, a stucco foundation, walls that are clad in narrow gauge clapboards, and these walls are sheltered by a simple gable roof whose ridgeline runs east-west and whose wide overhanging open eaves are supported by the exposed ends of the roof joists and

⁵ Schnitzler, Donald H. (ed.). Op. Cit., Vol. 2, p. 77.

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rafters. The front-facing slope of the roof also has a large shed-roofed dormer centered on it and this dormer contains three four-over-one-light double hung windows. The grouped windows in the rest of the house also have four-over-one-light double sash as well and the entire first story of the main facade is sheltered by a full-width front porch, the roof of which is an extension of the main roof. In addition, there is also a gable-roofed one-story sunporch ell attached to the east-facing side elevation of the house and it too is sided in clapboards. (Photo #13, left-hand house)

Wilbur M. Johnson was a partner with Harry McCain in the firm of McCain Johnson Co. in Marshfield, a dry goods emporium and department store. His wife, Lucille Blodgett Johnson, was the daughter of Charles E. Blodgett, whose house is located on the opposite side of the block at 812 W. Fifth St. (which see). Subsequent to the construction of this house, the Johnsons built another house on the other side of the block, a larger American Craftsman Style house that is located at 806 W. Fifth St. (which see)

Neo-Classical Revival Style

Peter J. & Anna Kraus House

900 W. Fifth St.

1903

The Peter J. Kraus house is the earliest Period Revival style house in the district and it is also one of the most impressive, thanks in large part to the immaculate maintenance it has enjoyed. This is the only Neo-Classical house in Marshfield that was found by the Marshfield Intensive Survey and it is a superb example, being two-stories-tall, almost square in plan, and having a main facade that is dominated by a two-story-tall, colossal order portico whose flat roof is upheld by paired, fluted Ionic Order columns. The house rests on a stone foundation, its exterior walls are clad in wood clapboards, and these walls are sheltered by a shallow-pitched hip roof that is covered in red tiles. The main north-facing elevation of the house is symmetrical in design and three-bays-wide, with the main entrance door being placed in the first story of the center bay and having a balcony supported on console brackets placed just above it. All of the windows on the house are twelve-over-twelve-light double hung sash and larger windows are used in two projecting one-story ells that are placed on the east-facing side elevation of the house.

The Kraus house occupies a sizable corner lot and it also has a large garage located behind it that has a tile roof as well. (Photo #4)

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Peter J. Kraus was a successful early mercantile business owner in Marshfield who subsequently operated an insurance agency in the city.⁶

Colonial Revival Style

Charles E. & Nettie Blodgett House 812 W. Fifth Street 1918

The finest example of the Colonial Revival style in the district is this outstanding house, which is located on a large corner lot and has a north-facing main facade that faces W. Fifth St. This rectilinear plan, two-story house has poured concrete foundation walls, exterior walls that are clad in clapboard, and a symmetrical three-bay-wide main facade whose centered main entrance is sheltered by an entrance porch that features an entablature that is supported by two pairs of columns, the outside of each one being square in plan and paneled and the inner one being a Tuscan Order column. The house is sheltered by a large gable roof that features returned eaves and both gable-roofed and segmental-arch-roofed dormers. Windows feature multi-light upper sash over single-light bottom sash and the house is further distinguished by the large one-story-tall sun porch and screen porch ells that are placed at either end of the main facade. (Photo # 3)

Charles E. Blodgett was one of the most successful businessmen in Marshfield during the first third of the twentieth century. Blodgett came to Marshfield in 1889 and purchased the old Tremont Hotel, which he continued to operate for the next thirty years as the Blodgett Hotel. From 1905-1910, Blodgett was also a partner in the Blodgett and Booth Lumber Co. in Marshfield, and in 1911 he established the C. E. Blodgett Cheese, Butter, and Egg Company, which he developed into the largest such firm in Wisconsin, with cheese receiving plants located in Marshfield, Merrilan, Osseo, Rice Lake, Stanley, Stratford, Prentice, Wisconsin Rapids, and Alma Center. In 1926 he also built the new Charles Hotel in Marshfield (extant), and a year later he purchased the Oneida Hotel in Rhineland, WI., which he enlarged. In addition to these operations he also served as the president, in 1922, of the First National Bank of Marshfield as well.⁷

George D. & Jennie Booth House 512 S. Quentin Ave. 1927

⁶ Schnitzler, Donald H. (ed.). Op. Cit., Vol. 2, p. 550. A picture of this house taken shortly after the construction was finished also appears in: Charles, C. W. *Marshfield Illustrated*. Marshfield: 1905, n.p. but on the last page.

⁷ Schnitzler, Donald H. (ed.). Op. Cit., Vol. 1, pp. 343-344.

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Much different in size but not in quality is the more modest Colonial Revival style house that was built in 1927 for George and Jennie Booth. This house is a fine example of the so-called "Cape Cod" variant of the Colonial Revival style and like the much larger and more elaborate Blodgett House discussed above, it too has a rectilinear plan, a symmetrically designed three-bay-wide main facade, a centered main entrance sheltered by an entrance porch that supports a classically derived cornice, and it is also sheltered by a gable roof that features returned eaves and three gable-roofed dormers that, in this case, face east onto Quentin Ave. The Booth house, however, is only-one-and-one-half stories in height, it is sided in wood shingles, and it is only a fraction of the size of its much larger neighbor. Never-the-less, this design has been executed with as much knowledge and built with as much care as its larger neighbor and the two houses, seen together, are excellent examples of the variety that was possible within the framework of the Colonial Revival style. (Photo # 11)

George Booth was the President of the Booth-Campbell Retail Lumber Co. when his fine house was built. Since then, the small original garage has just recently been replaced with a much larger one that is connected to the house by a breezeway, but great care was taken to ensure that the new additions would be compatible with the original house and the result is an excellent evocation of the connected house and outbuildings found in New England.

Tudor Revival Style

Dr. Karl H. & Helen Doege House 1000 W. Fifth St. 1924

The Dr. Karl Doege house occupies a large corner lot at the west end of the district and has the distinction of being the only house in the district whose designer is known. This was the Milwaukee firm of George Schley & Sons, one of that city's most prolific architectural firms and one of its largest builders of semi-custom homes as well. The fine Tudor Revival style house they designed for Doege is a typical example of the better examples of the style in that it has an irregular plan, steeply pitched multi-gable main roof, massive chimney mass, overlapping front gables, grouped windows having multiple lights that are held in place with leaded or metal cames, and false half-timber work in some gable ends. The Doege house is irregular in plan, two-stories in height, and its entire first story and both stories of its west wing are sided in dark red brick, and an east wing whose second story is clad in painted stucco, portions of which are framed by false half-timber work. Windows throughout are double hung but these have multiple lights that are held in place with metal cames, the completed whole being one of the better and more elaborate examples of the style in Marshfield. (Photo # 8)

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Dr. Karl H. Doege was one of the sons of Dr. Karl W. Doege, who was the principal partner in the group of doctors that formed the Marshfield Clinic. His son, Karl, subsequently also entered into practice in the Clinic as did his brother and neighbor, Paul F. Doege, who built his equally fine Mediterranean Revival style house next door at 1010 W. Fifth St. (which see)

Lloyd E. & Marguerite Felker House 903 W. Sixth St. 1931

The outstanding house that was built on a large corner lot for Marshfield businessman Lloyd E. Felker is an even finer example of the Tudor Revival style and it is quite different in appearance from the similar-sized Doege house just described even though it makes use of most of the same elements. The Felker house is also two-stories-tall and irregular in plan and its main, south-facing facade is also divided into two portions; a west wing and a slightly projecting east wing. Here too, the entire first story of the house as well as both stories of the east wing are sided in brick, which in this case has corners trimmed in cut stone, while the second story of the west wing is also clad in painted stucco and has portions that are framed by false half-timber work. The overall effect is more imposing, however, because the main facade of the Felker house is the long side of this building whereas the longest side of the Doege house is its side elevation, not the main facade. (Photo #12)

Lloyd E. Felker was a member of the family that moved its steel fabricating plant to Marshfield in 1916 and which still continues to operate in this city today. Lloyd Felker, however, chose not to enter the firm and instead created the Felker Oil Co. in Marshfield, a wholesale dealer in petroleum products, and he was also one of the founders and a onetime president of the Dairyland Broadcasting Service, which was the first radio station in Marshfield.

Mediterranean Revival Style

Dr. Paul F. & Erville Doege House 1010 W. Fifth St. 1931

Located next door to the house of his brother, Karl H. Doege, the Paul F. Doege house is Marshfield's finest example of the type of Mediterranean Revival style design that is most commonly found in Wisconsin, although examples are seldom found outside the state's major cities. The Doege house is rectilinear in plan, two-stories in height, and has walls clad in tan brick that are sheltered by a shallow-pitched hip roof that is covered in barrel tiles. The design of the four-bay-wide north-facing main facade is asymmetrical in design, the left-hand bay being a slightly projecting two-story wing. The first story windows in the first, third and fourth bays from the left consist of pairs of French doors while the main entrance door occupies the first story of the second bay from the left. This door has a

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dressed stone surround and placed in the second story above it is a deeply recessed segmental-arched niche that is decorated with a small wrought iron balconet. A pair of ten-light casement windows is placed in the second story above each of the three pairs of French doors in the story below, and the total effect is actually very successful in evoking the type of Mediterranean architecture that was the inspiration for this style.

Dr. Paul F. Doege was another of the sons of Dr. Karl W. Doege, who was the principal partner in the group of doctors that formed the Marshfield Clinic. This son also subsequently entered into practice in the Clinic, as did his brother and neighbor, Karl H. Doege, who built his equally fine Tudor Revival style house next door at 1000 W. Fifth St. (which see)

Contemporary

Arnold R. & Esther Weber House 1010 W. Sixth St. 1941

One of the district's earliest examples of what are now called Ranch Style houses is the fine Colonial Revival style-influenced house that was built for the Webers just before the beginning of World War II. Ranch Style houses considered as a type and not a style are typically, perhaps invariably, one-story-tall and most will also have attached garages as well. The Weber house has both of these features but in addition, its main north-facing facade also boasts such typical Colonial revival style features as polygonal bay windows (2), wall surfaces that are covered in either with wide wood clapboard or with fieldstone siding, and wings that have returned eaves and gable ends ornamented with bull's-eye windows. As a result, the Weber house can be said to be a late Colonial Revival style house that also shares characteristics that are typical of ranch houses in general.

Arnold R. Weber was a member of a family that operated three grocery stores in Marshfield and Arnold was the manager of Store No. 3, located at 305 S. Central Ave.⁸

Arthur & Josephine Sanders House 1100 W. Fifth St. 1951

The large Ranch Style house that was built for the Sanders is also a one-story house with an attached garage but it is more typical of 1950's era ranch houses in that it has no historic stylistic features. Such houses are truly modern in this sense and when executed on the scale of the Sanders house are as

⁸ Schnitzler, Donald H. (ed.). Op. Cit., Vol. 2, p. 194.

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impressive their way as the large two-story houses with which the district is more closely associated. The Sanders house occupies a large corner lot and it is irregular in plan and is clad completely in beautifully executed Lannon Stone. The house is sheltered by a very shallow-pitched multi-hip roof, and a large attached two-car garage occupies the east end of the house. Large picture windows set into the main north-facing facade face out onto W. Fifth St. and the house impresses because of its size, because of the quality of the materials that were used in its construction, and because of the craftsmanship that is evident in the way these materials were fashioned.

Arthur Sander was a partner in a filling station in Marshfield.

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Significance

The proposed W. Fifth Street-W. Sixth Street Historic District is an architecturally significant residential district located in the city of Marshfield. The district is roughly bounded by W. Sixth Street to the south, S. Adams Ave., to the west, W. Fifth Street to the north, and S. Oak Ave. to the east, and its boundaries enclose two whole blocks and portions of seven others. The district is located five blocks to the west of the Marshfield Central Avenue business district, a portion of which is listed in the National Register of Historic Places (NRHP), and it was first identified by the Marshfield Intensive Architectural Survey that was undertaken in 2004-2005 as a potential historic district having local significance under National Register (NR) criterion C.⁹ Research was undertaken to assess the potential for nominating the district to the 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 utilizing the Queen Anne, Neo-Classical Revival, American Foursquare, American Craftsman, Bungalow, and Period Revival styles subsections of the Architectural Styles study unit of the CRMP.¹⁰ The results of this research is detailed below and shows that the W. Fifth Street-W. Sixth Street Historic District is locally significant under NR Criterion C as an architecturally and historically important collection of residential buildings that together constitute a well-defined and visually distinct geographic and historic entity.

This district is comprised of 52 contributing resources and 6 non-contributing ones. The contributing resources include very fine representative examples of several of the most popular styles applied to residential architecture in Marshfield during the period of significance. Individually, the district's resources are fine examples of architectural styles that were important in Marshfield during the period of significance and several are among the finest examples found by the Marshfield Intensive Survey. Collectively, these buildings are also notable architecturally because they typify the stylistic and historic evolution of the district during the period of significance (ca.1890-1958) and also of the larger residential area that surrounds it.¹¹

⁹ Heggland, Timothy F. *City of Marshfield Intensive Survey*. Marshfield: 2005. Copy on file at the Division of Historic Preservation, Wisconsin Historical Society, Madison, WI.

¹⁰ Wyatt, Barbara (Ed.). *Cultural Resource Management in Wisconsin*. Madison: Division of Historic Preservation, State Historical Society of Wisconsin, 1986, Vol. 2, pp. 2-15,2-17, 2-18, 2-24-2-33.

¹¹ The period of significance is bounded by the known construction dates of the resources in the district.

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Historic Context

A detailed history of the city of Marshfield and its built resources is embodied in the City of Marshfield Intensive Survey Report, printed in 2005. In addition, a vastly more detailed history of the city and its historic inhabitants was published in two volumes in 1997 and 2000.¹² Consequently, the historic context that follows deals primarily with the history of the district itself and with the immediate surrounding area.

Like so many other later nineteenth century Wisconsin communities, the city of Marshfield owes its existence to its proximity to transportation routes, which in this case was the Wisconsin Central Railroad. The land that is now Marshfield was originally part of the holdings of the railroad, which was headquartered in the city of Menasha in the Fox River Valley, and which had received an enormous grant of land from the federal government at the end of the Civil War in return for building a rail line across the state from the city of Portage northwest to the city of Ashland on the shore of Lake Superior and on to Superior. The decision to establish a depot in the vicinity of what is now Marshfield was based on the fact that Marshfield is located in almost the exact center of the state and was, in 1871, also located halfway between Steven Point and the village of Colby, which was to be the north end of the first completed leg of this line. This central position favored the creation of a supply depot for the railroad at the Marshfield location and it was made still more attractive by the fact that land in this vicinity was flat and heavily forested, thereby lessening the cost of the construction of the line and also raising the possibility that the railroad could make a profit from both the sale and the shipping of this timber.

In order to establish this supply depot, the railroad contracted with Louis Rivers of Necedah to build and operate a hotel at the Marshfield location on free land provided by the Fox River Lumber Co. Rivers and his family arrived at the site in 1872 and had a small but serviceable log hotel in operation by the time the train tracks arrived later that year.

The first leg of track built in the proposed 250 mile route stretched from Menasha to Stevens Point in 1871. The following year saw another length from Stevens Point to Colby. The importance of this development was twofold. First, it provided traffic for the future Marshfield with the more populated and economically active portion of the state; from Steven Point south and east. The rail links brought migrants and markets within reach of the logging frontier that was Marshfield. If there were to be any reason for consistent activity in the wilderness, then

¹² Schnitzler, Donald H. (ed.). Op. Cit.

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there had to be a supply of labor and demand for the goods produced.

Second, the connections to Lake Superior proceeded slowly after the initial settlement of Marshfield and its transformation into a permanent manufacturing site. This lag coincided with the increasing demand for lumber (at both the local and national level) and provided the transportation route to reach into the north woods and then bring it back to Marshfield for processing. By the time this had happened, Marshfield was not only a regular stop on the Wisconsin Central's Chicago schedule, but had begun to attract the attention of other roads who took advantage of the city's central location and built through the town as well.¹³

Marshfield was one of the first important communities in the northern part of the state that owed its existence entirely to the coming of the railroad. Older communities such as Stevens Point owed their existence to their location on waterways that could be used to transport logs from the state's forests to the mills where they were to be processed. Marshfield had no such natural advantage but the coming of the railroad made such a location unnecessary. Marshfield was also helped enormously by the arrival of William Upham in 1878. Even though Marshfield had been platted as a village in 1873 it was still a rough logging town when Upham arrived, but he soon changed all that.

Borrowing money from family, William Upham and his brother Charles Upham organized the town as a central location for bringing in raw materials and processing them into usable products for the expanding urban markets to the south. In this transformation of Marshfield from wayside to factory site, the Uphams made sure to look after their employees by building a general store at the same time they built the first sawmill in 1878. In short order, Upham moved to expand and refine the processing of raw lumber by adding a planing mill in 1879, a furniture factory in 1882 and, most telling of all, a flour and feed mill in 1885.¹⁴

The growth Upham's activities generated and the changes they brought with them transformed the village, which incorporated as a city in 1883 and had a population of 2000 by 1884. Not surprisingly, the physical evolution of the city centered on the route that the Wisconsin Central Railroad took through the community. This rail corridor ran east-west across the middle of the city and it was bordered on the north by North Railroad Street and on the south by South Railroad Street.¹⁵ Bisecting the city from north to south is the aptly named North and South Central Avenue, and the commercial district of Marshfield grew up around the point of intersection of these two major thoroughfares, with

¹³ Schnitzler, Donald H. (ed.). Op. Cit., Vol. 1, p. 3.

¹⁴ Ibid, p. 4.

¹⁵ Today, this corridor has been largely replaced by the recently constructed Veterans Parkway.

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retail buildings, hotels, and other commercial establishments being located on Central Avenue and manufacturing plants such as the Upham factories being located adjacent to the railroad corridor.

Growth was steady until the June 27, 1887, when a spark from a passing train ignited a fire in the lumberyard associated with Upham's sawmill. Within a few hours the fire had destroyed not only the entire Upham establishment but also the entire commercial district of the city that was located on both sides of Central Avenue as well. Fortunately for the future of the city, Upham decided to rebuild the day after the fire. Had he not, had he lacked the will and the foresight to rebuild, Marshfield's subsequent story would have been very different. Rebuilding began immediately and the wood frame commercial district that had vanished in the flames was replaced with one built out of stone and brick instead. By October of 1887, the population of the city had grown to 2500, and by 1891, to 4000. Helping to fuel this growth was the arrival of a branch line of the Chicago, St. Paul, Minneapolis, and Omaha Railroad in 1890, whose route crossed the southern end of Central Avenue at an angle.

As Marshfield grew, the economic base of the city changed as well. Until 1900, Marshfield's prosperity was based largely on its location near the places where timber was harvested and the city's manufacturing establishments were centered around this industry. As the forests began to recede, however, much of what had once been forest land was converted into farmland and agriculture began to play an ever increasing role in the local economy. Granaries and feed mills began to be built along the railroad corridor, a brewery was established, and commercial establishments that catered to the needs of the farmer began to appear. So too did manufacturing establishments devoted to the processing of food products such as cheese and eggs, and all of these new establishments needed workers.

By 1898, the population of Marshfield had climbed to 5800 and this growth was accompanied by the need for more housing and for new and larger public buildings, including schools. Marshfield had built its first high school in 1890, a Late Victorian style, six room, two-story brick building (non-extant) located on S. Central Avenue and designed by Oshkosh architect William Waters. By 1894, however, this school (later renamed Washington School) was already overcrowded, so a decision was made in 1898 to build a still larger school on the western edge of the residential districts of the city. These districts, which had been spared by the fire of 1887, bordered both sides of the Central Avenue business district and they had been growing steadily ever since. The new high school site had been purchased from the Fox River Land Co. for \$1300 and it was located at the base of a shallow hill and consisted of a sizable parcel of land on the west side of S. Oak Ave. that spanned the block between W. Fifth and W. Sixth Streets. The architect of the nearly \$16,000 school (non-extant) was the Milwaukee firm of Van Ryn & DeGelleke and it opened on January 29, 1900 with an enrollment of

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120 students. A year later, the school was renamed McKinley High School in honor of the recently assassinated president, and it remained in operation until 1936, when it was destroyed by fire.

The location of the new school on the west side of S. Oak Ave., placed the school at the western edge of a residential neighborhood that at that time extended west from the Central Avenue business district, but only as far as Oak Ave. Much of the land on the west side of Oak Avenue in this vicinity was owned by George Adler at that time and was still devoted to the farming activities of the Adler family.¹⁶ The construction of the high school on Oak Avenue adjacent to this land, however, attracted the attention of potential homeowners to the area surrounding the school and resulted almost immediately in the platting of land adjacent to it. Among the earliest plats was Pors First Addition, which was platted by Marshfield attorneys William Adolph and Emil C. Pors, and their plat occupied the land along the north side of W. Fifth St. opposite the high school from S. Oak Ave. west to and including 709 W. Fifth St. Another early plat was the McFarlane Park Addition, which extends along the west side of S. Oak Ave. from W. Sixth St. south to W. Eighth St. This addition also includes the first three lots on W. Sixth St., which lie opposite the high school and are associated with 602, 708 and 712 W. Sixth St.

These lots were larger than average and they appealed especially to those who wanted to build larger, more modern homes than the ones they currently lived in. Among the earliest owners of lots in the district were: Andrew Gottfrey (609 W. Fifth St., 1900), a carpenter contractor; Raymond R. Williams (602 S. Oak Ave., 1903), an attorney who also sometimes served as the City Attorney for Marshfield; Edwin J. Hahn (712 W. Sixth St., 1905), a dealer in real estate and fire insurance; and most importantly, Robert Connor Jr. (709 W. Fifth St., between 1900 and 1905), who was associated with the R. Connor Co., a regionally important lumber company headquartered in Marshfield that had been founded by his father, Robert Connor Sr. Robert Connor Jr. would later serve as the mayor of Marshfield from 1909 until 1913 and his attraction to the area where his new house had been built would soon thereafter lead him to buy and plat land just to the north of his house that was known as the R. Connor Addition.¹⁷ Because the Connor family was one of the most important in Marshfield, the family's presence in the newly platted area around the school lured other persons of similar prominence to the area as well.

Even more important to the future development of the area than Connor, however, was Charles E. Blodgett (1860-1929), who first purchased land west of the high school from George Adler in 1903. Blodgett had come to Marshfield in 1889 and had purchased the old Tremont Hotel, which he

¹⁶ Schmitzler, Donald H. (ed.). *Op. Cit.*, Vol. 2, pp. 489-490.

¹⁷ Connor would in 1928 build a second and larger house for himself in the district at 815 W. Fifth St.

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continued to operate for the next thirty years as the Blodgett Hotel. From 1905-1910, Blodgett was also a partner in the Blodgett and Booth Lumber Co. in Marshfield, and in 1911 he established the C. E. Blodgett Cheese, Butter, and Egg Company, which he developed into the largest such firm in Wisconsin, with cheese receiving plants located in Marshfield, Merrilan, Osseo, Rice Lake, Stanley, Stratford, Prentice, Wisconsin Rapids, and Alma Center. In 1926 he also built the new Charles Hotel in Marshfield (extant), and a year later he purchased the Oneida Hotel in Rhinelander, WI., which he enlarged. In addition to these operations he also served as the president, in 1922, of the First National Bank of Marshfield as well.¹⁸ Blodgett was operating the Blodgett Hotel in 1903 when he first purchased land in what is now the W. Fifth St.-W. Sixth Street Historic District.

C. E. Blodgett has purchased for a residence site the George Adler property on Fifth avenue adjoining the High school on the west for a consideration of \$3860, minus the present buildings thereon, which will be moved by Mr. Adler. The tract has a frontage of 406 feet by 350 feet deep. Mr. Blodgett will erect a handsome residence on the east half and sell the western portion. The foundation for the new residence will be constructed this fall.¹⁹

Blodgett eventually did build a "handsome residence" on his property at 812 W. Fifth St. in 1918, and part of the western portion of Blodgett's purchase would subsequently become the Blodgett Heights subdivison. In addition, Blodgett also provided land adjacent to his own house for the two houses his daughter, Lucille Blodgett Johnson, built in the district. These houses are located back-to-back at 807 W. Sixth St. and at 806 W. Fifth St., the latter of which was built in 1923, and Blodgett or his widow also did the same for their son, Guy E. Blodgett, whose house at 815 W. Sixth St. was erected behind the home of his parents in 1932. Nor were the Blodgetts the only locally prominent family that had multiple generations that built houses in the district. Rudolph P. Binzel, one of the principal partners in the Oconomowoc Canning Co., which also developed and owned the Marshfield Canning Co., built a Tudor Revival style house for himself at 907 W. Fifth St. in 1926, and in 1955, his son and subsequent partner, Rudolph F. Binzel, built a house of his own in the district at 1015 W. Sixth St. The same pattern was also repeated by Peter J. Kraus, a successful Marshfield dry goods dealer and later an insurance dealer whose Neo-Classical Revival style house at 900 W. Fifth St., built in 1903, was the district's first really grand house. Kraus's son, Glen V. Kraus, later took over his father's insurance agency and in 1936, built a house of his own next door at 906 W. Fifth St.²⁰

¹⁸ Schnitzler, Donald H. (ed.). *Op. Cit.*, Vol. 1, pp. 343-344.

¹⁹ *The Marshfield News*, October 1, 1903, p. 4. It is possible that one of the buildings Adler moved off this land was his own house, which is now located at 906 W. Sixth St.

²⁰ *Marshfield News-Herald*, September 19, 1936, p. 5.

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There were other forms of associations that linked persons in the district to one another as well. Dr. Karl H. Doege and Dr. Paul F. Doege, two of the sons of Dr. Karl W. Doege, the principal founder of the Marshfield Clinic, built houses next door to each other at 1000 and 1010 W. Fifth St. in 1924 and 1931, respectively. Still other district associations were based on other things besides blood. For instance, David L. Miller, the vice-president of the of the Felker Manufacturing Co. in Marshfield, built his house at 802 W. Sixth St. in 1916, while fifteen years later, in 1931, Lloyd E. Felker, the president and owner of the Felker Oil Co., built his fine Tudor Revival house at 903 W. Sixth St.

So far as can be determined from available sources, residential construction within the district's boundaries developed gradually from 1900 onward and was essentially unorganized, with lots being sold as individual demand warranted. It is clear, however, that the land that now makes up the district quickly became an upscale neighborhood comprised entirely of single family houses, with the largest and most architecturally significant ones typically being built by persons who were associated with businesses that represented the second stage of the commercial evolution of Marshfield.. Owners of houses in the district typically appear to have frequently been involved in businesses that were related to agriculture-related industries or to the Marshfield Clinic, which today is the major employer in the city. In contrast, older neighborhoods of the same type in Marshfield such as the Pleasant Hill Residential Historic District (NRHP) and the West Park Street Historic District (NRHP) were the home of those associated with the city's earliest businesses and especially with industries associated with the harvesting and processing of timber. Thus, houses in the W. Fifth Street-W. Sixth Street Historic District can be said to represent the continued architectural evolution of the styles that have been chosen by the elite of Marshfield and the high degree of integrity that these houses still display suggests that this is still true today.

Architecture

The W. Fifth Street-W. Sixth Street Historic District was identified by the Marshfield Intensive Survey as one of the areas in Marshfield that is most worthy of listing in the NRHP. It is being nominated to the NRHP under Criterion C for its local significance because it is a well-defined residential neighborhood whose buildings are very good to outstanding, largely intact, and representative examples of many of the successive architectural styles that were applied to residential buildings in Marshfield between the years 1890 and 1958. The architectural significance of the contributing resources in the district is based in part of their ability to portray the architectural evolution of the larger neighborhood that surrounds the district, but their greatest significance is as representative examples of locally important architectural styles. In addition, the district contains numerous excellent buildings of individual architectural distinction. These buildings include some of the best examples of the Period Revival styles in Marshfield as well as fine

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examples of the Queen Anne, American Craftsman, and Bungalow styles and good representative examples of the more modern styles that appeared after World War II.

The buildings within the W. Fifth St.-W. Sixth Street Historic District consist of 58 single family houses. Of these 58 buildings, only one is believed to have originally been built before 1900, the heavily altered and possibly moved George & Sophia Adler house at 906 W. Sixth St. The rest date from the twentieth century and most from the first half of that century, twelve being built between 1901 and 1910, nine between 1911 and 1920, twelve between 1921 and 1930, six between 1931 and 1940, six between 1941 and 1950, eight between 1951 and 1958, and five after 1958. The district's earliest houses are almost all examples of the Queen Anne style and the best of these exhibit many of the features typically associated with Queen Anne style residences including varied cladding materials, irregular plans, complicated asymmetrical facades, wraparound verandahs, and polygonal or circular towers. Of the district's four examples, the one that is most typical of this style is the house at 807 W. Fifth St., built in 1905. Two others of equal quality but which have gambrel roofs that show the influence of the Colonial Revival style are: the R. Connor house, built at 709 W. Fifth St. between 1900 and 1905; and the house at 903 W. Fifth St., built in 1904.

And yet, even as the district's Queen Anne style houses were being constructed, new houses that exhibited newer, more progressive stylistic preferences were also making their appearance. During the same time period, examples of the American Foursquare style were being constructed in the district as well, the district's most notable examples of these symmetrically designed, two-story houses being: the Raymond & Jessica Williams house at 602 S. Oak St., built in 1903; the William Goldimer house at 613 W. Fifth St., built between 1900 and 1904; and the David L. & Georgia Miller house at 802 W. Fifth St., built in 1916.

Also making their appearance in the district at this time were fine, sometimes exceptional examples of other progressive styles including, most notably, the American Craftsman and Bungalow styles. The earliest of these new houses were Bungalow style designs, some of which displayed American Craftsman Style characteristics as well. The earliest examples are those with the most Craftsman style influence and the best and most intact of these include the Ben & Ida Miller house at 805 W. Sixth St., built in 1915, and especially the outstanding house located at 910 W. Fifth St., also built in 1915. Later and more typical examples of the Bungalow style include: the Henry H. & Cora Henning house at 917 W. Fifth St., built in 1921; the William Patt house at 705 W. Fifth St., built between 1921 and 1925; and the Ed Bowen House at 703 W. Fifth St., built between 1912 and 1915.

Two other houses in the district are fine examples of the American Craftsman style. These houses were both built for the same couple, William and Lucille Johnson, and were constructed some ten years apart.

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The first example is another Bungalow style house that exhibits Craftsman style influence and it is located at 807 W. Sixth St. and was built between 1910 and 1921. The couple's second and considerably larger brick-clad house is located 806 W. Fifth St., and it was built in 1923 and is a fine example of a large, rather simply designed Craftsman style house.

What most clearly distinguishes the W. Fifth St.-W. Sixth Street Historic District from other architecturally significant historic residential neighborhoods in Marshfield, however, is its especially fine collection of Period Revival style residences, there being twenty-one in all. The earliest of these have already been mentioned, these being the two Dutch Colonial Revival style-influenced Queen Anne style houses located at 709 and 903 W. Fifth St. Equally early is the district's only example of the Neo-Classical Revival style, this being the outstanding house built for Peter J. and Anna Krause at 900 W. Fifth St. Very fine district examples of the equally uncommon but later Mediterranean Revival style are: the stucco-clad Steve J. & Elizabeth Miller house at 1009 W. Fifth St., built in 1933; and the excellent and more typical brick-clad Dr. Paul F. & Erville Doege house, located at 1010 W. Fifth St. and built in 1931.

It was examples of the Colonial Revival style, however, that were the earliest of the most commonly encountered Period Revival styles found in the district. One of the earliest examples is the Dutch Colonial Revival style Everett & Luthera Upham house located at 813 W. Fifth St. and built between 1913-1915. Another early example of the Colonial Revival style and also the district's largest and most impressive house is the superb Charles E. & Nettie Blodgett house located at 812 W. Fifth St. and built in 1918. Located just across W. Fifth Street from the Blodgett house is the more informally designed Colonial Revival style Robert & Florence Connor, Jr. house built in 1928 at 815 W. Fifth St. and located still further up the street is the symmetrically designed red brick-clad Henry H. & Irene McCain house located at 914 W. Fifth St., built in 1924. Still another fine Cape Cod variant of the style is the George D. & Jennie Booth house at 512 S. Quentin Ave., built in 1927. In addition, the district also contains three excellent later examples of the Colonial Revival style as well. The earliest of these is the Elmer J. & Ida Martin House at 514 S. Adams St., built in 1941. Built in the same year is the asymmetrically designed, stone-clad Wayne E. and Ella Deming house at 915 W. Sixth St., and a similar but clapboard-clad example is located at 1101 W. Fifth St. and was built for Robert & Katherine Beggs in 1947.

Equally significant are the examples of the Tudor Revival style that are located in the district. The oldest of these is the fine brick and stucco-clad house at 1000 W. Fifth St., built in 1924 for Dr. Karl H. & Helen Doege to a design by George Schley & Sons of Milwaukee. Equally fine are: the brick-clad Rudolph P. & Mary Binzell house built in 1926 at 907 W. Fifth St.; the recently resided but still impressive Glenn D. & Lillian Tinkham house at 1007 W. Sixth St., built in 1928; and the brick and stucco-clad Lloyd E. & Marguerite Felker house at 903 W. Sixth St., built in 1931. The district also contains two smaller

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examples of the style built in the same year, 1936. The first is the brick-clad house at 820 W. Sixth St., built for Lave & Emma Henrickson and the second is the Arts and Crafts style-influenced stucco-clad Glen V. & Inez Kraus house at 906 W. Fifth St.

Also of interest are the houses constructed in the district after World War II. The end of the war saw a building boom in Marshfield that would vastly expand the suburbs of the city and fill them with the newly popular ranch style houses that became the dominant style after World War II. The term "Ranch style," however, is as widely used and is almost as vague as the term "Bungalow style." Both styles are recognized architectural styles on the one hand but are also generic terms for a type of house, which may also feature elements of historic styles. The generic ranch house type is a one-story-tall single family residence that almost invariably features an attached one or two-car garage. Most of the earlier examples of the ranch type are Contemporary in design in that they have no historically derived design elements, and these houses may properly be considered to be "Ranch Style" houses. Other examples, however, sometimes *do* have historic features incorporated into their design even though they otherwise correspond to the generic type just described. Thus, it is possible and correct to speak of a Colonial Revival style-influenced ranch style house just as one would describe a Colonial Revival style-influenced Bungalow style house. The brick-clad Rudolph F. and Mary Binzell house at 1015 W. Sixth St., built in 1955, and the Arnold R. & Esther Weber house across the street at 1010 W. Sixth St., built in 1941, are both good and highly intact examples of Colonial Revival style-influenced ranch houses, while the brick-clad Chester & Florence Steffeck house at 911 W. Sixth St., built in 1958, is a fine example of the Contemporary style-influenced Ranch style design.

The decision to include houses in the district built after World War II and up to 1958 as contributing resources recognizes the fact that the houses within its boundaries that meet the generic definition of a ranch house that is given above are an important part of the evolution of the district. The clients who commissioned these houses were similar in status to those building in the district before the war and the houses they built were also similar in that they were typically larger and better detailed than houses built in the same style in surrounding neighborhoods. Consequently, the inclusion of these houses within the district boundaries serves both to continue the story of the evolution of the district into the post-war era and also to link the district to the profound changes that would alter the built environment of Marshfield after the war, changes that can readily be seen in the much larger suburbs that are now located to the north, south and west of the district.

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Architects

As is the case with most residential districts in Wisconsin that involve buildings constructed in the early twentieth century, the identities of the designers of almost all of the buildings within the W. Fifth Street-W. Sixth Street Historic District are unknown, as are those of their builders. Partly, this is due to the fact that the local newspapers in Marshfield seldom included such information when noting that a residence was in progress. Neither did the City of Marshfield maintain public records before 1970 that would identify the architects of the city's buildings. Consequently, the designers of most of the city's residential structures remain unknown. True, most of the city's houses would have been designed by those who built them, using either published plans or designs based on their previous work, but the high quality designs evident in the buildings in the district suggests that they were the work of professional architects and it is to be regretted that only one of the district's residential buildings is the work of an identified designer.

Like so many other Marshfield buildings where the architect is known, this one was designed by an architect located outside the city, a circumstance that was so common in Marshfield prior to the end of World War II that it was considered to be worthy of note by the authors of the 2005 Marshfield Intensive Survey.

One of the singular characteristics of Marshfield's historic architecture is the extensive patronage of out-of-town architects for prestigious commissions. The commissions to design the community's larger residences, public buildings and religious structures were almost invariably awarded to architects from other Wisconsin communities such as Madison, Milwaukee, Oshkosh and Racine, and even to architects practicing in Winona and St. Paul in Minnesota. Very few of the still fewer men who practiced as architects in Marshfield prior to the later 1930s received major commissions in the city, a situation that did not begin to change until the later 1930s, when local architect G. A. Krasin was selected to design the WPA-funded Weinbrenner Shoe factory building and the WPA-funded Marshfield armory.²¹

The single district building known to have been designed by an identified architect is the fine Tudor Revival style house at 1000 W. Fifth Street, built in 1924 for Dr. Karl H. and Helen Doege. Doege's architect was the Milwaukee firm of George Schley & Sons.²² The firm of George Schley and Sons

²¹ Heggland, Timothy F. *City of Marshfield Intensive Survey*. Marshfield: 2005, p. 19.

²² The current owner of the Karl Doege house possesses the original blueprints, which are dated and include the architect's name. It is also worth noting that the even finer Mediterranean Revival style house located next door at 1010 W. Fifth St.

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offered "turn-key" services as architects and general contractors. The founder, George Schley, was born in Waukesha, Wisconsin on March 21, 1868. His parents were Daniel Schley, a native of New York State, and Margaret (Stahl) Schley, who was brought to America at the age of 4 by her parents. George Schley was educated in the Waukesha public schools before he began his work career at the age of 15. His first job was as a messenger for the National Exchange Bank in Waukesha where he reportedly earned eleven dollars per month. After two years with the bank, he left to take a job in Chicago with Parker Brothers, a wholesale commission merchant firm. He started there as a receiving clerk and eventually worked his way up to cashier and bookkeeper.

Schley was married on January 15, 1889 in Milwaukee to Cara E. Hensing. In 1891 at the age of 23, Schley left Chicago with his new wife to take a job in Milwaukee as a bookkeeper with the People's Building and Loan Association. George and Cara Schley had two children, Perce George and Herbert Allen. George Schley was promoted to general manager two years later, but left about a year after that, in 1894, to start his own building and construction firm.

Over the years, Schley made a gradual transition from being only a contracting business to becoming a turn-key architectural/construction firm that offered complete, professional, in-house architectural design and construction services. In 1914 he took his two sons into the business and formally began the firm of George Schley and Sons. They were advertised as architects, engineers, and contractors who specialized in the construction of better-class residences. At least one member of the firm, but it is not known whom, was a member of the American Institute of Architects. During the late 1920s, the firm published a very impressive portfolio book of its residential work. George Schley was also active as the director and assistant treasurer of the Integrity Building and Loan Association in Milwaukee.

Because the high quality of design that is evident in the Doege house is shared by many others in the district, it is all but certain that many of these were architect-designed as well, but determining the identity of these architects will be the task of future researchers.

The W. Fifth Street-W. Sixth Street Historic District is therefore being nominated to the NRHP because the buildings within it constitute a visually impressive, architecturally significant residential grouping that is also representative of the historic patterns that shaped the larger neighborhood of which the district is a part. Not only are the buildings within the district impressive as a group, but several of the individual houses are also among the best and the most intact examples of the more important later architectural styles that are to be found in Marshfield. The significance of the district is

that was built in 1931 for Dr. Paul Doege, Karl's brother, has many identical window and hardware details and it could well have been designed by the same firm.

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further enhanced by its highly intact and very well maintained state of preservation. The streetscapes in the district are unusually cohesive as a result and also because of the retention of historic street and landscaping features. In addition, there has been very little new construction in the district. Only five buildings have been constructed in the district since 1958, all of these are single-family residences, and only one (915 W. Fifth St.) replaced an older and smaller house on the same site. The rest were built either on undeveloped land or on portions of land that was originally associated with older houses located adjacent to them.

Archeological Potential

The extent of any archeological remains in the district is conjectural at this time. No earlier buildings are known to have been located within the district although it is possible that the George Adler house at 906 W. Sixth Street may originally have been located on a different site in the district than the one it now occupies. Neither the Sanborn-Perris maps of Marshfield printed before 1904 nor the Bird's Eye Views of the city (1883 and 1891) show any buildings on lots in the district but neither do they cover this area, which was still located at the outskirts of the city during this period. Never-the-less, and despite subsequent construction activity, some archeological remains from as yet unknown earlier buildings may still be extant. No information about possible prehistoric remains in this area was found in the course of this research either. It is likely, however, that any remains of pre-European cultures located within the district would have been greatly disturbed by the building activity associated with the subsequent development of this area.

Preservation Activity

The W. Fifth Street-W. Sixth Street Park Historic District has been fortunate in that it has consistently been able to attract new owners who have taken pride in their historic houses, and in many cases, restored them. In addition, the Marshfield Historic Preservation Commission has been very active in educating property owners in the historic districts in Marshfield as to the importance and value of historic preservation, including acting as the sponsor of this nomination.

Acknowledgment

This project has been funded with the assistance of a grant-in-aid from the Park Service, US. Department of the Interior, under the provisions of the National Historic Preservation Act of 1966 as amended. Historic Preservation grants-in-aid are administered in Wisconsin in conjunction with the National Register of Historic Places program by the Division of Historic Preservation of the Wisconsin

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Historical Society. However, the contents and opinions contained in this nomination do not necessarily reflect the views or policies of the National Park Service or the Wisconsin Historical Society.

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W. Fifth St.-W. Sixth St. Historic District
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MAJOR BIBLIOGRAPHIC REFERENCES:

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Marshfield News-Herald. Various numbers.

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Wyatt, Barbara (Ed.). *Cultural Resource Management in Wisconsin*. Madison: Division of Historic Preservation, State Historical Society of Wisconsin, 1986, Vol. 2.

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W. Fifth Street-W. Sixth Street Historic District
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VERBAL BOUNDARY DESCRIPTION:

The boundary of the West Fifth Street-West Sixth Street Historic District begins at a point on the north curbline of W. Sixth St. that corresponds to the SE corner of the lot associated with 801 W. Sixth St., then continues S across said street to a point on the south curbline that corresponds to the NE corner of the lot associated with 800 W. Sixth St. The line then turns 45° and runs SE along said curbline to the NE corner of the lot associated with 602 S. Oak Ave. The line then turns 90° and continues SW along the west curbline of S. Oak Ave. to a point that corresponds to the SW corner of the lot associated with 602 S. Oak Ave., then turns 90° and continues in a NW direction along the southwest lot line of said lot and along the rear lot lines of 708, 712, 800, 804, and 808 W. Sixth St. until reaching a point on the E curbline of Highland Ave. that corresponds to the SW corner of the lot associated with 808 W. Sixth St. The line then continues W across Highland Ave. to a point on its W curbline that corresponds to the SE corner of the lot associated with 600 Highland Ave. The line then continues W along the rear lot line of this lot and along the rear lot lines of the lots associated with 814, 816, 820, 906, 910, 912, 918, 1000, 1006, 1010, and 601 S. Adams Ave. to a point on the E curbline of S. Adams Ave. that corresponds to the SW corner of the lot associated with 601 S. Adams Ave. The line then turns 90° and continues N along the E curbline of S. Adams Ave. until reaching a point that corresponds to the NW corner of the lot associated with 601 S. Adams Ave. The line then continues N across W. Sixth St. to a point on its N curbline that corresponds to the SW corner of the lot associated with 1015 W. Sixth St. The line then turns 90° and continues W across S. Adams Ave. to a point that corresponds to the SE corner of the lot associated with 514 S. Adams Ave. The line then continues W along the N curbline of S. Adams Ave. to a point on said curbline that corresponds to the SW corner of the lot associated with 514 S. Adams Ave. The line then turns 90° and continues N along the west lot line of said lot to the NW corner, then turns 90° and continues W. along the rear (S) lot line of the lot associated with 1100 W. Fifth St. until reaching the SW corner of said lot, then turns 90° and continues N along the west lot line of said lot to a point on the S curbline of W. Fifth St. that corresponds to the NW corner of said lot. The line then continues N across W. Fifth St. to the N curbline, then turns 90° and continues W along said curbline to the SW corner of the lot that is associated with 1101 W. Fifth St. The line then turns 90° and continues N along the west lot line of said lot to the NW corner, then turns 90° and proceeds east along the north lot line of said lot to a point on the W curbline of S. Adams Ave. that corresponds to the NE corner of said lot. The line then continues NE across S. Adams Ave. to a point on the E curbline that corresponds to the NW corner of the lot associated with 1017 W. Fifth St. The line then continues E along the rear lot lines of 1017, 1009, 1005, 1001, 917, 915, 907, and 903 W. Fifth Street to a point on the W curbline of Wisconsin Ave. that corresponds to the NE corner of the lot associated with 903 W. Fifth St. The line then continues E across Wisconsin Ave. to a point on the E curbline of said street that corresponds to the NW corner of the lot associated with 815 W. Fifth St. The line then continues in an easterly direction along the rear lot lines of 815, 813, 807, 803, 709, 705, 703, 613, and 609 W. Fifth St. until reaching a point that corresponds to the NE corner of the lot associated with 609 W. Fifth St. The line then turns 90° and continues SW along the east lot line of said lot to a point on the N curbline of W. Fifth St. that corresponds to the SE corner of said lot, then turns 90° and continues W along said the N curbline of W. Fifth St. to a point on it that corresponds to the SW corner of the lot associated with 709 W. Fifth St. The line then turns approx. 115° and continues S across W. Fifth St. to a point on the S curbline that corresponds to the NE corner of the lot associated with 802 W. Fifth St. The line then continues S along the east lot line of said lot and along the east lot line of the lot associated with 810 W. Sixth St. to the Point of Beginning. Said boundaries enclose approximately 33.0 acres.

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Boundary Justification:

The W. Fifth Street-W. Sixth Street Historic District is composed entirely of single family residences and its boundaries enclose all the land that has historically associated with its resources. Adjacent residential neighborhoods located to the east and north contain smaller and less intact buildings than those within the district, and the areas to the south and west of the district are residential neighborhoods that contain resources that are of a later date than those in the district. In addition, the east end of the district is drawn so as to exclude the Washington School building and grounds that occupy a large parcel of land known as 600 W. Fifth St. This building is of Contemporary design and it is out of a character with the otherwise completely residential nature of the buildings within the district.

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West Fifth St.-W. Sixth St. Historic District
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Items a-d are the same for photos 1 - 13.

Photo 1

- a) W. Fifth St.-W. Sixth St. Historic District
- b) Marshfield, Wood County, WI
- c) Timothy F. Heggland, April 26, 2005
- d) Wisconsin Historical Society
- e) 807 W. Fifth St., View looking N
- f) Photo 1 of 13

Photo 9

- e) 1010 W. Fifth St., View looking S
- f) Photo 9 of 13

Photo 10

- e) 1005 W. Fifth St., View looking N
- f) Photo 10 of 13

Photo 2

- e) 806 W. Fifth St., View looking S
- f) Photo 2 of 13

Photo 11

- e) 512 Quentin Ave., View looking WNW
- f) Photo 11 of 13

Photo 3

- e) 812 W. Fifth St., View looking S
- f) Photo 3 of 13

Photo 12

- e) 903 W. Sixth St., View looking N
- f) Photo 12 of 13

Photo 4

- e) 900 W. Fifth St., View looking SW
- f) Photo 4 of 13

Photo 13

- e) 807 & 805 W. Sixth Street, View facing N
- f) Photo 13 of 13

Photo 5

- e) 900 & 800 block of W. Fifth St., View looking SE
- f) Photo 5 of 13

Photo 6

- e) 910 W. Fifth St., View looking S
- f) Photo 6 of 13

Photo 7

- e) 907 W. Fifth St., View looking N
- f) Photo 7 of 13

Photo 8

- e) 1000 W. Fifth St., View looking SSW
- f) Photo 8 of 13

DISTRICT SURVEY FORM

1	<u>District</u> Upham House Historic District		<u>Surveyor</u> Timothy F. Hegglund		<u>SHSW Staff</u>
	<u>City</u> Marshfield	<u>County</u> Wood	<u>Survey</u> Marshfield Intensive Survey		<u>Date</u> 2005
<u>Film Rolls/Negatives</u>		WO 62/30-33 WO 66/11-12 WO 69/31-35	WO 70/03-06, 08		
<u>Streets</u>		<u>Numbers</u>	<u>Streets</u>	<u>Numbers</u>	
W. Third Street		200, 206, 211, 212, 213, 215,			
W. Fourth Street		201, 2017, 209, 211, 215, 301			
S. Chestnut Street		208, 306			
S. Walnut Street		300, 304, 306, 308			

2 **Boundary Description**
 The boundary of the district begins at a point on the E curbline of S. Walnut Ave. that corresponds to the NW corner of the lot associated with 215 S. Walnut Ave., then turns 90° and continues SE along the rear lot lines of the lots associated with 215, 213, and 211 W. Third St. and 208 S. Chestnut Ave. to a point on the W curbline of S. Chestnut Ave. that corresponds to the NE corner of the lot associated with 203 S. Chestnut Ave. The line then turns 90° and runs SW along said W curbline across W. Third St. and continuing SW along said curbline of S. Chestnut Ave. until reaching the SE corner of the lot associate with 201 W. Fourth St. The line then turns 90° and continues NW along the N curbline of W. Fourth St. and across S. Walnut Ave. and

3 **Boundary Justification**
 The boundaries of the district enclose all the land that has historically been associated with the district's resources. The buildings within the boundaries are both older and larger than those around them and they have superior designs, a higher degree of integrity, and dates of construction that fall within NRHP guidelines. The other buildings adjacent to the district are usually either smaller than the ones within the district, were too altered to be included in it, were of a different type, were of too recent a date, or all four.

4 **SOURCES OF INFORMATION**

A. City of Marshfield Real Estate Tax Rolls, 1880-2005.

B. Marshfield History Project. *The Marshfield Story: Vol.1, 1872-1997; Vol. 2, Windows to Our Past.* Amherst, 1997, and Eagle River: 2000.

C. Sanborn-Perris Map Co. Fire Insurance Maps of Marshfield, 1884, 1887, 1891, 1898, 1904, 1907, 1912, 1925, 1925 updated to 1941, updated to 1960.

D. Bernstein, Rebecca Sample. *Intensive Survey Report.* Marshfield, 1991.

E. *Marshfield News-Herald: 1921-2005*

DIVISION OF HISTORIC PRESERVATION

WISCONSIN HISTORICAL SOCIETY

5 **MAP REFERENCE**
 USGS quad: Marshfield
 scale: 1-24,000

<u>UTM References</u>	<u>H.</u>
A.15/723750/4949450	I.
B.	J.
C.	K.
D.	L.
E.	M.
F.	N.
G.	O.

6 **Opinion of National Register Eligibility**
 date: _____ initials: _____
 _____ eligible _____ not eligible _____ unknown
 _____ national _____ state _____ local

7 DESCRIPTION

General character, building types, styles, environment, important natural and man-made features, qualities that distinguish district from surroundings, nature of intrusions, and generally excepted properties.

The city block that forms the core of the Upham House Historic District contains two of Marshfield's earliest and finest houses, the excellent Italianate style Gov. William H. Upham House, which was built in 1880 and is already listed in the NRHP, and the Italianate style Frank Upham House, built in 1882 for Gov. Upham's younger brother, both of which were designed and built by Marshfield architect/builder T. F. Vannedom.¹ Also located on the same block is the two-story Stick Style-influenced Front Gable form house of M. H. Wheeler, which was built ca. 1880 next door to the house of Gov. Upham, who was Mrs. Wheeler's brother. Houses of similar size and quality but displaying newer styles were built on this block in the last decade of the nineteenth century and first half of the twentieth century on lots that were sold off from the original Upham family holdings and similar houses can also be found on the lots located on the blocks that face the north and west sides of the Upham family block.

The Upham House Historic District is primarily a residential district comprised of what were originally single family homes and the district is located one block to the west of the NRHP-listed Marshfield's Central Avenue Historic District, which is the principal historic commercial district in the city. The core of the proposed district consists of a square city block that is bounded by W. Third and W. Fourth streets and S. Chestnut and S. Walnut avenues. The district also includes the west side of the 300 block of S. Walnut Ave. and the north side of the 200 block of W. Third Street, on both of which are located houses that are similar in size and quality to located on the Upham family's block. Land within the district is flat and most of the houses within its boundaries share uniform setbacks from the district's tree-lined streets and most have landscaped yards that are characterized by grassed lawns, ornamental shrubs, and mature trees. The principal residential exception is the Gov. William H. Upham house, which occupies a much larger parcel that is comprised of multiple lots.

All of the fifteen houses in the district were built between 1880 and 1936, the best of them are still largely intact, and several also retain their original siding. Two of these are Italianate style houses, another four are examples of Queen Anne style designs, and there are also two good American Foursquare examples and an even better example of the Bungalow style. In addition to the houses there are also two fine historic churches in the district. The oldest is the Neo-Gothic Revival style First Presbyterian Church at 208 S. Chestnut Ave., which was built in 1924-1925 to a design by Indianapolis, Indiana, architect A. A. Honeywell and which replaced an earlier church on this site that belonging to the same congregation. The other church is the Tudor Revival style Christ Evangelical Lutheran Church at 300 S. Walnut Ave., which was built in 1928 to a design by Milwaukee architect Hugo Haeuser.

The contributing houses in the district are notable within their local context for their fine designs and for their distinguished owners. They are also notable because they are now almost the sole surviving representatives of what was once one of Marshfield's finest residential neighborhoods. Many of the houses in the larger residential neighborhood that once encircled the district were also once distinguished by their size and quality design, but most of these houses have now either been demolished or have been altered out of all recognition as the neighborhood has evolved from being primarily a single family neighborhood to a much more socially and functionally diverse one. Consequently, the houses in the Upham House Historic District form a cohesive turn-of-the-century ensemble today that sets them apart from the now greatly altered neighborhood that surrounds them.

¹ The Gov. William Upham House is now owned by the North Wood County Historical Society and is a house museum.

8 SIGNIFICANCE

Areas of significance

Architecture: Italianate Style History: _____
Queen Anne Style _____
American Foursquare Style _____

Period of Significance: 1880-1936

Historical Development and Statement of Significance.

The Upham House Historic District is believed to be of architectural significance under NRHP Criterion C because it contains an architecturally significant collection of Italianate style, Queen Anne style, and early Progressive style residential buildings and two fine architect-designed 1920s churches. The district's fifteen houses were built between 1880 and 1936, and the earliest of them are among the oldest dated houses in the city and are mostly associated with members of the Upham family, whose members owned the entire block that is located at the core of the district and whose large factory and lumberyard complex (non-extant) was located a block away and was Marshfield's most important nineteenth century industry and largest employer. The Upham family houses were also among the few survivors of a catastrophic fire that destroyed the original Upham factory in 1887. Besides destroying the factory, this fire also destroyed practically all of Marshfield's commercial district as well, along with many of the homes that were then located on the blocks surrounding the Upham family's own houses. Fortunately, though, while the fire destroyed the Upham factory, the Upham family's houses were spared and William Upham's immediate decision to rebuild his all-important Marshfield factory ensured that the rest of the city would also be rebuilt.

Soon thereafter, other prominent Marshfield citizens began to build new houses on the lots surrounding the Upham's block and by the end of the nineteenth century this was once again one of the city's most prestigious residential locations. This neighborhood was also, however, located just one block from the city's rebuilt commercial district, which increasingly exerted development pressure on the blocks adjacent to it. Another factor that resulted in change in this neighborhood was the passing away of the first generation of men and women who had caused the houses in this area to be built. This led to the subdivision of the large, original, multi-lot parcels that were associated with the district's nineteenth century houses, which were replatted into smaller lots on which new, although not necessarily smaller houses were built. Gradually, the neighborhood surrounding the district took on a more densely developed look, houses located on blocks to the north, east, and south of the district began to give way to new institutional and commercial buildings, and the families who had once lived here began to move to newer neighborhoods elsewhere in the city.

By the beginning of World War II, the neighborhood surrounding the district had changed profoundly and the prestige that had long clung to the district because of its association with the Uphams had diminished. Today, however, these houses are once again being valued for their quality construction and superior design. Individually, most of the district's buildings are fine examples of their particular styles. Collectively, they are also of significance to the history of Marshfield because these buildings illustrate the evolution of architectural design in Marshfield during the period of significance and because the oldest of them are now the only intact surviving buildings that were once associated with the highly important Upham family. The Upham House Historic District is thus believed to be eligible for inclusion in the NRHP at the local level primarily because of the individual architectural significance of the buildings it contains and because they constitute an intact ensemble that is evocative of the period during which they were built.


Boundary Description, Continued:

then turns 90° and continues in a NE direction along the rear lot lines of 301 W. Fourth St. and 308, 306, 304 and 300 W. Walnut Ave. until reaching a point on the S curblineline of W. Third St. that corresponds to the NW corner of the lot associated with 300 W. Walnut Ave. The line then turns 90° and continues SE along said S curblineline and across W. Walnut Ave. to a point that corresponds to the NW corner of the lot associated with 212 W. Third St. The line then turns 90° and continues NE across W. Third St. and along the E curblineline of S. Walnut Ave. to the NW corner of the lot associated with 215 W. Third St. and the POB.

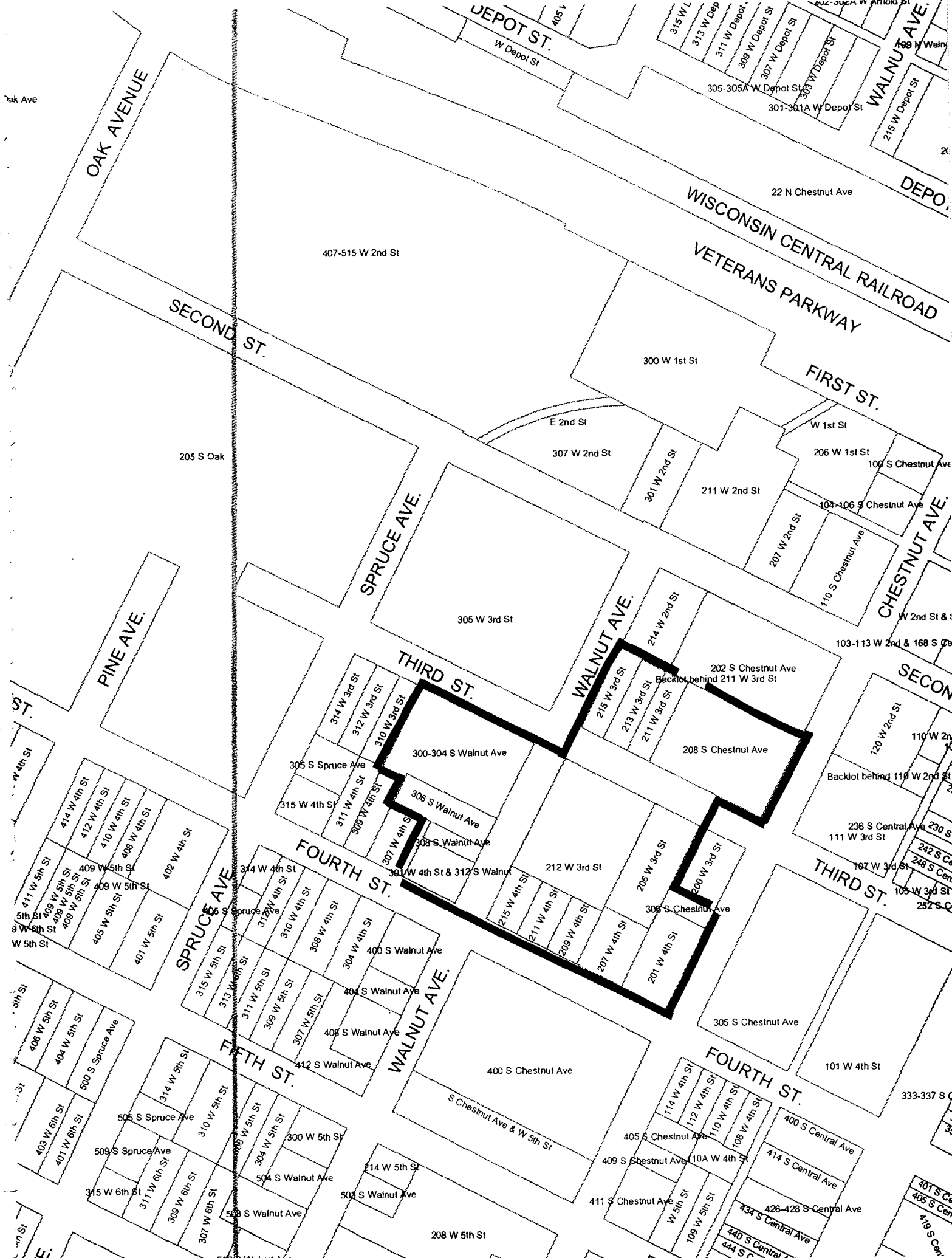
UPHAM HOUSE HISTORIC DISTRICT

Marshfield, Wood Co., WI

 **District Boundary Line**

 **Non-Contributing**

Not to Scale



OAK AVENUE

DEPOT ST.
W Depot St

WISCONSIN CENTRAL RAILROAD
VETERANS PARKWAY

SECOND ST.

407-515 W 2nd St

300 W 1st St

FIRST ST.

205 S Oak

SPRUCE AVE.

307 W 2nd St

211 W 2nd St
207 W 2nd St
110 S Chestnut Ave

CHESTNUT AVE

305 W 3rd St

WALNUT AVE.

202 S Chestnut Ave
Backlot behind 211 W 3rd St

THIRD ST.

300-304 S Walnut Ave

208 S Chestnut Ave

PINE AVE.

305 S Spruce Ave

306 S Walnut Ave

315 W 4th St

308 S Walnut Ave

314 W 4th St

311 W 4th St

309 W 4th St

310 W 4th St

308 W 4th St

304 W 4th St

307 W 4th St

400 S Walnut Ave

304 S Walnut Ave

408 S Walnut Ave

412 S Walnut Ave

500 S Spruce Ave

509 S Spruce Ave

311 W 6th St

309 W 6th St

307 W 6th St

WALNUT AVE.

400 S Chestnut Ave

S Chestnut Ave & W 5th St

314 W 5th St

304 W 5th St

300 W 5th St

504 S Walnut Ave

508 S Walnut Ave

572 S Walnut Ave

361 W 4th St & 312 S Walnut

212 W 3rd St

215 W 4th St

211 W 4th St

209 W 4th St

207 W 4th St

201 W 4th St

306 S Chestnut Ave

400 S Chestnut Ave

405 S Chestnut Ave

409 S Chestnut Ave

411 S Chestnut Ave

114 W 4th St

112 W 4th St

110 W 4th St

108 W 4th St

106 W 4th St

213 W 3rd St

211 W 3rd St

214 W 2nd St

206 W 3rd St

200 W 3rd St

208 W 3rd St

207 W 3rd St

201 W 3rd St

305 S Chestnut Ave

101 W 4th St

400 S Central Ave

414 S Central Ave

426-428 S Central Ave

434 S Central Ave

440 S Central Ave

444 S Central Ave

401 S Central Ave

405 S Central Ave

419 S Central Ave

333-337 S O

107 W 3rd St

248 S Central Ave

242 S Central Ave

236 S Central Ave

111 W 3rd St

120 W 2nd St

110 W 2nd St

103-113 W 2nd & 168 S O

104-106 S Chestnut Ave

206 W 1st St

100 S Chestnut Ave

W 1st St

301 W 2nd St

211 W 2nd St

307 W 2nd St

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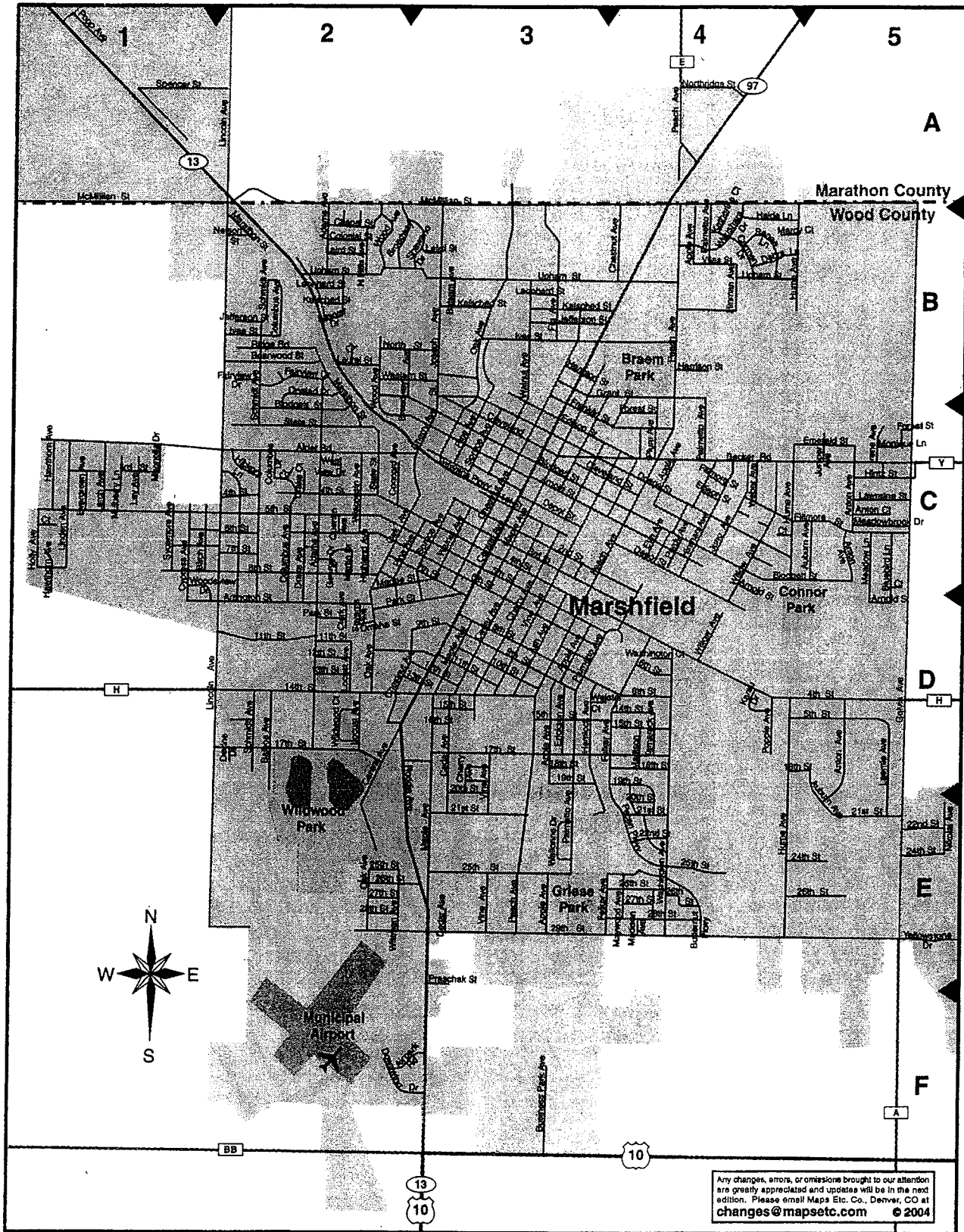
301 W 2nd St

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MARSHFIELD

Any changes, errors, or omissions brought to our attention are greatly appreciated and updates will be in the next edition. Please email Maps Etc. Co., Denver, CO at changes@mapsetc.com © 2004