I. Name

Historic: Robert Patrick Fitzgerald House
Common: College Women's Club of Milwaukee

II. Location

Street address: 1119 North Marshall Street

Legal Description:

Tax Key No: 392-1602-000
PLAT OF LOT NO 1 IN NW 1/4 SEC 28-7-22
BLOCK 93 (S 51.76' LOT 2 & N 45' LOT 3) EXC ST

III. Classification

Structure

IV. Owner

College Women's Club of Milwaukee, Inc.
1119 North Marshall Street
Milwaukee, WI 53202

V. Year Built: 1874

Architect: Edward Townsend Mix
Frederick J. Schweitzer, 1965-66 addition

VI. Physical Description

The Robert Patrick Fitzgerald House is sited at 1119 N. Marshall Street on a 96 x 167 foot lot in a residential area in the northeast portion of the central business district. The surrounding neighborhood is comprised principally of large, freestanding, nineteenth century houses and early twentieth century apartment buildings. The house is set back from the street behind a lawn with a substantial side yard to the south. A city parking lot separates it from another large house of similar vintage to the south. To the north of the house and across the street from it are brick apartment buildings built in the early twentieth century.
The Fitzgerald House is a cream brick, 2 1/2-story, hip-roofed, Italianate style house built in 1874. A one-story, flat-roofed, brick and concrete block, Neo-Italianate style wing built in 1965-66 extends from the west and south sides of the house behind a walled patio. The three-bay facade faces east with the entrance contained within a projecting, gabled, central pavilion. A massive wooden portico with paired columns on pedestals supporting a triglyph frieze enriched with foliated carving shelters the doubleleaf entry doors. A roundhead window with a projecting brick surround and stone keystone surmounts the portico at the second story level above which a square attic window fitted with an ornate iron grill and enframed with a wide crossetted wooden surround enriched with foliated carving is centered in the gable. Flanking the projecting central pavilion on each side is one bay of round head windows with brick surrounds and keystones. The first story windows contain two tall, narrow, roundhead windows grouped within the arched brick opening, while the narrower second-story windows contain only a single round head sash unit.

The massive wooden cornice includes a deep molded frieze incorporating frieze windows. Ornate scrolled brackets in pairs support the wide soffits at the corners. A standing seam metal roof caps the building. Three corbelled chimneys pierce the roof.

The north elevation has a squared bay window with a bracketed cornice projecting from the first story and three roundhead double-hung windows on the second story. These windows are similar in design to the front windows.

The south elevation has two bays of roundhead windows at the second story level while the one-story 1965-66 addition abuts a bracketed bay window on the first story. The addition is fenestrated with two roundhead windows flanking a doubleleaf door with a tall double arched transom. It has a bracketed wooden cornice to make it blend with the Italianate design of the original building.

The first story level of the west elevation of the old house is completely obscured by the 1965-66 addition, which extends back to the rear lot line. It is faced in concrete block and has two emergency exits and an iron fire escape.

Although the interior was extensively altered in the 1960s, the exterior front has remained very much as built. Other than the 1965-66 addition, which necessitated razing the kitchen wing and carriage house, the exterior alterations have been largely limited to painting the brick. It is interesting to note that a considerable effort was expended to make the 1965-66 addition compatible with the architecture of the old house by incorporating Italianate-style wood trim and fenestration, and building the patio wall of cream brick salvaged from the demolished carriage house. The present neo-classical style portico was probably constructed to replace the original Italianate-style porch in the late 1890s, when the Fuller family acquired the house.
VII. Significance

The Robert Patrick Fitzgerald House is primarily of architectural significance as a fine example of a large Italianate style house designed by important Milwaukee architect, Edward Townsend Mix.

VIII. Historical Background

The Owners

The Fitzgerald House was constructed in 1874 to the designs of Milwaukee architect Edward T. Mix at a cost of about $20,000 as a home for Captain Robert Patrick Fitzgerald, who was involved in shipping and shipbuilding. It remained his home until 1897 when he sold it to Mr. and Mrs. Oliver Clyde Fuller. It remained a single family residence until 1946 when it was converted to a combination rooming house and apartment building. In late 1963 the present occupant, the College Women's Club, which is the Milwaukee branch of the American Association of University Women, bought and enlarged the house for use as its clubhouse.

According to information contained in the Historic American Buildings Survey Report on the Fitzgerald house compiled in 1970 by John Thiel and Mary Ellen Wietczykowski, Robert Patrick Fitzgerald was born in Ireland in 1825. He came to America while still a child, but by the time he was 19 he was working on a schooner on Lake Huron. He settled in Milwaukee in the 1850s where he became a ship broker and worked in the marine insurance business with Captain John B. Merrill. He was associated with several other businesses that were related to maritime commerce and was active in the Milwaukee Board of Trade, of which he was a founding member, and with the charitable Seaman's Friends Society and Sailor's Home. He sold the house on Marshall Street in 1897 and died in Milwaukee on January 9 of 1900.

Oliver Clyde Fuller was the second owner of the house. Fuller was a banker, having been an officer of the First National and Wisconsin National Bank. He and his wife raised their family there and then sold the house to his daughter and son-in-law, Mr. and Mrs. George Benjamin Miller in 1921. Mr. Miller was an insurance executive and later president of the Monarch Manufacturing Company.

George B. Miller's widow sold the house to Ella Spencer who converted it to small apartments and rooms in 1946. It remained in this use until late 1963 when the College Women's Club acquired it for use as a clubhouse. The club had Milwaukee architect Frederick J. Schweitzer plan the remodeling and enlargement, which was carried out between 1964 and 1967.
The College Women's Club traces its origins to 1894 when eight Milwaukee women organized a local branch of the nationwide Association of Collegiate Alumnae. Mrs. George W. Peckham served as the first president. The meetings initially took place at members' homes and early activities centered upon the promotion of college education for women as well as social service work. Committees studied child labor and sweat shop conditions, worked for improved methods of selecting school board members, furnished teachers for YWCA extension classes, operated a job placement bureau, and campaigned for women's suffrage.

In 1913 the group also established the Girl's Club, a residence for young working women of modest means. First located at the corner of Cass and Pleasant Streets, the Girl's Club home moved to 1035 North Van Buren Street in later years. Two fireplace mantels saved from the Girl's Club building when it was demolished have been installed in the Fitzpatrick House. The College Women's Club formally incorporated in 1919 by which time the membership had reached 200. Permanent quarters were established in a double house at 818 East Wells Street. Three years later, the club, now reorganized as a branch of the American Association of University Women, acquired the former Patrick Cudahy/Charles L. Colby mansion at 1330 North Prospect Avenue. This grand Victorian mansion was spacious enough to provide sleeping rooms for some of its members and guests and elegant public rooms for meetings and social functions. The club stayed there until 1961 when its growing membership necessitated a search for a larger facility. The Cudahy mansion was subsequently sold to the Layton School of Art, and temporary rooms were rented at the War Memorial Center. The College Women's Club purchased 1119 North Marshall Street in 1963. Originally slated for demolition, architect Frederick J. Schweitzer convinced the club members to restore the building. The three year project included the construction of a new west wing to the rear of the building which replaced the original coach house and kitchen wing and provided the club with a large dining hall-meeting room, lounge, kitchen and lobby. In 1984, the club's membership totaled 500. The club continues to support its original goals of providing camaraderie, promoting scholarship, and presenting educational programs.

The Architect

Edward Townsend Mix was one of Milwaukee's leading nineteenth century architects. His firm received many of the city's important architectural commissions. In the 1870s and 1880s, Mix's firm often ranked first when the value of the year's building commissions in Milwaukee were tallied. Among the surviving examples of Mix's work are: Immanuel Presbyterian Church (1874), 1100 North Astor Street; the J. L. Burnham Block (1875), 907 West National Avenue; the Mackie Building (Chamber of Commerce) (1880), 225 East Michigan Street; the Mitchell Building (1878), 207 East Michigan Street; and the Grand Avenue Congregational Church (1887), 2133 West Wisconsin Avenue. All of these buildings are listed on the National Register of Historic Places.
Mix was born in New Haven, Connecticut on May 13, 1831, the eldest of six children. His father, Edward A., was a sea captain of Welsh descent. His mother, Emily M. (Townsend), was of English descent, and her family was also in the sea trade. Mix's father and maternal grandfather had distinguished themselves in trading missions to India. Because the elder Mix's job kept him away from home for extended periods, his wife has been credited with the early education of young Edward.

In 1836, the elder Mix interrupted his sea career and moved the family west to Andover, Illinois and purchased a large farm. Farming soon bored Captain Mix, and in 1845 he moved the family back to New York and accepted the command of another ship. Edward T. subsequently entered the academy at Batavia, New York to prepare himself for a career in mathematics. At the academy he took an interest in sketching, but no definite interest in architecture. After leaving the academy, he worked in a variety of jobs including clerking in a Wall Street shipping house, being a dry goods store employee, a grocer's clerk, a canvasser for a city newspaper, a draftsman in a patent attorney's office, and as a clerk in a real estate office. Finally in the summer of 1848 he became the assistant of an architect, Major Stone, and spent seven years with him learning the profession. In 1855 Mix moved to Chicago and took a job as a foreman in the office of architect William W. Boyington. Within a year, he formed a partnership with Boyington and moved to Milwaukee to establish a branch office of Boyington & Mix. A depressed economy in 1857 brought the partnership to an end, and Mix continued his practice alone.

Mix was appointed Wisconsin state architect in 1864 by Wisconsin Governor Fairchild. His tenure lasted until 1867, and he supervised all state building projects including the state capitol building.

In 1874, when the Fitzpatrick House was built, Mix was more likely to have been solely responsible for the design of the building than later in his career when a large office staff and numerous draftsmen might have contributed significantly to the design of a building. Mix took on a partner, Walter A. Holbrook, in 1887. Holbrook may have assisted with the design of buildings during the last few years of Mix's life.

Mix traveled to other parts of the country to keep current with developments in the architecture field, which probably helped him maintain his leading position in Milwaukee. Mix left Milwaukee temporarily from 1888 to 1889 to supervise his projects under construction in Minneapolis, Minnesota where he designed a number of homes and commercial buildings including the Guarantee Loan and Trust Buildings. Unfortunately, all of Mix's work there has been demolished. Mix was a fellow of the American Institute of Architects and from 1888 to 1890 he was president of the Wisconsin Architectural League. He died in Minneapolis on September 23, 1890.
IX. **Staff Recommendation**

Staff recommends that the Robert Patrick Fitzgerald House be designated as a City of Milwaukee Historic Structure as a result of its fulfillment of criteria e-5 and e-6 of the Historic Preservation Ordinance, Section 308-81 of the Milwaukee Code of Ordinances.
X. PRESERVATION GUIDELINES

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding this historic designation. However, the Commission reserves the right to make final decisions based upon particular design submissions. Nothing in these guidelines shall be construed to prevent ordinary maintenance or the restoration and/or replacement of documented original elements.

A. Roofs

Retain the original roof shape. Dormers, skylights and solar collector panels may be added to roof surfaces if they are not visible from the street. Avoid making changes to the roof shape which would alter the building height, roof line, or pitch. Avoid using new roofing materials that are inappropriate to the style and period of the building. Replace deteriorated roof coverings with new materials that resemble the original roofing in size, shape, color and texture.

B. Materials

1. Masonry

   a. Repoint defective mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and pointing styles which were unavailable or were not used when the building was constructed.

   b. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting brick or stone surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. Avoid the indiscriminate use of chemical products which could have an adverse reaction with the masonry materials, such as the use of acid on limestone.

   c. Repair or replace deteriorated material with new material that duplicates the old as closely as possible. Avoid using new material which is inappropriate or was unavailable when the building was constructed.

2. Wood/Metal

   a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance.

   b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Avoid covering architectural features with new materials which are inappropriate or were unavailable when the building was constructed.
C. Windows and Doors

1. Retain existing window and door openings. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore the building to its original condition. Avoid making additional openings or changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Avoid changing the size or configuration of window panes or sash. Consider removing inappropriate later window units and restoring the fenestration to its original appearance.

2. Respect the building's stylistic period. If the replacement of doors or window sash is necessary, the replacement should duplicate the appearance and design of the original window sash or door. Avoid using inappropriate sash and door replacements such as unpainted aluminum combination storm and screen units. Avoid the filling-in or covering of openings with inappropriate materials such as glass-block. Avoid using modern style window units such as horizontal sliding sash in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building or the use of vinyl or metal clad units.

D. Porches, Trim and Ornamentation

There should be no changes to the existing trim or ornamentation except as necessary to restore the building to its original condition. Replacement features shall match the original member in scale, design and appearance.

E. Additions

The east, south and north elevations are integral to the structure's architectural significance. Additions are not recommended and require the approval of the Commission. Approval shall be based upon the addition's design compatibility with the building in terms of height, roof configuration, fenestration, scale, design and materials, and the degree to which it visually intrudes upon the principal elevations.

F. Non-Historic Additions/Non-Historic Structures

Alterations to non-historic buildings or portions of buildings shall be made in such a way as to be as sympathetic as possible to the historic building or neighboring buildings. If possible, alterations should seek to lessen the adverse impact of the non-historic addition or building on the historic components of the structure or district.
G. Signs

The installation of any permanent exterior sign shall require the approval of the Commission. Approval will be based on the compatibility of the proposed sign with the historic and architectural character of the complex.

H. Site Features

New plant materials, wooden patio decks, fencing, paving and lighting fixtures shall be compatible with the historic architectural character of the building. Stockade and chainlink fencing are generally not appropriate to the character of the building.

I. Guidelines for New Construction

It is important that new construction be designed so as to be as sympathetic as possible with the character of the Fitzgerald House.

1. Siting

New construction must respect the historic siting of the Fitzgerald House. It should be accomplished so as to maintain the appearance of the building from Marshall Street as a free standing structure in a landscaped setting.

2. Scale

Overall building height and bulk, the expression of major building divisions including foundation, body and roof, and individual building components such as overhangs and fenestration that are in close proximity to historic buildings must be compatible to and sympathetic with the design of the Fitzgerald House.

3. Form

The massing of new construction must be compatible with the goal of maintaining the integrity of the Fitzgerald House as a distinct free standing structure. The profiles of roofs and building elements which project and recede from the main block should express the same continuity established by the historic structure if they are in close proximity to the historic building.
4. Materials

The building materials which are visible from the public right-of-way and in close proximity to the Fitzgerald House should be consistent with the colors, textures, proportions, and combinations of cladding materials used on those structures. The physical composition of the materials may be different from that of the historic materials, but the same appearance should be maintained.