

**FINAL HISTORIC DESIGNATION
STUDY REPORT**



**UNIVERSITY CLUB OF MILWAUKEE
924 EAST WELLS STREET
JUNE, 2003**

FINAL HISTORIC DESIGNATION STUDY REPORT
UNIVERSITY CLUB OF MILWAUKEE
(June 2003)

I. NAME

Historic: University Club of Milwaukee

Common: University Club

II. LOCATION

924 E. Wells Street

Legal Description: Plat of Milwaukee in SECS (28-29-33)-7-22
BLOCK 102 LOTS 5-6-9 & E 60' (LOTS 7 & 8) & N 36' of W 60'
LOT 8 SD SUBD & LOTS 4 & 10 BLK 102 PLAT of LOT NO 1 ADJ &
VAC ALLEY ADJ EXC STS

NOTE: This nomination only includes the original building (1926-1927), its terraces, small planting areas along E. Wells St. and N. Prospect Ave. and the stone gateposts at the Prospect Avenue driveway. It does not include the three-story porte-cochere annex addition (1972) or current surface lots to the north and west.

4th Aldermanic District
Alderman Paul A. Henningsen

III. CLASSIFICATION

Structure

IV. OWNER

University Club of Milwaukee
924 E. Wells Street
Milwaukee, WI 53202

NOMINATOR

Donna Schlieman

V. YEAR BUILT

1926¹

¹ Milwaukee Building Permit No. 18756 dated July 23, 1926. "University Club, Milwaukee, Wis. John Russell Pope" The American Architect. June 5, 1926.

ARCHITECT

John Russell Pope²

VI. PHYSICAL DESCRIPTION

The University Club of Milwaukee is located at the northwest corner E. Wells Street and N. Prospect Avenue in what is called the Yankee Hill neighborhood. The building historically occupied only a portion of its approximately 120-foot by 120-foot original lot and is today flanked by parking lots to the north where an apartment building once stood and to the west where a 19th century residence once stood. Additional purchases over time have extended the club's property out to N. Marshall Street. The neighborhood is characterized by early 20th century apartment buildings mixed in with late 19th and early 20th century residences that have been mostly converted into offices. Across the street from the club, to the south is the Cudahy Tower apartments (1928), and to the east, is Juneau Park.

The University Club is a five-story-with-penthouse, flat roofed, rectangular, brick Georgian Revival Style building. The roughly 110-foot by 75-foot building is set back from N. Prospect Avenue and E. Wells Street behind a small planting strip. The building rests on a raised stone-clad base that is elevated from the street and wrapped on two sides by a stone terrace with balustrade. The second and third stories are grouped under a stone entablature and cornice and marked by monumental pilasters. The fourth or attic story is crowned with a stone balustrade. The fifth story is set back from this balustrade and clad in stucco or a stucco-like material. A copper-clad penthouse with an elliptical front sits atop the fifth story and is stepped back from the roof's edge. Two monumental slab-like chimneys extend from the fourth story on the Wells Street elevation and one on the north elevation. A smaller chimney extends from the west elevation. Windows are symmetrically placed across the two primary elevations and featured eight over twelve or twenty over twenty-five double-hung sash windows although there has been some modification to their size.

The Wells Street and Prospect Avenue elevations are the most articulated with the north and west elevations of simpler design. In an article about the University Club in The American Architect, June 5, 1926, it was indicated that the building was designed to be expanded to the north property line in the future.³ The two primary elevations are almost identical in design but with some variation in fenestration. The first or basement story is clad with stone blocks that are finely tooled and with narrow mortar joints for an almost seamless appearance. Even the voussiors or wedge shaped forms above the window openings and doors are delicate in character adding to the pristine look of the wall surface. Attention to such minor details, often overlooked by the average passer-by, is very characteristic of Pope's elegant, understated style. Window openings on this level are rectangular in shape and featured eight over twelve sash on the Wells Street façade and paired eight over twelve sash or French doors with transoms on the Prospect Avenue side. The original drawings published in The American Architect do not show French doors on the east elevation although a 1960's or 1970's era photo indicates that all the openings held French doors at one time.

The upper stories of the main elevations are clad in brick laid in the Flemish bond and house the principal rooms of the clubhouse. Their importance is marked by the use of monumental two-story stone pilasters that are centered on the facades. The pilasters are simple and unfluted but with ionic capitals. The use of four pilasters on the east or Prospect Avenue

² Ibid.

³ The American Architect.

elevation divides that frontage into five equal bays. Four pilasters of the same design are located on the Wells Street elevation but as the building is longer along this frontage, there are seven bays, created by the use of an extra bank of windows to either side. The importance of the second story is also marked by the use of monumental window openings that illuminate the main dining room fronting on N. Prospect Avenue and the banquet room fronting on E. Wells Street. The windows between the pilasters are arched with scrolled keystones and stone imposts. To either side are rectangular openings accented by brick and stone voussoirs. Shallow stone balconies, supported by scrolled foliated console brackets are positioned at the round arched windows and feature delicate wrought iron railings that match those in the original drawings. Shallow balconets of wrought iron ornament the rectangular windows to either side of the arched windows on the N. Prospect Ave. façade. Windows return to a smaller size on the third story and are uniform in shape and accented by stone keystones. The entire grouping of the two stories is crowned with a prominent stone entablature and cornice.

The attic story is located above the dentiled stone entablature and projecting modillioned cornice. Window openings are lined up with those on the floors below but are slightly smaller in size. The one variation in fenestration is the center bay on the Prospect Avenue façade which has a pair of windows instead of a single window. The line of the pilasters below is continued here in brick and without ornament and divides the attic into a series of bays. The attic story is crowned by a stone balustrade that matches the one at the base of the building. Its plinths are lined up with the pilasters below. Monumental slab-like chimneys interrupt the balustrade on the south and north elevations and feature stone trim.

The fifth story, more utilitarian in design, is set back from the balustrade described above, and clad in stucco or a stucco-like material. Window openings line up with the stories below and have eight over eight panes. An elliptical shaped, copper clad penthouse was built atop this fifth story in 1953. It was designed by Eliot B. Mason and cost approximately \$120,000.⁴ It houses a cocktail lounge and its fenestration does not match the rest of the building. At the north and west end of the penthouse are various stucco-clad structures of various heights that house mechanical systems.

The building's main entrance is centered on the Wells Street façade and was intentionally designed to leave "the east façade facing Lake Michigan unbroken."⁵ The balustraded terrace that wraps the main elevations is here interrupted by a broad flight of steps that rise from the sidewalk in two stages to approach the double entry doors. The stairs are flanked by large stone plinths or pedestals topped by large stone urns. The entry is set within an elliptical arch with a scrolled foliated keystone. The four-paneled double doors are framed by a delicate entablature featuring a Greek key motif and thin fluted colonnettes with inventive capitals made up of egg and dart and foliated forms. The sidelights and fanlight feature delicate leaded tracery. In addition to the main entry, this elevation also features a series of rectangular window openings and a secondary entrance located to the west. This latter entrance is set within a rectangular opening to retain the rhythm of the window openings but features an elliptical fanlight over the four-paneled door. It is approached by a flight of stone steps like the main entrance but they are narrow and are not marked by urns. Lantern-like light fixtures flank the main entrance and the stairs are graced with a delicately curved iron hand rail. Small, understated bronze plaques that spell out "University Club" are located unobtrusively to either side of the entrance and are its only identification.

⁴ Milwaukee Building Permit dated July 15, 1953.

⁵ The American Architect.

The west elevation is utilitarian in design. The stone cladding, ornamental windows and cornice wrap around the corner from the Wells Street front but only for one bay. This was due to a structure on the neighboring property. A late 19th century residence once stood there but in 1930 there were proposals to erect an apartment hotel on the site. The proposal was defeated and the house survived until its demolition on 1981.⁶ The stone belt course that divides the raised basement from the second story does continue the length of this elevation, however. The remaining windows are rectangular in shape with multi-paned sash and are stacked in vertical groupings on the façade.

The north elevation has much the same treatment with ornamental detail wrapping around from the Prospect Avenue façade for only one bay. Otherwise the façade is devoid of ornament and the windows are stacked to conform to interior room placement. This elevation was originally designed to take an addition. A three-story brick porte-cochere addition in fact was built onto this façade, in 1972. The 81-foot by 57-foot structure was built at a cost of around \$750,000 and designed by Schneider Schweitzer Associates Inc.⁷ It is set back from the Prospect Avenue elevation but is flush with the west elevation. The belt course from the original building is continued around the addition. The large expanse of plain brick wall and only two window openings per elevation give the addition a horizontal emphasis that contrasts with the vertical orientation of the original building. The first story openings serve as a drive through, drop off area for club members and the openings are framed in stone. Windows are multi-paned like the originals and are accented by stone keystones. The windows on the second story have wrought iron balconets that match the originals. Stone-trimmed round windows are used as accents. Due to the fact that this addition lacks much of the detail of the original structure it is not considered part of this nomination.

The grounds around the University Club are bordered by chain link fencing but stone fence posts with lanterns and small bronze University Club plaques are located along the Prospect Avenue frontage. They are situated near the original building and flank the Prospect Avenue driveway onto the property.

The exterior of the University Club of Milwaukee remains in a fine state of preservation although there have been some alterations to the building over time. Original wood windows have been replaced with metal windows with surface-applied muntins. The original frames likewise have been replaced with metal. This may have been done to accommodate window air conditioning units that were installed at the bottoms of the large windows on the second story and some of the windows on the first or raised basement level. In other instances, the air conditioning units were installed below the windows and required cutting into the wall. As mentioned above, the penthouse cocktail lounge was added to the roof in 1953 and the north porte-cochere or Annex addition was constructed in 1972. This north addition is not included in the nomination. Permits indicate that the “decorative wall” along Prospect Avenue was remodeled in 1972, that the terrace deck and stone steps were rebuilt in 1987 and the carport entrance of the Annex was remodeled in 1997.⁸

VII. SIGNIFICANCE

The University Club of Milwaukee is significant as an important surviving example from Milwaukee’s golden age of private clubs. It epitomizes the urbanity, luxuriousness and exclusivity that made such clubs popular. The subsequent period of the Great Depression and

⁶ Milwaukee Building Permit records, 912 E. Wells Street.

⁷ Milwaukee Building Permit records, 924 E. Wells Street dated February 17, 1972.

⁸ *Ibid.*, dated July 15, 1953, February 17, 1972, October 3, 1972, July 31, 1987, October 24, 1997

World War II ended such construction forever and social changes lessened the importance of club life. The clubhouse's prestigious location with views of Lake Michigan was always associated with upscale living. Once populated with numerous grand old mansions of well to do Yankee merchants and businessmen, the neighborhood evolved into an area that retained a mix of the old with early 20th century apartment buildings

The University Club is also significant as an important work of John Russell Pope, a nationally important architect who specialized in Classical Revival and Colonial/Georgian Revival design. It was his first venture into club design and became a prototype that influenced several other club commissions in the 1920's. The club is also an excellent example of the Georgian Revival design, the only clubhouse and one of Milwaukee's largest structures in this style. The restrained, dignified and understated handling of the proportions and detail of this Georgian Revival building are characteristic of Pope's work and gives the building a timelessness that transcends the decades and has made it a visual landmark at its lakefront address.

VIII. HISTORY

CLUB HISTORY IN MILWAUKEE

The University Club of Milwaukee was born on November 7, 1898 during a period of rapid and disquieting social and technological change. Clubs of all sorts could be found in that era as evidenced in the city directories and club life was once a rich part of Milwaukee's social fabric. Clubs were a way to bring together people of similar income, backgrounds, interests and ethnicity to enhance shared values or grapple with new societal challenges. Clubs were a way to structure social activities, to create power bases and places where people felt they could belong. Club life came into prominence in the 1880's and reached its epitome of popularity in the "roaring twenties".

Churches and Masonic lodges had originally functioned as the primary social community for their members in Milwaukee's pioneer era but this had changed by the 1880's when people began to associate for all sorts of non-religious and non-fraternal reasons. After fifty or more years of urban growth clubs were no longer viewed as moral threats to society. It was also a time when the city had attained the critical mass of population and the concentration of wealth that could sustain such groups.

Clubs can be categorized into a number of types depending on their goals and could be fraternal, social, political or athletic or any combination of these. As mentioned above, fraternal organizations were among the earliest to be established locally and consisted of the various orders of masonry whose roots went back to medieval Europe and whose membership consisted of individuals from the building trades as well business owners and other professionals. Other fraternal groups like the Odd Fellows, Tribe of Ben Hur, Modern Woodmen of America or the Knights of Pythias formed to provide fellowship as well as benefits to families in an era when life and health insurance were uncommon. Fraternal organizations also provided the lure of secret ritual and special handshakes and annual conventions, features that imparted a sense of importance to their members. Membership in fraternal clubs eventually outnumbered other groups. Fraternal organizations tended to become national in scope adding the excitement and enticement of national conventions hosted by cities across the country.

Political clubs met to discuss issues and even elect persons to public office. Some were classified as service or civic groups like the City Club whose aim was to sponsor government reform. Some like the Frei Gemeinde or Free Thinkers Society challenged the status quo and

sought to bring about social and political change. The Turnverein or Turners sought to build strong athletic members whose views would challenge conventional thinking. Veterans from the Civil War met in local meeting halls or built clubhouses where they reminisced about the events that changed the country. Some groups formed to encourage self-betterment through lectures and discussions on science, art and history. Some centered around music or choral programs or to keep alive ethnic or cultural traditions. Athletic and outdoors groups gathered together people with interests in hunting, shooting, curling, bowling, rowing, baseball and other sports.

The social clubs have had the most fluid history. They were formed for the sheer purpose of providing places for people to socialize and find camaraderie around meals, drinks or special events. Many are listed in the city directories of the period but information about them is often scarce. Many appear to have been short-lived associations and no records of their specific activities or members have survived outside of personal reminiscences, photographs of clubhouses or scattered copies of by-laws in historical society collections. Historian John G. Gregory devotes an entire chapter to the history of Milwaukee's ephemeral club life in his multi-volume History of Milwaukee published in 1931.⁹

In addition to the social connectedness offered by club activities, the allure of a unique clubhouse or meeting hall cannot be downplayed. Early clubs or fraternal groups often met in large rented rooms located at prominent drinking establishments or at special halls located in commercial buildings. The latter were generally located in the top floor of the building to allow for taller and well-ventilated spaces free from the weightier structural supports found on lower stories. The Iron Block had one such space on the top floor used by the Excelsior Masonic Lodge in the 1860's. These halls were often beautifully decorated and in a manner that was more fashionable or flamboyant than the average home. Exotic painted scenes or wallpaper were noted in the press and in the case of Masonic halls, Middle Eastern or Egyptian decorative themes were common.

By the 1880's club size and prosperity had grown allowing many groups to build facilities specifically for their needs or acquire a mansion that would serve as a prestigious backdrop to club functions. Among the early surviving clubhouses built specifically for their members are Turner Hall (1034 N. 4th Street, 1882-83, Henry Koch, architect), the Milwaukee Club (706 N. Jefferson, 1883, E.T. Mix, architect), and the Athenaeum of the Woman's Club of Wisconsin (813 E. Kilbourn Avenue, 1887, George B. Ferry, architect). Their diversity in style and size reflect the fact that club design was not standardized in America. Common to them all was the need to include dining, lodging, assembly, and athletic or recreation programs all under one roof. Some like Turner Hall or the Athenaeum looked more institutional in character while the Milwaukee Club was residential in design to blend in with the character of what was then a residential neighborhood. Other now-lost examples that were noted in their day include the Romanesque style stone-clad Phoenix Club (768 N. Jefferson Street, 1889, Howland Russel, architect) which housed a prominent Jewish social club then later the Elks and the Moose before demolition in the early 1970's; the 6-story Masonic Building (794 N. Jefferson Street, 1895-1896, Ferry & Clas architects) housing various Masonic lodges as well as offices and later County government offices; and the Ivanhoe Commandery of the Knights Templar (723-727 N. 10th Street, 1895, John A. Moller architect) a castellated stone extravaganza that stood until the construction of the freeway.

⁹ John G. Gregory, History of Milwaukee, Wisconsin (Milwaukee: S. J. Clarke Publishing Company, 1931), Vol.II, pages 1055-1097.

Some clubs chose to acquire prestigious mansions, large residences or even churches as their headquarters. The Calumet Club, the Bellamy Club, the Wisconsin Club, Kilbourn Lodge No. 3, the College Women's Club and the Wisconsin Scottish Rite are examples of groups moving into former homes or churches. The Calumet Club and Bellamy Club (the former Val Blatz mansion) buildings have been razed. In something of a coup, the Wisconsin Club (originally the Deutscher Club) began renting the Alexander Mitchell residence at 900 W. Wisconsin Avenue (1848; remodeled into the Second Empire Style in the 1870's, architect E.T. Mix) in 1896 and later acquired the opulent mansion which it has retained to the present. Kilbourn Lodge No. 3, the first Masonic Lodge chartered in Milwaukee in 1843, acquired a residence at 827 N. 11th Street and in 1911 built a Neoclassical Revival structure around it (H. Paul Schnetzky, architect). The Egyptian Revival interior and furnishings have remained intact but the clubhouse is currently for sale as the lodge is consolidating with other Masonic groups. The Scottish Rite Masons purchased the former Plymouth Congregational Church at 790 N. Van Buren Street in 1912 as well as the C.T. Bradley mansion nearby on State Street with the intent of building a lavish new clubhouse on the latter site. With the onset of the Great Depression the Masons decided to remodel the former church in 1936 and member architect Herbert W. Tullgren transformed the Romanesque Revival building into a Art Deco masterpiece with a new smooth stone cladding and stylized emblems of the Scottish Rite Masons including knights, monks, eagles and bishops. The College Women's Club, founded in 1894, acquired the former Robert Patrick Fitzgerald House at 1119 N. Marshall Street in 1963. The residence was originally designed by E.T.Mix and built in 1874 and is locally designated.

This flurry of building or acquisition subsided after the turn of the 20th century but returned with vigor in the late teens and 1920's. The prosperity of the twenties and growing memberships enabled many groups to leave shared facilities and venture into their own structures. In some ways this period can be looked upon as the golden era of the social club and clubhouse design. The large facilities included extensive dining rooms, ballrooms, gymnasiums, small apartments or rooms for members to rent, and in some cases even swimming pools and bowling alleys. Events scheduled at these sites were considered the height of the social season. These include the Milwaukee Athletic Club (758 N. Broadway, 1917, Armand Koch, architect), Excelsior Lodge Masonic Hall (2422 W. National Avenue, 1921, Richard E. Oberst, architect), Knights of Pythias Hall/Pythian Castle Lodge (1925 W. National Avenue, 1927, Richard E. Oberst, architect), Eagles Club (2401 W. Wisconsin Avenue, 1925-1927, Russell Barr Williamson, architect), the Tripoli Temple or Tripoli Shrine (3000 W. Wisconsin Avenue, 1926-1928, Clas, Shepherd & Clas, architects), the Elks Club (910 E. Wisconsin Avenue, 1925, Robert a. Messmer, architect, demolished 1971), Jefferson Hall for the Freie Gemeinde (Free Thinkers Society) (2617 W. Fond du Lac Avenue, 1928, C.F. Ringer, architect) and the University Club (924 E. Wells Street, 1926-1927, John Russell Pope, architect New York).

Clubhouses in the 1920's tended to locate along major thoroughfares like Wisconsin Avenue or National Avenue for easy access to public transportation and frequently occupied lots once housing large residences. Architecturally, the clubhouses stood out from their neighbors by size, scale and expensive materials. A few like the Eagles Club or the Tripoli Temple emphasized exotic features to attract members and provide an ambiance not readily available outside the luxury movie theaters. Most were of period revival design, however, like the Mediterranean Revival Pythian Castle, the Classical Revival Excelsior Masonic Lodge, the Federal Revival Jefferson Hall and the Georgian Revival University Club.

While the above clubs were able to weather the tough economic times of the Great Depression and World War II, many have experienced declining membership since the 1960's. More home entertainment options like television, a change in taste away from club

associations, the proliferation of commercial health facilities and more demands on leisure time are said to be contributing factors in the overall decline in club membership over the last thirty years. Of the clubs cited above, the Pythian Castle, Excelsior Lodge Hall, Jefferson Hall and Eagles Club are no longer owned by the founding clubs who have either disbanded or consolidated with other member groups. The Elks relocated to a small and architecturally insignificant building on Brown Deer Road. Their prominent downtown 9-story clubhouse, which once housed a membership of 5500 on East Wisconsin Avenue, has been razed. The site now contains an office tower. The Kilbourn Masonic Lodge clubhouse on 11th Street is for sale as the dwindling number of members have joined other lodges. The Milwaukee Club, Wisconsin Club, the Tripoli Shrine, the Scottish Rite Consistory and the University Club are among the few that continue to occupy their old headquarters. The Tripoli and the Scottish Rite Consistory now make their facilities available to outside groups.

THE UNIVERSITY CLUB OF MILWAUKEE

When the University Club of Milwaukee was founded the city's roster of clubs included a number of prestigious organizations including the Deutscher Club (now the Wisconsin Club), the Milwaukee Club, the Millioki Club, the Calumet Club, the Country Club, the Iroquois Club, the Phoenix Club and the Bon Ami Club. All were founded for social purposes, as a means to host special events, dances, and dinners and to provide a sense of exclusivity in a society that was rapidly changing. Five of the above clubs eventually disbanded, replaced in popularity with such national organizations as the Eagles Club, the Elks and the Moose.

The University Club of Milwaukee came into being on November 7, 1898 when nineteen individuals signed articles of incorporation forming an association to cultivate an interest in the sciences and liberal arts and to allow for social interaction among college and university graduates of "good moral character". Non-graduates were allowed as long as they had been connected with a college, university or professional school for two years in good standing. The founding members included John J. Mapel, James G. Flanders, John F. Harper, George P. Dravo, Alvin P. Kletzsch, Charles Philip Spooner, Fred C. Rogers, Harry Toulmin, G.A. Hutchinson, Julius Howard Pratt, Jr., William D. Van Dyke, Cornelius I. Haring, Robert N. McMynn, Charles L. Gross, Eltings Elmore, Alexander C. Eschweiler, Henry B. Hitz, Nelson P. Hulst, and C.E. McLenegan, all of the city of Milwaukee. The requirement of a college degree was a new twist to membership although informal alumni associations, specific to a particular institution of higher education, had existed for some time and reflected the growing number of college graduates in the city. The University Club was open to graduates from all degree granting institutions, even those out of state.¹⁰

The University Club was structured like many others of its time with officers to include the president, vice president, secretary and treasurer and with a nine-member board of directors. Officers were elected by the Board of Directors who also had the authority to discharge or expel members. Membership rights terminated at death and did not get assigned to other family members. The club funds were not to be loaned to any member and the fiscal year of the club began October first. Membership vote was required for incurring debt beyond the ordinary running expenses of the club as well as for enabling the Board to levy and collect "assessments", dues and to fine for non-payment. To prevent alumni from any one institution to control the board a by-law was adopted that forbade more than two members from the same college from serving on the board at the same time. Sponsorship by two members was required for membership with assent from eight of the board members. Persons living twenty miles or more from the club would have non-resident, non-voting member status. Original

¹⁰ The University Club of Milwaukee (Milwaukee: no publisher, 1900), pages 5-8.

entrance fees totaled ten dollars with annual dues of twenty-five dollars, payable semi-annually. Committees consisted of the House Committee (in charge of the Club House), the Auditing Committee (in charge of the accounts), the Committee on Literature and Art (in charge of the reading room and all books and papers and works of art belonging to the club), and the Entertainment Committee (in charge of social and literary entertainments).¹¹

Rules were set for the proper use and enjoyment of the clubhouse. No betting or playing for stakes was allowed. Billiard and card playing was forbidden between the hours of midnight Saturday and eight o'clock Monday morning and no card playing was allowed on the first floor. Non-members were not allowed in the club without the permission of the House Committee but guests were welcomed if accompanied by a member and only one guest per member was allowed at any one time. Women and minors were admitted only by permission of the House Committee. Alumni and other college organizations as well as literary and scientific organizations could apply with the House Committee for use of the clubrooms for meetings. Books, magazines, papers and other club property were not to be marked, cut or otherwise defaced or removed from their assigned rooms. No dogs were allowed on the premises.¹²

The membership roster totaled some 148 men by 1900 among whom were architects Alexander C. Eschweiler, Howland Russel and William H. Schuchardt, all graduates of Cornell University. August H. Vogel served as the first president.¹³ The clubhouse was first quartered in an old residence near the southeast corner of Jackson Street and Kilbourn Avenue, the site of the St. John's Cathedral gymnasium today. By 1903 membership had grown sufficiently to allow for the construction of a new building. Permits were taken out on December 31, 1903 and the \$40,000 solid brick structure was designed by two of the University Club's members, Howland Russel and Alexander Eschweiler¹⁴. It was designed in the Georgian Revival style, a style meant to convey solemnity and propriety and tradition and that had associations with the ivied halls of East Coast colleges and American colonial heritage. This was in marked contrast to the more exuberant clubhouses built by some fraternal orders like the castellated fantasy built on Tenth Street by the Ivanhoe Commandery of the Knights Templar in 1895. The new University Club clubhouse was located at 825 N. Jefferson Street, across Cathedral Square from their former location, right next door to the Romanesque Revival Schlitz tavern that we know today as Elsa's.

This clubhouse was to serve the group well for a number of years but there was probably talk of seeking a new site or of building a new facility for the group within a decade after its completion. On August 17, 1915 the club was deeded a handsome property at the northwest corner of Oneida Street (today's East Wells Street) and Juneau Place (today's Prospect Avenue).¹⁵ Oral history indicates that George Walter Chandler Jr. and his sister Elsie Chandler Busby donated the site to the club for future expansion.¹⁶ The property had an impeccable pedigree. It consisted of two lots, together roughly 120-foot by 120-foot in dimension, on which sat a large two-story brick veneered house with barn. Fire insurance maps show that there were eight generous sized houses and two double houses and a number of sizable barns that filled out the remainder of the block. Most of these houses were solid masonry or brick veneered structures. It was an upper income neighborhood populated by business owners, professionals, educators and manufacturers. The sole surviving structure

¹¹ *Ibid.*, pages 6-22.

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ Milwaukee Building Permit 825 N. Jefferson Street, permit number 431 dated December 31, 1903.

¹⁵ Milwaukee County Register of Deeds, vol. 701, page 452.

¹⁶ Conversation with University Club member Chris Elser, May 8, 2003

from this era is the Milo P. Jewett House at 800 N. Marshall Street, a cream brick Italianate style dwelling built in 1872. It is locally designated.

The house on the newly acquired site had probably been built in the 1850's. We know that shoe manufacturer Charles T. Bradley (Bradley & Metcalf) lived there through 1856. He sold the parcel to John M. Durand a produce and commission merchant who ran Durand, Lawrence & Co. then J.M.Durand & Co. out of premises on today's N. Water Street. Durand and his wife Myra lived here through March of 1867 when they sold the property to Flora M. Matson and her husband Newell. Newell ran a watch, jewelry and silverware shop on Water Street. Abner and Letitia Kirby were the next owner-occupants from May of 1873 through May of 1877. Kirby was one of the proprietors of the famous Kirby House hotel that stood at the southeast corner of Mason and Water Streets. The Chandlers were the last family to reside on the site and occupied the premises from 1877 through 1915. George Walter Chandler, the patriarch of the family, was the treasurer of Chandler Brown & Co., a commission firm that had offices in the Chamber of Commerce Building, today's Mackie Building. Wife Ella, son George Walter Jr. and daughter Elsie are known to have lived here also. Elsie eventually married Ernest Busby, a hide merchant who shared offices with his father-in-law after the latter's business was sold. George Walter Chandler Jr. eventually moved to New York then Los Angeles. George Walter Chandler Sr. last lived in the house in 1912 and deeded the property to his children on September 28th that year.¹⁷ Elsie and her husband stayed on in the house until she and her brother deeded the premises to the University Club in 1915. The Club apparently leased out the premises for a number of years, first to Dr. Clarence M. and Mary Ustick and then Frank P. and Maud Reinemeyer. As complete permit records do not survive, further research is required to determine just when the old Chandler home was demolished but it is assumed this happened late in 1925 or early 1926.¹⁸

By early 1926 steps toward building the new clubhouse were underway. In addition to the warranty deed from George Walter Chandler and Elsie Chandler Busby in 1915, they quit claimed the same parcel to the University Club on February 1, 1926. This apparently was done to clear the title and make a small adjustment in the description of Lot 5 of the site. To further remove any cloud over the title to Lot 5 the University Club took the matter to court and all parties of record relinquished any claim to the site. The matter was resolved on March 16, 1926. The Club also acquired the northern portion of Lot 5 and all of Lot 4 from Anna M. Arimond on August 16, 1926.¹⁹

It is not known at this time what prompted the club to build its new facility just when it did considering they had been holding on to a new site for a decade. There were probably financial considerations at play as well as the choice of just the right architect for the project. It is significant that the city was completing a major project adjacent to the site of the clubhouse at about the time the facility was under construction. Prospect Avenue was extended south to connect with Wisconsin Avenue and additional acreage was acquired by the Park Commission to expand Juneau Park, a bluff top green space that had been an amenity to residents of this neighborhood since at least the 1860's. A number of houses were demolished in the process but the result was the broad expanse of parkland that exists east of Prospect Avenue today from Juneau Avenue to Mason Street. In addition, work was underway in 1926 to build the bridge at Mason Street a block away that would connect the bluff top area along Prospect

¹⁷ Register of Deeds, vol. 676, page 367.

¹⁸ *Ibid.*, vol.54 p. 586, vol.97 p. 373, vol. 132 p. 149, vol. 154 p. 586, vol. 676 p. 367, vol. 701 p. 452, vol. 1132 p. 171, vol. 1133 p. 136, vol. 680 p. 338, vol. 783 p. 7, vol. 1101 p. 492, vol. 1153 p. 102, vol. 1158 p. 38; Milwaukee City Directories.

¹⁹ Register of Deeds, vol.1123, p. 171; vol. 113, p. 136; vol. 1153, p. 102.

Avenue with Lincoln Memorial Drive, still under construction at the foot of the bluff along Lake Michigan's edge. The new University Club couldn't have been sited at a better location.

It was the height of new clubhouse building projects as well and there may have been social pressures to erect a large, prominent facility that would match up favorably against others in town. During the 1920's some six major buildings were erected for various clubs (Excelsior Masonic Lodge 1921; Elks 1925; Eagles 1925-27; Tripoli Shrine 1926-28; the Pythian Castle Lodge 1927, and Jefferson Hall 1928) and some like the Tripoli Temple and Eagles Club had flashy and unique exteriors and exotic interiors. Only the University Club and the Elks Club could boast views of the lake. Only the University Club had the ambiance of a large comfortable home.

Just when and how nationally noted and published architect John Russell Pope was contracted to design the new clubhouse is not known at the present time. It is significant that the club was able to retain the services of Pope, who, aside from some projects in Ohio, rarely had clients outside of the East Coast and Washington D.C. There were talented enough architects in Milwaukee at the time, well versed in large buildings with complicated programs. The Eagles Club (Russell Barr Williamson) and the Tripoli Temple (Clas, Shepherd & Clas) as two examples, were under construction at the same time. And it was not that Pope was known for clubhouse design. His forte was the grand country house for America's wealthy elite and monumental public buildings and memorial structures that commemorated American presidents. In fact the University Club of Milwaukee was Pope's first venture into clubhouse design and led to commissions for two later projects, the sprawling Tudor Revival Tuxedo Club in Tuxedo Park, New York (begun 1927) and the Georgian Revival style Junior League in New York City (1927-1929). The latter project as well as the Spence School in New York (1928-1930) echo features of the Milwaukee building. The fact that the University Club had the ambiance of a large comfortable residence can be attributed to Pope's familiarity with the design of large country houses.

There was likely a personal connection between someone at the club and Pope that led to the commission. One of the Milwaukee members might have had relatives who retained Pope for a project in New York or Washington, D.C. or elsewhere on the east coast. We do know that local architect Herman Buemming was a member of the University Club, and that he and Pope were classmates at Columbia University for about four years. Buemming was one year older than Pope and entered Columbia the same year, in 1891. Pope left to study in Europe in the fall of 1895 having won both the McKim Traveling Fellowship and the American School of Architecture in Rome's Rome Prize. Buemming finished his studies in 1895, worked for various New York City architects including Stanford White and George B. Post and then returned to Milwaukee in 1896 opening his architectural office in the prestigious Pabst Building²⁰. Pope returned to the United States in 1900 and did some free-lance work for Charles Follen McKim and Stanford White, taught at Columbia and then opened his practice in 1905.²¹ Buemming's obituary dated April 17, 1947 cites his lifelong indebtedness to Pope's influence, something that can be seen in the floor plans of his large residential commissions.²² Neither this article nor an earlier biography in Gregory's 1931 History of Milwaukee, however, reference any connection between Buemming and the University Club project although his superintending of the Herman/Railway Exchange Building for famous Chicago architect William LeBaron Jenney is cited.

²⁰ Gregory, vol IV pages 461-462.

²¹ Steven McLeod Bedford, John Russell Pope Architect of Empire (New York: Rizzoli, [1998]), pages 10 through 23.

²² "Stroke Fatal to Buemming Retired Architect," Milwaukee Journal, Thursday April 17, 1947, page 24.

There may also have been a connection to Pope through the Ferry family. George Bowman Ferry (1851-1918), of the prestigious Milwaukee firm of Ferry & Clas, was a member of the University Club before his death. He had been elected Fellow of the American Institute of Architects in 1911 where he helped draw up the organization's by-laws and constitution. John Russell Pope was likewise a Fellow, beginning in 1908. There may have been an acquaintance between the two architects that was shared by Ferry's son Robert, an attorney. Robert Ferry was later to chair the building committee for the new University Club facility.²³

Whatever the connection, John Russell Pope's design for the new University Club was published in the The American Architect issue dated June 5, 1926. A one page description of the project indicated that club life was essentially the same around the world and based on "congeniality and the social intimacy so very desirable between men of similar tastes or similar occupation" and that "clubs that comprise university-bred men, become in a sense post-graduate institutions".²⁴ The article goes on to state that "it will rank among the best of structures designed to carry out the traditions of the Georgian style, a style that marked the buildings that comprised college groups during the earliest periods of our history." Much was made of the location. The new clubhouse "commands an uninterrupted view of Juneau Park and Lake Michigan and is ideally placed to provide the most attractive outlook at all seasons of the year." The Prospect Avenue frontage was designed for future expansion and it was intended to extend the building to its north lot line. "Each subdivision as at present laid out, will become extended into the added building, thus expanding, but in no wise changing, the plan as presented in this issue". Pope located the main entrance onto Wells Street to leave the east, lake-facing elevation unbroken. The 30-foot by 70-foot living room extends along the east and south elevations opening onto terraces that wrap the building at this location. Various reception rooms, card rooms, offices and restrooms are also located on this level. On the second floor above the living room is the dining room, again positioned to allow views of the lake. The banquet hall, ladies dining room and kitchen occupy the remainder of the floor. The third floor features the library and a large card room along the Prospect Avenue side of the building with various bedrooms and private dining rooms filling in the remainder of the floor. The fourth floor consisted of a series of bedrooms for club members. The basement housed squash courts and bowling alleys. Pope was congratulated for his careful and well thought out design and how he managed to retain "a sense of restfulness and good taste" despite the building's large scale. In his monograph on John Russell Pope, Bedford indicates that although Pope had not previously designed any clubhouses, he was familiar with the program required from his work on large estates. Pope's floor plan followed his country house designs with a reception hall and ancillary spaces positioned between the entrance and the living room and he positioned the living and dining rooms to take advantage of the view, in this instance, the lake..²⁵

Permits for the new building were issued on July 23, 1926 and inspector's notes show that excavation was under way by August 2nd. The concrete and steel building took over a year to complete and construction costs alone were estimated at \$202,986. W.W. Oeflein Inc. served as the primary contractor. Among the other contractors who worked on the building were Milwaukee Structural Steel Co., A.C. Electric Co., Wenzel & Hensch (plumbing & heating), Walsh-Dufton Co. (plaster), Louis Hoffman Co. (sheet metal), Pittsburgh Plate Glass Co. (glass), and Otis Elevator Co.²⁶

²³ Daily Reporter, Thursday July 1, 1926, page 5.

²⁴ The American Architect.

²⁵ Bedford, page 112.

²⁶ Daily Reporter, Saturday July 24, 1926 page 6; Monday August 9, 1926 page 4; Saturday October 23, 1926 page 6; Friday November 5, 1926 page 6; Saturday May 7, 1927 page 6; Thursday June 23, 1927 page 6.

Structural work took about six to eight months to complete and the bricklayers began on the job in early March, 1927 at about the time the elevators were going in. Partitions were being erected in February and plastering was under way in May 1927. Painting and finishing continued through the summer and fall. Building inspectors finally signed off on the project on December 5, 1927.²⁷

In the years since the building's completion, modifications have been made to the exterior and interior although the changes have not compromised the importance of Pope's facade. Permit records show that the terrace was screened in 1936 (now removed) at a cost of \$1500. The penthouse addition for the cocktail lounge was added in 1953 at a cost of \$120,000 and designed by Eliot B. Mason. A covered passage was built from the rear of the building to the parking lot in 1964 at a cost of \$2,000. The three-story porte-cochere was added to the north elevation in 1972 at a cost of \$750,000 and was designed by Schneider Schweitzer Associates. The wall along Prospect Ave. was remodeled in 1972 at a cost of \$8,000. The terrace deck and steps were replaced in 1987 at a cost of \$30,000. The porte-cochere was remodeled in 1997 and the parking lot resurfaced for a total of \$111,500. Permit records do not indicate when the original wood windows were removed and replaced with metal windows. The windows in some instances have been shortened to accommodate window air conditioning units in the original openings. Interior alterations consist of the construction of a new bar on the third floor in 1963, remodeled bedrooms and parlors into combination bedroom-sitting rooms in 1971, changing partitions on the first floor to allow for a manager's and reservations office in 1972, closing in the court at the fourth story in 1968, changing partitions on the lower level in 1982 for \$40,000, remodeling bathrooms and replacement of various stairwell doors in 1998 for \$44,300

Over the years the University Club has expanded its grounds for surface parking. The Park Shoreland Apartments to the north, built in the 1920's, was demolished in 1985 as part of the expansion.²⁸

The club today has about 800 members who still use the facility for dining and social functions. The upper story bedrooms are now reserved only for overnight guests and not rented long-term as they were when the clubhouse was new. The club celebrated its one hundredth anniversary in 1998 but in keeping with its reserved character, the occasion took place without fanfare.

GEORGIAN REVIVAL STYLE

The Georgian Style is the name given to that period in American architecture that lasted from roughly 1700 to 1800. Influenced by English architecture during the reign of the four King Georges, prosperous American colonists adopted the new, highly rational form that was a departure from the medieval influenced multi-gabled, wood clad, rambling structures that had characterized America's earliest domestic architecture. The new form also rejected an earlier English Baroque with its bold massings and heavy detail and turned to Palladianism, based on the work of Italian architect Andrea Palladio which emphasized regular, rectangular forms and proportional relationships between building components. Buildings sat upon a raised basement story distinguished by different cladding material or delineated by a broad belt course. The main living spaces were located on the upper floors. Smaller attic stories were common, located above an ornamental cornice or balustrade. Hip roofs were popular and

²⁷ Milwaukee Building Permits, inspectors' notes.

²⁸ Eugene Kane, "Owner to raze 1 building-and 60 homes", Milwaukee Journal, Thursday, October 18, 1984.

fenestration was symmetrically arranged across the façade. Entrances were centered on the facades and embellished with pediments or entablatures influenced by classical architecture. Facades were further embellished by the use of monumental two-story pilasters. Corner quoins were common. Window technology made the old swing casements obsolete and the regular, uniform size window openings were filled with rectangular sliding sash windows that featured wood muntins dividing the glass panes into patterns of six over six, twelve over twelve, twelve over sixteen and so on. Window size became larger as well and round-topped sash became popular, highlighted with delicate tracery-like muntins. Sometimes windows are emphasized by large keystones, often in contrasting material, placed at the center of the lintel. The Georgian gave way to the Federal Style, a more delicate interpretation of classicism with larger areas of blank wall surface, undulating walls with bow front bays and thinner ornamentation based on the work of the Adams brothers in England.

Revivals and re-interpretations of the Georgian Style began at the time of the American Centennial in 1876 when tastemaker architects as Charles Follen McKim and Stanford White began studying and reinventing domestic architecture based on extant examples from the Colonial period. Georgian Revival has been with us ever since. Early experimentation led to expansive examples that feature wraparound porches or monumental two-story porticoes and porte-cocheres. Windows were large with landscape sash or leaded glass that can be distinguished from the more subdued originals that had rectangular multi-paned sash. By the 20th century more academically correct interpretations of the Georgian were being designed for residences and institutional buildings although it was not uncommon for architects to mix true Georgian with Federal or even Colonial Revival features.

Georgian Revival houses can be found in virtually every neighborhood in Milwaukee, from infill in late nineteenth century neighborhoods to the boulevard neighborhoods of the 1920's and 1930's. Georgian Revival style houses can be found in new suburban subdivisions as well. Georgian Revival found its way into institutional and religious architecture with local examples including Columbia Hospital, Milwaukee Hospital (later Lutheran Hospital, then Sinai Samaritan), and Fourth Church of Christ, Scientist on Kenwood Boulevard. The University Club's is the only known clubhouse in Milwaukee to have been built in the Georgian Revival and the design is not a copy of any one particular historic building. Its emphasis on mass and overall form with simple, elegant detail reflects architect John Russell Pope's interest in distilling the underlying principals and sources of the Georgian Style.

THE ARCHITECT

John Russell Pope (1873-1937) was considered by William Adams Delano the best of his generation.²⁹ Pope's interpretation of classical forms and distilling the essential elements to create a new modern American classicism left behind monuments of enduring power. Pope was literally the right designer at the right time, tied into the network of socially and politically important Americans who wanted to establish themselves as the New World successors of the old world nobility.

Pope was born in New York City in 1873 the son of portrait painter John Pope and landscape painter and piano teacher Mary Avery Loomis Pope. He attended public schools and in 1888 enrolled at the City College of New York to study medicine. He attained first rank in his drawing classes. Pope eventually decided to study architecture and enrolled in the Columbia College School of Mines (today's Columbia University) architecture department in 1891 at the

²⁹ Bedford, page 224.

age of 18. Classes included not only a firm grounding in classicism but also the study of medieval, American colonial, French and Italian Renaissance architecture as well as German archaeology. Contemporary architecture was covered as well and students were sent to the World's Columbian Exposition in Chicago in 1893.

In June 1894 Pope received his bachelor of philosophy degree in architecture and briefly worked for his professor, William Robert Ware. In 1895 Pope won two competitions that funded studies in Europe, the McKim Traveling Fellowship and the Rome Prize of the American School of Architecture in Rome and he left for Europe in the fall of 1895. Pope would spend the next four years there, studying the great monuments of Italy, Greece and Paris and was just short of completing the program at the Ecole des Beaux Arts before financial concerns brought him back to New York in early 1900. Through architect Charles Follen McKim, Pope freelanced under Sanford White and then began work for residential architect Bruce Price. He opened his own practice in 1905 and for two years supplemented his income by teaching at Columbia through the auspices of Charles Follen McKim.³⁰

Pope eventually resigned his teaching position to attend to his growing practice. The American economy was at the height of a 25-year period of expansion and the wealth in New York was accumulating at an exponential rate. Washington, D.C. became a mecca for the well to do as the city shed its backwater character and people of influence flocked to see and be seen among society and people of power. Commissions for urban houses as well as grand country estates were numerous. Classicism became dominant in architectural practice and numerous publications touted the symbolic as well as rational importance of the form that was to pull cities from the chaos of prior architectural exuberance into the ordered and well-run municipalities that could solve many of society's ills and inequities.³¹

Pope was well connected and catered to families of power and influence. His work appealed to their image as a new American aristocracy, tied to the old world by culture and art yet wielding power through their financial institutions, diplomatic service or transportation companies. At the age of thirty eight in 1912, Pope married socialite Sadie Jones, almost twenty years his junior and the daughter of "robber baron" Pembroke Jones and later a stepdaughter of Henry Walters, thus cementing his place in society.

Pope's early clients wanted houses that reflected their status yet were understated, houses "in which the power of basic form was emphasized over decoration."³² Pope supplied them with various period revival styles, everything from French to Georgian (English and American), American Colonial and Tudor, which they filled up with antiques and salvaged architectural elements from European mansions. Unlike many of his contemporaries, Pope was "carefully analytical, sober, and refined, poised somewhere between the banal or overly cautious and the grand image of restrained monumentality."³³ Important commissions included Arlough on Long Island for Robert Low Bacon (1907), Chateauiver on Long Island for Commodore Charles A. Gould (1908), Mrs. R.R. Hitt House in Washington, D.C. (1907-1908), Henry White House in Washington, D.C. (1910-1912), Robert S. McCormick House in Washington, D.C. (1912), Bonniecrest on Long Island for Stuart Duncan (1912-1914), George Hewitt Myers House in Washington, D.C. (1912-1914), Charlcote in Baltimore for James Swan Frick (1914), the Irwin Boyle Laughlin House in Washington, D.C. (1919-1921) and the Thomas Frothingham House in Far Hills, New Jersey (1919-1921) among others. There was a major

³⁰ Ibid., pages 10 – 23.

³¹ Ibid.

³² Ibid., page 44.

³³ Ibid., page 54.

increase in the number of residential commissions for Pope between 1912 and 1919 and by the 1920's Pope concentrated on the Georgian style as the basis for his projects. An important commission was the house and 1,750-acre estate known as Caumsett, built on Long Island for Marshall Field II, a notorious Anglophile. The project, including barns, outbuildings and accessory structures was under construction from 1920 through 1930.³⁴ Bedford writes: "With the first commissions of the years 1925 to 1930, Pope appears to have been working to create something new with an American-based vocabulary of form and materials. By the second half of the 1920's, the appeal of the colonial had reached an almost patriotic fervor. And although Pope's interest in American forms followed the national trend, there also seems to have been a more personal aspect to his interest in colonial forms. He demonstrated an intimate knowledge of the style, on which he imposed his own design criteria, creating a distillation of the lessons of the past which was instilled with reserved emotion."³⁵

It was in this phase of his work that Pope designed the University Club of Milwaukee. Pope is said to have belonged to numerous clubs himself and the fact that the Milwaukee commission was his first clubhouse was probably due to the fact that many of the clubs had already built new facilities within the prior twenty years. His use of a tripartite division on the façade, red brick, multi-paned sash, dramatic keystones and voussoirs, prominent cornice, projecting second story balconies and a stepped-back attic story from the University Club were carried through in his later designs for The Junior League building in New York (1927-1928) and the Spence School in New York (1928-1930).

As can be inferred from the above paragraphs, Pope's bread and butter work concentrated on residential projects although he had many other types of commissions. He had few commercial projects and apparently did not consider these buildings worthy of effort. His Beaux Arts training and interests in classical forms lead him instead to compete for commissions for museums, memorials, churches and even campus planning projects, high profile and visible commissions that would result in buildings that would, theoretically at least, transcend the passing whims of fashion. Pope's campus planning projects included Yale University (1917-1921), Dartmouth College (1921), Johns Hopkins University (1924), Syracuse University (1922-1929), Hartwick college (1929) and Hunter College (1927). Museum projects included Baltimore Museum of Art (1925-1933), proposed wing for the Metropolitan Museum of Art in New York (unbuilt, 1929), Modern Sculpture Wing at the Tate Gallery in London (1929-1937), Elgin Marble Wing at the British Museum (1930, 1937-1939), conversion of the Henry Clay Frick mansion into a museum (1931-1932), Frick Art Reference Library (1933-1935), National Gallery of Art in Washington, D.C. (1935-1937), Washington's Headquarters Museum, Morristown, New Jersey (1935), and the National Archives in Washington, D.C. (1930-1933).

It was Pope's design for The Temple of the Scottish Rite in Washington, D.C. (1910-1916) that gave him worldwide acclaim, earned him awards and secured his seat as America's most significant interpreter of the Classical style. Pope's talents as a designer and critic of public buildings and monuments led to his appointment in 1917 to a seat on the National Commission of Fine Arts in Washington, D.C., a body that reviewed proposed public structures to assure their compliance with the McMillan Plan. Pope's masterful grasp of placement and design insured that the large scale governmental office buildings needed by the burgeoning federal bureaucracy would be placed skillfully and designed with high standards. Pope was appointed vice-chair in 1921 but his appointment was not renewed at the end of his term in

³⁴ *Ibid.*, pages 91-97.

³⁵ *Ibid.*, page 99.

1922³⁶. His expertise led Pope to receive a number of commissions for public buildings including Constitution Hall for the Daughters of the American Revolution in Washington, D.C.(completed 1932) and the American Pharmaceutical Association headquarters building on the Mall , also in Washington, D.C.(1928-1933).

Memorial commissions were a continued part of Pope's work and included the Lincoln Birthplace Museum in Hodgenville, Kentucky (begun 1908), the Second Division Memorial, Washington, D.C. (1921-1936) and mausoleums for numerous clients including William B. Leeds (1907-1909), William Charles Stewart (1915-1916) and F. W. Woolworth (1919) in Woodlawn Cemetery, the Bronx, New York, and the Pembroke Jones mausoleum (1919) in Wilmington, North Carolina, and the Crane mausoleum in Chicago (1928). He also worked on proposals for the Lincoln Memorial in Washington, D.C., and the George Rogers Clark Memorial for Harrodsburg, Pennsylvania, and the Theodore Roosevelt Memorial in Washington, D.C. but his designs were not chosen.

Probably the most famous of all of Pope's works and the one building known by most laymen unfamiliar with architecture is the Jefferson Memorial (1935-1937, completed 1943). The concept of a memorial to Jefferson was discussed as early as 1914 but it was not until President Roosevelt asked the Commission of Fine Arts in 1934 to study the matter again. A Jefferson Memorial Commission was also formed to work on the matter. Pope's presentation to the latter body emphasized Jefferson's role as the progenitor of American classicism and that the design should reflect the architecture that Jefferson revered. Despite the complexity and politics of dealing with government bodies and the White House and issues of budget amidst Depression era shortages, Pope's Pantheon-based scheme for the Tidal Basin won out. During the process he was subjected to vicious attack by proponents of the modernist movement both in person and in print media and criticism extended to his past work as well. The Commission of Fine Arts, however, adhered to Jefferson's vision of a Washington adorned with classical style buildings. Congress, however, cut appropriations for the project and the firm was ordered to cease work on August 23, 1937. Pope, weakened by stomach cancer and the political sniping, died four days later on August 27th. The project did not die, however, and Pope's successors, Eggers and Higgins, as well as his widow successfully lobbied for the Pantheonic scheme and the Jefferson Memorial was built. In the hands of his successors the project lacks Pope's notable sensitivity and skill with proportion although the monument has become one of the major icons of our nation's capital.³⁷

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³⁶ Ibid., page 135.

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IX. STAFF RECOMMENDATION

Staff recommends that the University Club of Milwaukee (original building and gateposts) be given historic designation as a City of Milwaukee Historic Structure as a result of its fulfillment of criteria e-1, e-5, e-6 and e-9 of the Historic Preservation Ordinance, Section 308-81(2)(e) of the Milwaukee Code of Ordinances.

- e-1 Its exemplification of the development of the cultural, economic, social, or historic heritage of the City of Milwaukee, State of Wisconsin or of the United States.

The University Club of Milwaukee is an important extant building from the city's golden age of the private club. It epitomizes the urbanity, luxuriousness, prestige and exclusivity that made such clubs popular. The subsequent period of the Great Depression and World War II ended old style club life and elaborate clubhouse construction forever. Only a handful of clubs survive today that retain the prominent facilities that symbolized their standing in the community.

- e-5. Its embodiment of the distinguishing characteristics of an architectural type or specimen.

The University Club of Milwaukee is a fine example of the Georgian Revival Style whose elements are derived from the Georgian Style that was prevalent in the 18th century. Design details include the use of simple rectangular forms, red brick, tripartite treatment of the façade, symmetrical ordering of window and door openings, sash windows with rectangular panes of glass, and the use of detail from Classical architecture such as pilasters, pediments and dentiled cornices. Examples of the Georgian Revival can be found in residential neighborhoods throughout the city but few buildings of the scale of the University Club were constructed for public purposes outside of medical facilities, many of which have been altered or razed since they were built in the 1920's. Few of the medical buildings had the sophisticated treatment of elements found on the University Club and none of them were imbued with the timeless quality that has made the building as fresh as it was when completed 76 years ago.

- e-6. Its identification as the work of an artist, architect, interior designer, craftsperson or master builder whose individual works have influenced the development of the City of Milwaukee, State of Wisconsin or of the United States.

New York architect John Russell Pope was a nationally known and internationally recognized designer who embraced classicism as the foundation

and source for his work. He has been considered the last of the great classical designers. He was a master at distilling the essential elements from earlier periods of architecture and found inspiration in the Georgian Style during much of the 1920's. He was a master of spatial planning, handling complex programs not only for the large country houses he designed for some of the richest families in America but also for public buildings and museums, churches, and campus designs. His works in Washington, D.C. alone, The Temple of the Scottish Rite, the American Pharmaceutical Association building, the DAR Constitution Hall, the National Archives and the Jefferson Memorial have withstood the test of time and contribute to the monumentality of our country's capital. It was something of a coup for clients in Milwaukee to have secured the services of such an outstanding designer. Pope's University Club was his first clubhouse commission and he treated the complex needs of the membership as he would have handled the design of a single client, providing an interior with the all the fine amenities and residential scale of a country estate. The University Club's design inspired Pope's commissions for the Junior League clubhouse in New York City (1927-1928) and the Spence School also in New York City (1928-1930).

- e-9. Its unique location as a singular physical characteristic which represents an established and familiar visual feature of a neighborhood, community or the city of Milwaukee.

The University Club of Milwaukee, has been a visual landmark in the city's Yankee Hill neighborhood since its completion. Built in what had been an upper middle class and upper class neighborhood filled with mansions, the area has always had a certain cache. Sited to take advantage of Juneau Park and Lake Michigan the University Club is visible to the thousands who travel along Prospect Avenue. Its understated elegance has contributed to the neighborhood's special quality for the last 76 years. It has been featured in architectural guidebooks of the city as H. Russell Zimmermann's The Heritage Guidebook (1978)

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. As in all designations, historic status does not require the removal of alterations made prior to the designation. In the case of the University Club such modifications have been indicated elsewhere in the report and include such features as the penthouse addition, replacement windows, wall air conditioning units and so on. Routine repair and maintenance of these features is permitted. Modifications to any part of the structure, whether original or a later alteration, is subject to review with modifications being defined as changes in cladding, placement, size, material, complete removal and replacement, and so on.

Note: These guidelines do not apply to the 1972 porte-cochere or Annex since it is not part of this nomination.

A. Roofs

Retain the roof shape. Skylights or dormers are discouraged but may be added to roof surfaces if they are not visible from the street or public right of way. Avoid making changes to the roof shape that would alter the building height, roofline, overhang or pitch. If replacement is necessary, duplicate the appearance of the original roofing as closely as possible. Enlargement of the rooftop penthouse is discouraged.

B. Materials

1. Masonry

- a. Unpainted brick, terra cotta, or stone should not be painted or covered. Avoid painting or covering natural terra cotta or stone. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- b. Repoint defective mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and pointing styles that were unavailable or were not used when the building was constructed. The use of mortar consisting only of Portland cement is prohibited due to the damage it will cause to brick. Use a mortar formula that matches the original.
- c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting or high pressure water blasting or the use of other abrasive materials on limestone, terra cotta, brick or cream brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. Avoid the indiscriminate use of chemical products that could have an adverse reaction with the masonry materials, such as the use of acid on limestone.
- d. Repair or replace deteriorated material with new material that duplicates the old as closely as possible. Avoid using new material that is inappropriate or was unavailable when the building was constructed. Covering stone or brick features with vinyl or aluminum is not allowed.

2. Wood/Metal

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

It is recommended that the iron railings at the balconies and balconets be restored rather than replaced should they need repairs.

- 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 that do not duplicate the appearance of the original materials. Covering wood trim with aluminum or vinyl is not permitted.

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 to the 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 windowpanes or sash. Use storm windows or protective glazing which have glazing configurations similar to the prime windows and which obscure the prime windows as little as possible.
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, material and profiles of the original window sash or door. Avoid using inappropriate sash and door replacements. Avoid the filling-in or covering of openings with inappropriate materials such as glass block or concrete block. Avoid using modern style window units, such as horizontal sliding sash or casements, in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building. The University's Club existing metal windows may be retained and kept in repair. Staff will assist with the choice of appropriate replacements should the need arise
3. Steel bar security doors and window guards are generally not allowed and would be inappropriate on the primary elevations of the University Club. If permitted, the doors or grates shall be of the simplest design and installed so as to be as unobtrusive as possible.

D. Terrace

The open terrace along the Prospect Ave. and Wells St. elevations of the University Club shall not be enclosed or filled in or removed, as this is a major design feature of the building. The stone balustrade and urns are to be retained.

E. 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, color and appearance.

F. Additions

No additions will be permitted on the Wells St. (south) or Prospect Ave. (east) elevations of the building, as these are the primary facades. Any other addition or modification or construction that touches the west wall or the north wall requires 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, color, and materials, and the degree to which it visually intrudes upon the principal elevations or is visible from the public right of way.

Note: Additions, modifications or construction that involve the 1972 porte-cochere or

Annex that do not result in the alteration of the designated structure do not require Historic Preservation Commission approval.

G. Signs/Exterior Lighting

The installation of any permanent exterior sign or light fixture shall require the approval of the Commission. Approval will be based on the compatibility of the proposed sign or light with the historic and architectural character of the building. Existing signage in the form of bronze plaques can remain. Plastic internally illuminated box signs are not permitted. Illuminated pin letter signs would not be appropriate to the building.

Note: Signage for the 1972 porte-cochere or Annex is not affected by these guidelines.

H. Site Features

The stone gateposts along Prospect Ave. are to be retained. New plant materials, paving, fencing, or accessory structures that would be placed in the shallow planting beds below the terrace along Wells St. and Prospect Ave. shall be compatible with the historic architectural character of the building.

Note: The parking lots adjacent to the original building are not part of this nomination and are not included in these guidelines.

I. Guidelines for New Construction that Results in Alteration of the Designated Structure

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

1. Siting

New construction must respect the historic siting of the building. It should be accomplished so as to maintain the appearance of the building from the street as a freestanding structure.

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 a historic building must be compatible to and sympathetic with the design of the historic building.

3. Form

The massing of the new construction must be compatible with the goal of maintaining the integrity of the building as a freestanding structure. The profiles of roofs and building elements that project and receded from the main block should express the same continuity established by the historic building if they are in close proximity to it.

4. Materials

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

J. Guidelines for Demolition

Although demolition is not encouraged and is generally not permissible, there may be instances when demolition or removal of a portion of the University Club may be acceptable if approved by the Historic Preservation Commission. The Commission shall take the following guidelines, with those found in subsection 9(h) of the ordinance, into consideration when reviewing demolition requests.

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair.

2. Importance

Consideration will be given to whether or not the building is of historical or architectural significance or displays a quality of material and craftsmanship that does not exist in other structures in the area.

3. Location

Consideration will be given to whether or not the building contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the area.

4. Potential for Restoration

Consideration will be given to whether or not the building is beyond economically feasible repair.

5. Additions

Consideration will be given to whether or not the proposed demolition is a later non-historic addition that is not in keeping with the original design of the structure or does not contribute to its character.

