PERMANENT HISTORIC DESIGNATION STUDY REPORT
WASHINGTON PARK
4301 West Lloyd Street
November/December, 2018

I. NAME

Historic: West Park (until 1900), Washington Park

Common Name: Washington Park

II. LOCATION: 4301 West Lloyd Street

Legal Description Tax Key No. 3479999111
LANDS IN NE ¼ SEC 23 & NW ¼ SEC 24-7-21 LANDS BETW (S LI SD ¼ SECTIONS-W LI WEST PARK SUBD-W LISBON AVE-W LLOYD ST & X-WAY) & PART (BLK 3 WEST PARK SUBD) EXC STS & PART (PARK ENVIRONS & VAC N 43RD ST) EXC ST

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LANDS IN NE ¼ SEC 23 + NW ¼ SEC 24-7-21 LANDS BETW (S LI SD ¼ SECTIONS-W LI WEST PARK SUBD-W LISBON AVE-W LLOYD ST+X-WAY) + PART (BLK 3 WEST PARK SUBD) PART (PARK ENVIRONS + VAC N 43RD ST) EXC STS

III. CLASSIFICATION: Site

IV. OWNER: Milwaukee County Reg of Deeds
C/O Parks administrations
9480 Watertown Plank Road
Wauwatosa, WI 53226

Milwaukee County
4301 West Lloyd Street
Milwaukee, WI 53208

ALDERMAN: Ald. Russell W. Stamper II 10th Aldermanic District

NOMINATOR: Michael Carriere, Ph.D.

V. YEAR BUILT: 1893 and later (Milwaukee Board of Park Commissioners, First Annual Report 1892 and later annual reports)

ARCHITECT: Frederick Law Olmsted (Milwaukee Board of Park Commissioners, Second Annual Report, page 17)
Warren H. Manning (Board of Park Commissioners Annual Reports)
Fitzhugh Scott (Bandshell) (multiple sources)
Grellinger Rose Assocs. (Senior Center) (permit records)

REASON FOR THE NOMINATION

Washington Park is at a critical juncture in its history. It has served the residents of the city, and beyond, for well over 100 years. Throughout its past, the framework of the park, as designed by the preeminent landscape architect Frederick Law Olmsted, has retained its core features that make the park recognizable as a work by the master. These include the rolling topography, the groves of trees, the planned vistas, portions of the original circulation patterns and the lake/lagoon. It retains its integrity of location, design intent, setting, materials, feeling and association as described in the National Register Bulletin 16, "How To Evaluate And Nominate Designed Historic Landscape". Olmsted was able to tap into some universal needs of urban dwellers that are still desired today including having an undeveloped area in which to experience a sense of space, a place for repose, a place for walking without the dangers of traffic, a place to view open landscape, a place to congregate with others and a place to enjoy play whether it be sports-related or unstructured. Milwaukee County is currently considering turning over a sizeable portion of the park to a non-profit organization on a long term lease. Concerned citizens would like to see guidelines in place that would preserve the Olmsted character of the park. They would like to see Milwaukee join the numbers of other communities that are restoring, preserving and honoring their Olmsted parks. Milwaukee cannot afford to lose a design of the master.

VI. PHYSICAL DESCRIPTION

THE AREA

Washington Park is located on the west side of the city of Milwaukee approximately 3-4 miles from the Central Business District. It is bordered on three sides (north, east and south) by residential neighborhoods that developed in the late 19th into the early 20th centuries. On the west, a submerged freeway, Highway 175 (originally highway 41), borders the park and separates it from another large residential area, known as Washington Heights due to the area's high elevation.

Washington Park consists of rolling land with groves of trees at its southeast perimeter, along its west boundary, and at the park's center. Open meadows can be found throughout the park. A large lake/lagoon, irregular in shape, spans much of the north side of the grounds. A flat area, historically used for active sports, is located at the northeast corner of the grounds. Picnic tables can be found through the south half of the park within the groves of trees. There are scattered small play areas for children that have play equipment. There had been a Zoo located at the southwest corner of the park. The need for expansion of the facility and the proposed freeway construction resulted in the Zoo's relocation to its current location on Blue Mound Road. The freeway took away a band of land along the west side of the park between North 46th and North 47th Streets. The park today, per Milwaukee County Parks website, encompasses 128.5 acres.

WASHINGTON PARK HISTORY

The history of Washington Park has been told in various publications over the years and this Study Report seeks to present the basic timeline of the park's history. Most helpful are the Annual Reports of the Board of Park Commissioners that listed the park's evolution in detail in the early years. Please note: the annual reports followed a fiscal year than ran from April of one year through March the following year between 1892 and 1905. Therefore, the annual report for 1892, for example, chronicles what happened during 1891. The 1906 Annual Report documented that the commissioners brought their fiscal year in alignment with the calendar year. Thereafter an annual report for a particular year would be for the events that occurred that year. All references to Annual Reports refer to the reports of the Milwaukee Board of Park Commissioners.

Washington Park's story began with the acquisition of parcels on the west side of the city in the fall of 1891. These parcels joined five others (two on the east side and three on the south side) as efforts were made to create parks throughout the city. One of these west side acquisitions would become Washington Park, the other, Sherman Park. Not yet having an official name, the property that would become Washington Park was referred to as the Vliet Street Tract, sometimes the Baumbach tract after one of the sellers. Often it was referred to as West Park. The park received its permanent name Washington Park in 1900. (Proceedings of the Common Council of the City of Milwaukee, April 17, 1900 message from the Mayor, page 6).

Land for West Park was purchased from Margaret Breed, et. al (49.538 acres) at a cost of $141,031.25, Ernst Von Baumbach (18.532 acres) at a cost of $77,000, Ridgeland Company (41.105 acres) at a cost of $102,762.50, Forest Lawn Company (13.287 acres) at a cost of $55,000, and C. F. Schroeder (2.040 acres) at a cost of $12,000. The purchase of the property for Washington Park was a timely one. The Milwaukee Sentinel reported that "All the property between Thirty-fifth street, or city limits, and the park is built up. There are houses on Vliet street and new pieces of property are being graded." (1892 Annual Report page 20; "The New Public Parks." Milwaukee Sentinel August 2, 1891 page 14 Issue 42)

Real estate speculation was common. Ridgeland Company may have been organized for the express purpose of acquiring land that, in turn, it could sell to the Board of Park Commissioners. It was incorporated by Hugo Koeffler, W. A. Walker, and Wade H. Richardson among others in December 1890 and January 1891 and capitalized at $160,000. It was described as a broker business and also a real estate syndicate. It acquired 77 acres of the Kneeland tract for $160,000 from Paul Bechtner who had acquired the property from Norman L. Kneeland for $131,516. The Kneeland land was in the Town of Wauwatosa and just outside the limits of the City of Milwaukee. Bechtel made about $30,000 profit on the venture. Ridgeland in turn sold 41.105 acres to the Board of Park Commissioners for $102,762.50. Ridgeland Company dissolved in October, 1895. (Milwaukee Sentinel, January 1, 1891 page 3; January 15, 1891 page 3; January 16, 1891 page 3; January 17, 1891 page 2; January 19, 1891 page 2; October 3, 1895 page 10; Milwaukee Journal December 31, 1890)

The Milwaukee Sentinel described the site of the future park

> *Hereafter people, in order to get a perfect view of the city and its surroundings, will have to go out to the public park on Vliet Street. There is an elevation almost at the southwest corner of the so-called Breed farm which is one of the highest points west of the city. Years ago that elevation must have been crowned with green oaks and maples. Now it is dotted with stumps, resembling a multitude of dusky grave stones. Standing there, a person has the whole city and surroundings before him. From a distance of over three miles one sees the tower of the chamber of commerce building, the steeples of churches, the dome of the court house and the chimneys of breweries and factories.*

It went on to say one could see the Polish church [St. Stanislaus], the North Point Water Tower, the Soldiers Home and Wauwatosa and the county buildings from atop the high point.

> *The grounds just selected by the park commissioners have for years been considered the most picturesque spot on the West Side… There are hills and dales, elevations and depressions, but one feature is particularly noticeable. There is a sort of crest running from east to west through the middle of the grounds, along a line corresponding to the extension of Walnut street, and from that crest the land slopes down gradually to Pabst avenue [Lloyd Street], which borders the park grounds on the north, and Vliet street which forms the park line on the south. The Baumbach piece is more level. The grove on the north end of it seems impenetrable from a distance. There is an abundance of young trees north of the grove and the task of turning this part into a park will be quite easy. On the Breed farm, west of the Baumbach tract, trees are*

scarce and stumps plentiful. The whole landscape resembles a picturesque grave yard, each stump standing as a witness of the vandalism once committed on the property. Of the whole fifty acres only a small portion seems to have been cultivated, and amid the corn and grain fields, rise apple trees, cherry and plum trees, an orchard which once was very useful. The remaining land is full of ravines and spots resembling kettles bored into the ground. The rain gathers into the same, furnishing food for all sorts of weeds. One day these ravines will be turned into permanent ponds, and some romantic boating will be had upon them. Crossing a wooden fence upon the crest above referred to, one finds himself upon the property that forms part of the Ridgeland Company tract. The land is more level, rent only on the west side by a ravine, and from it nothing can be seen of what is taking place south of the crest…The park site at present is in the form of an L, the Breed and Ridgeland tracts together extending from Vliet street to Pabst Avenue (Lloyd Street), which is traversed by the motor line for a distance of almost two-thirds of a mile, while the Baumbach tract's length from north to south is only one-third of a mile. The strip of land north of the Baumbach tract belongs to the Helberg estate, and sooner or later the park commissioners will have to acquire it by condemnation, and by the same process will probably be acquired the three acre piece at the southeast corner of the Baumbach tract, which belongs to Mr. Schroeder, of the Pabst Brewing Company. With these additions, the West Side park will comprise an area of nearly 180 acres, which will make it the grandest park in the city. ("The New Public Parks," Milwaukee Sentinel August 2, 1891 page 14, Issue 41) The Sentinel considered the average purchase price per acre of just over $3,000 a bargain.

As stated above the initial purchase of 124.5 acres in 1891 created a park whose original shape was a lower case "b"or capital L with land at the northeast corner adjacent to North 40th Street and West Lisbon Avenue still held in private hands. Park reports document that commissioners regularly requested the city to purchase or condemn the adjacent parcels needed to fully "round out" the park boundaries. That land was ultimately acquired on October 6, 1902 and consisted of 23.2 acres while additional property was condemned in 1906 amounting to 2.3 acres. (1902 Annual Report page 8; 1906 Annual Report page 6) This gave the park the set boundaries for decades to come. In 1917 a bond was issued to purchase land on the west side of North 40th Street between Lisbon Avenue and Vliet Street. (1919 Annual Report pages 7-8) Sanborn Fire Insurance maps show that there were residential properties all along the west side of North 40th Street. The properties were acquired in 1918. Further research will be required to determine whether those houses were moved off or demolished. Although there was initially talk of acquiring more land to the west of North 47th Street, this did not occur and an upper middle class neighborhood developed instead. (1917 Annual Report page 12; 1919 Annual Report page 7-8) Washington Park boundaries were to remain stable into the 1950s. A zoological garden grew out of early donations of animals and was established at the southwest corner of the park, extending from Vliet Street to the Washington Boulevard entrance to the grounds. When the Zoo obtained larger grounds (200 acres) and a freeway spur was proposed, the zoo was moved in 1958 and freeway construction in 1962 removed a block-wide strip, from North 46th Street to North 47th Street, along the park's west boundary.

The original Board of Park Commissioners are to be commended for recognizing that they needed expert assistance in laying out parks that would be of scenic beauty as well as serve more active recreational purposes. The best designer of the time was Frederick Law Olmsted (1822-1903). He was a man of many talents. He was a writer and theorist. He is considered the father of landscape architecture and his fame spread after the design and superintending of Central Park in New York City with Calvert Vaux. He designed many municipal park systems, entire communities (Riverside in Illinois) and the grounds for the World's Columbian Exposition in Chicago in 1893. He did not design formal arrangements of flower beds but took in entire landscapes, creating grounds that visitors had to experience rather than just view. That he did other work for other communities does not diminish the quality of his work for Milwaukee. To quote from the 1893 Annual Report:

Realizing that the large parks would require the services of experts in the line of landscape architecture, the Commissioners decided to engage the best talent obtainable, and accordingly entered into negotiations with the firm of F.L. Olmsted & Co. of Brookline, Mass. The fact that Olmsted & Co. had charge of the landscape work at the World's Fair grounds enabled them to offer more liberal terms than would have been the case had they not had work in the West, and a contract was signed whereby Olmsted & Co. were to do the work for $12.50 per acre, their services to be at the disposal of the Commissioners for a period of three years. The labors of Olmsted & Co. have thus far been confined to Lake Park and West park, the two large parks in the system. They have been worked in conjunction with the Park Commissioners and very satisfactory results have been obtained. A tree-planting plan is now under consideration by the Commissioners and will be partially carried into effect the coming season. (page 17)

The National Park Service Frederick Law Olmsted National Historic Site has 27 plans and drawings, dated 1892-1894, related to Milwaukee's West Park as well as one lithograph General Plan of West Park dated January 1895 in its collection. (Job #1652) (Letter dated November 15, 2001 from archivist T. Michele Clark to Laurie Albano of the Milwaukee County Parks about holdings in the collection of the Frederick Law Olmsted National Historic Site. Copy of letter in the collection of Virginia Small)

There is also a Preliminary Plan, sketch for a Log House [not built], Planting Notes, a Tree Planting plan, Revised Plan for the West Concourse, and Grading Plan for the Lake. These are part of a list titled "Olmsted Plans on Hand in Milwaukee, WI as of 5/11/2005" in the collection of Virginia Small. Historic Preservation staff has photo copies of the Grading Plan for the Lake and the Tree Planting Plan.

Getting Olmsted at a "bargain rate" since he was in Chicago is something of a theme in the history of the Milwaukee parks where tight budgets were carefully allocated to produce some very outstanding results. Park commissioners frequently indicated that there was need for better funding so that new structures could be built, park grounds could be maintained, electric lighting could be added, and new parks could be acquired. There was even a suggestion for a dedicated tax to fund the parks, all requested before the Great Depression. Park employees and contractors tended to be city residents and local architects were hired to design structures in the park. That so much work was carried out in the 1890s despite the recession after the Panic of 1893 is rather remarkable and the fact that the parks provided employment was not overlooked.

Work on Washington Park was carried out almost immediately upon getting plans drawn up. As in other Olmsted parks, Olmsted took advantage of the undulating terrain, open areas, and existing groves of trees and provided a circulation system whereby visitors had something different in view as they moved through the park. A concourse was drawn up to allow visitors a lookout area in the highest point in the park. In the low lying area at the north end of the park was the water feature, a lake, complete with islands, water features being important in Olmsted parks. The lake grading plan from the firm was dated May 29, 1894. Another feature was a deer enclosure or paddock, positioned at the southwest corner of the park. Deer paddocks do appear on some of the plans Olmsted prepared for other communities so having animals for viewing seemed to be a popular feature in some parks. Locations for some structures were also indicated in some iterations of the plans, in Milwaukee a pavilion is shown at about midpoint in the park. Local architects took care of the architectural designs as Olmsted was not a designer of buildings.

The early annual reports document all the efforts made in West Park, as the park was known until 1900, into laying out the roadways, filling in a marsh pit, utilizing gravel from a gravel pit on the grounds to pave the roadways and providing amenities like pavilions to offer refreshments and rest room facilities. Literally thousands of trees and bushes were planted over the course of many years to provide perimeter screening and enhance picnic areas and enhance the lake and lily ponds. Tree species and shrubs were varied to create a natural appearance. Undulating planting beds were the norm. They were not shaggy aggregations of plants thrown together nor were they symmetrically arranged beds of

exotic and brightly colored flowers. They were native species that would thrive in our climate. Man's efforts were to be disguised. It was natural but with an assist.

Olmsted parks were never considered "see but not touch". They were meant for passive strolling, for the relief of urban stress, for the enjoyment of open green space and picnics, but also for recreational activity that included everything from musical concerts to boating to tennis, to golfing, tobogganing, ice skating, even horse racing. Washington Park had all of these. Outdoor dancing was introduced in 1922, was very popular and said to provide clean and healthful surroundings for young people. (1922 Annual Report page 8) Again, the original plans dictated locations. In the original plan illustrated in the 1898 Annual Report, a playground is designated at the southeast quadrant of the park and a play area for children was created there as well as tennis courts.

Once the major circulation roads were underway, the Lake/Lagoon excavated and filled, the trees and shrubs planted to enhance borders and pathways, the park commissioners turned to the construction of structures and areas devoted to a variety of uses. Buildings included a Pavilion (1893, addition 1903, kitchen addition 1906), Band Stand (1897), Children's Building at the playgrounds (1898, 1906), Boathouse (1898), Pergola at the playground (1906-1908), and Bridges at the Lake/Lagoon and at the Lily Ponds (1908 and later). Lighting was a necessity, to illuminate paths, buildings and especially the Lake/Lagoon for winter time skating. Naphtha lighting was used in the early years and it took a couple of decades for electric lighting to be installed.

Both on plans and in the Annual Reports, tree lists are specified and include varieties of species. The planting of vegetation seemed to have been never ending as shrubs were moved from one location to another, border plantings were augmented so as to create the sense of being in a separate environment, new trees replaced old dying trees (commented upon as early as 1898) and insect damage took its toll. Green aphids and cottony maple scale were noted. Dandelions were especially called out as a nuisance that patrons complained about and their management was considered almost futile. "A preparation that will kill the dandelion and not the grass is yet to be found." (1904 Annual Report page 12)

The 1898 Annual Report (page 18) described Washington Park as "now practically completed, and…that aside from tree and shrub planting and keeping the park in proper order, no further permanent improvements are required." Commissioners began to concentrate on the improvements to Highland Boulevard west of North 35th Street as this roadway terminated at Vliet Street, opposite that main entry point into the park.

Although "practically completed" might have referred to implementing the Olmsted plans, there were still other projects, suggested by the plans, that were on the commissioners' agenda. "It is the intention of the Commissioners to make Washington Park the home of all athletic sports…" A six-hole golf course was laid out with a circuit of three-quarters of a mile in 1901. An additional six holes was planned for 1902. "Players are governed by the rules of the United States Golf Association, besides which such local rules were made as were deemed necessary for the safety of the public." (1902 Annual Report page 8) Despite the popularity of golf, the original course here, described as being south of the pavilion (located at the center of the park), was soon abandoned as park patrons had a bad habit of walking across the lawns and destroying the course on their way to the Zoo. The newer links in the northeast corner of the park were under consideration for removal as well. (1906 Annual Report page 35) Tennis courts were also planned for 1902. (1902 Annual Report page 9)

All these activities were integrated into the park and did not dominate the landscape. No landscape features were removed or altered to accommodate them. The park's initial plans supported these expanded uses.

In 1902 the park commissioners were able to realize the new addition to the park that had been targeted from the time of the original purchase. The 23.2 acres at the northeast corner of today's park was laid out according to the plans of Warren H. Manning. Manning had been an employee of Frederick Law Olmsted and with his background in plants (his father owned and ran a nursery) became the person in the firm who did much of the actual plant selections and design. Because of his relationship with Milwaukee as Olmsted's employee, Manning would work with the park commissioners here at Washington Park and in some of the other parks in the city's park system after he left to establish his own practice. (1903 Annual Report page 5) This northeast corner of the park allowed many improvements. For one, the original Lake/Lagoon was expanded to the east. For another, an athletic field was laid out for outdoor activities for both men and women. A clubhouse was built to accommodate equipment. Tuners gave exhibitions, there were races (human and horse), and within the track baseball and football fields were laid out. The area was available for use by groups, clubs, and so on.

Over time, the park commissioners became responsible for more and more projects beyond the parks themselves. Boulevards were an important focus. Especially important for Washington Park was the connection from today's Layton Boulevard and Mitchell Park to Sherman Park. Commissioners wrote that the completion of the 27th Street Viaduct and the extension of Highland Boulevard to Washington Park now connected the south side parks and west side parks but that Sherman Boulevard needed improvement from Washington Park north to Sherman Park. (1908 Annual Report page 6) The park commissioners were also responsible for the planting and care of trees and shrubs planted along city streets and the appointing of a forester, authority for which was passed by the state legislature. (1917 Annual Report page number not legible) For a considerable period of time the park commissioners were also responsible for the filling in of land at the Lake Michigan shoreline to create today's Lincoln Memorial Drive. Over time they took on children's playgrounds at scattered sites in the city, something for which they advocated since the large municipal parks were beyond the comfortable walking distance of most children. That can explain the more limited role of playgrounds in the larger parks. They also handled the parks that had been created around sites administered by the Water Department such as the North Point Water Tower Park.

In the 1905 Annual Report (page 13-15) the park commissioners were again citing an urgent need for the purchase of additional park land and having an always-available fund from which to acquire more property. They even suggested that the state legislature authorize the city to levy a special tax dedicated exclusively for the purchase of such land. Benefits to all residents were obvious. "Public parks are a necessity to the general welfare of a great city. Their advantages are manifold. They afford pleasure and recreation to the people at no greater expense than each man's proportionate share of the taxes, and delights are to be had therein which but few can command for themselves. Parks are educational and conducive to the mental, moral and material welfare of a large city. They also tend to increase the value of real estate and induce people to improve and beautify their properties, thereby adding to the revenues of the city."

One of last big projects constructed at Washington Park while the parks were still under the ownership of the City of Milwaukee was the construction of the Grandstand in 1913 and an attached Field Building /Boathouse of which the exterior was completed in 1915 and the interior in 1917. (1917 Annual Report page 7) The shift away from wood frame buildings to reinforced concrete as the major building material in the park is an evolution already seen in the park. No reference was made in the annual reports of this shift but it is evidence of concrete's popularity and acceptance as a long lasting material. This Field Building / Boathouse would be the second structure constructed at the Lake /Lagoon but here it was built at the north end rather than the south end of the Lake / Lagoon. The Grandstand, as its name implied, provided a roofed seating area for visitors to watch athletic events and races that were held on the field to the north. The Field Building-Boathouse fronting the Lake/Lagoon served athletic users with lockers and showers in addition to having refreshments and renting boats and skates.

By 1918 the park commissioners once again brought up the fact that the park system had outpaced its revenue and that the original parks had reached a "reconstruction period" since many of the structures had been constructed of wood and were in need of extensive repairs and even replacement. (1918 Annual Report pages 5-6)

Activities in the 1920s concentrated chiefly on the Zoo and adjustment of some of the roadways. The Milwaukee Zoo is a story in and of itself and occupies many pages of the park commission Annual Reports. Since it is no longer within Washington Park, just brief mention is given in this report. It was a big attraction for the park and grew into a world-class collection of animals. It is clear that there never seemed to be any thought given to expanding the zoo onto the remainder of the park, at least not while under the ownership of the city, so keeping Washington Park as a public green space remained a constant goal.

In statistics for 1928, Washington Park consistently had the highest attendance for band concerts, Sane Fourth Celebrations (4th of July), picnic permits, track and field meets, football games, skating, baseball games, boat rentals, horseshoe , tobogganing, and was the only park to feature horse races, 16 in all with 33,900 in attendance. Washington Park came in second to Lake Park in tennis with 12 matches, and 5 soccer games, and use of the wading pool with 90,245 in attendance. Overall attendance was 725,475 just under attendance for Mitchell Park at 780,819. (1928 Annual Report pages 85-89)

The format of the annual reports change as the country entered the Great Depression and the city parks were in a holding pattern in terms of their improvements. Typewritten reports stand in for published ones in 1931, 1932, and 1933 with a brief cover letter and attached newspaper article serving as the report for 1934. A newspaper article serves to summarize activities in 1936.

During the Great Depression, activities were curtailed in all the parks but not eliminated. Park commissioners reported that in 1932, park attendance was at an all-time high with a grand total of 8,586,282 visitors. The record attendance was attributed to the high unemployment rate. Washington Park was slightly lower than in 1931 with 755, 900. (1932 Annual Report page 1; 1933 Annual Report page 1) Horse racing continued in Washington Park with 15 programs and attendance of 13,200 and the Wisconsin Cycle Club held its championship bicycle races there. Zoo attendance remained steady.

With a greatly reduced budget in 1933 cuts were made to ornamentation and beautification and expenses related to athletic activities were kept as low as possible and yet the parks maintained essential upkeep and programs. A large number of ornamental flower beds were eliminated, water use was reduced to a minimum, lighting cut back 33%, and fees charged for night lighting of lawn tennis and horse shoes. The park labor force was reduced by 20%. Animals at the Zoo were to be retained, having been given as donations. "It would be impossible to dispose of these animals at this time and if exterminated would create an irreparable loss to the city. The Park Board feels that if the general public considers that nearly a million people visit the zoo annually, no one should refuse the trifling sum necessary to continue this wonderful world famed attraction, no matter how urgent the need for economy might be." (1933 Annual Report page 2)

The year 1934 was not much better. There were no funds for improvements and activities were limited to maintenance and what work could be carried out with "unemployment labor." Federal aid and city unemployment relief funds allowed for some work as the completion of a naturalistic duck pond at Washington Park. WPA labor and city funds were credited with doing much maintenance work to drives and walkways and buildings were repaired, repainted and altered. The main building at the Zoo was redecorated and the cages repaired.

In the spring of 1936, voters cast their ballots to deed the parks over to the County of Milwaukee. With this the Board of Park Commissioners went out of existence on December 31, 1937. In an article entitled "Mrs. Roosevelt Praises Our Parks" Charles Hauserman wrote "It can be said without

contradiction that the city parks have been acclaimed throughout the land for their beauty and cleanliness, yet here at home, possibly in a moment of desperation and through unfounded information, the voters were swayed to relinquish their sovereign rights to these lands and deed them to the county…I am sure that no one will deny that the passing is one superinduced by the latest wave that is sweeping the country in general for mergers and consolidations and not a reflection on past or present City Park Boards." ("Mrs. Roosevelt Praises Our Parks", Charles Hauserman, December 31, 1936)

One notable addition to the park, during the Great Depression, is the Blatz Temple of Music. Constructed in 1938, it was built with a substantial donation from Blatz Brewing Company heir, Emil Blatz. The Art Deco style bandshell with its series of diminishing concentric arches was unique in Wisconsin and enabled concert goers to listen to larger musical groups and have better sound. That Washington Park was selected was likely due to the popularity of concerts there over the years and the terrain that provided a natural amphitheater. Washington Park was among the best used of all the parks in the system.

PERIOD OF COUNTY OWNERSHIP

With the exception of the Blatz Temple of Music, it appears that Washington Park remained more or less in stasis until the end of World War II. A new building campaign added a swimming pool and bath house in the mid-1950s. The Zoo began making plans to relocate in the late 1940s and did move in 1958. At some point in time the old pavilion and the children's playground were removed. New bridges, appearing to date from the 1950s, were constructed at the Lake/Lagoon. The creation of the freeway system led to the removal of a sliver of land along the west border of the park, between North 26th and North 47th Streets for the building of Highway 41 (now Highway 175). The Grandstand-Field/Boat House building, still in use in the late 1950s, was replaced with the current Community Building constructed in 1977. In 1968 a new contemporary style building was constructed at the southwest corner of the park where the Zoo had been.

Beginning perhaps in the 1970s and through recent decades, Washington Park has experienced deferred maintenance and diminished attendance, with safety issues being prominent among neighbors' concerns. Concerts had been suspended. The Blatz Temple of Music took on a shabby appearance.

Recent preservation efforts have included the donation of funds from Harley Davidson company to restore the Blatz Temple of Music in 2005 and the reintroduction of outdoor concerts during the summer. Likewise, Milwaukee County leased the Community Building to the Urban Ecology Center in 2007 for use as offices and classrooms in which to teach urban ecology to area school children. Likewise, new, small areas of playground equipment have been installed in the picnic areas. One large play structure has been installed at the northeast corner of the park. There is also an ongoing field school in the Washington Park neighborhood that combines historic preservation, public history and cultural landscapes through the UW-Milwauke School of Architecture and Planning through Professor Arijit Sen that is highlighting the residents, their history and how it relates to Washington Park.

To better understand the Washington Park we see today, an inventory of the buildings, objects, sculptures, and structures within the park are below.

BUILDING, OBJECT, STRUCTURE AND FEATURES INVENTORY

Public parks by their nature are living entities that evolve over time to meet the changing requirements of their users. Washington Park has had a variety of buildings, structures and objects in its history. All were built or erected within the framework of the Olmsted design and took advantage of locations

targeted for structures in original plans. These buildings, objects and structures are arranged in chronological order.

WASHINGTON PARK LAKE/LAGOON Frederick Law Olmsted, Warren H. Manning (completed 1895, enlarged 1907)

The Lake in Washington Park was a feature that was part of the initial plan for the park. All of Olmsted's park plans had a water feature, if not a natural lake or river then a man-made one. Plans for the lake were being finished up during 1893 and there is an existing grading plan for the lake prepared by Olmsted, Olmsted & Eliot dated May 29, 1894. The lake would be located at the north / northwest portion of the park. Excavation for the lake began in August of 1894 and was completed in November that year. The contractor on the project was William T. McGovern. The lake would cover seven acres and feature three islands. The islands were to be planted with low trees, shrubbery, brambles and ferns while water loving plants such as sedges, rushes and arrowheads were to be planted along the shoreline. The grounds around the lake were prepared for planting. (1895 Annual Report page 6)

Water was turned on in the spring of 1895 and the demand for boating was met by the purchase of a small fleet of "clinker boats" that were in demand throughout the summer. It was planned for the lake to be used for skating in the winter. The number of boats increased to 20 by 1903. In 1897 the lake drew 35,000 visitors. (1896 Annual Report page 10, illustrated; 1904 Annual Report, page 16; 1898 Annual Report page 15)

Adjacent to the west side of the lake were a series of ponds that featured water lilies. The ponds were fed by the lake and two or three stone arched bridges provided access to each. Many postcard views and photos exist of this feature. At some later date, after 1941, the lily ponds were apparently removed. (1896 Annual Report page 9, illustrated; 1897 Annual Report page 13; Photograph in the collection of the Milwaukee Central Library date 1937 shows the lily ponds and stone bridges still extant at that time)

After the Board of Park Commissioners was able to secure the land at the northeast corner of the park, at Lisbon Avenue and North 40th Street, the lake was extended in 1907 and consisted of four acres with a depth of four and one-half feet, made shallow to make it safer in the event a boat overturned. The new section of the lake was connected with the original in a short passageway about 50 feet wide over which a temporary bridge was constructed. A permanent concrete bridge replaced this one at a cost of $2,038 and had a fifty foot span and was twelve feet in width and high enough to accommodate skaters and boaters underneath.. It is depicted in numerous postcard views. (1907 Annual Report page 20; 1910 Annual Report page 91-92; 1907 Annual Report page 20; 1908 Annual Report page 68-69) The current bridges consist of concrete arched structures having a superstructure of Lannon stone blocks with stone and metal railings. They were likely installed in the 1950s but appear to be in good condition.

PLAYFIELD AT NORTH END OF THE PARK (1898, 1908)

Washington Park's only flat land is located at the north end of the park along Lisbon Avenue/Lloyd Street. An open-air gymnasium was started on September 4, 1898 and took up two and one-half acres with a foot race track of compacted cinders that was 600 feet in length by 15 feet wide. (1898 Annual Report page 7) This was later resurfaced with clay. (1901 Annual Report page 9) This athletic area was serviced by a small building called a clubhouse that was completed July 23, 1898 at a cost of $1,593. The building held apparatus for outdoor sport and gym equipment, as well as toilets and dressing rooms for men and women. Turners gave exhibition drills and gymnastic performances there. Permits were available to school groups, societies and private parties. (1898 Annual Report page 16) Over 100 permits were given out for use of the clubhouse and grounds in 1900. (1901 Annual Report page 6)

When the park was expanded to the northeast, a new one-half mile race track was built, the interior of which was used for baseball and football fields and other athletic sports. (1908 Annual Report page 7 and 69; 1913 Annual Report page 7) Later reports reference horse racing and tobogganing, and a photo post card postmarked April 18, 1919 even illustrates a plane show. The races were said to be very well attended. Children, however, were not safe playing on the ball fields when racers were in progress. A shelter for horses was constructed in 1920, just north of the field building. (1920 Annual Report page 6)

CHILDREN'S PLAYGROUND (1902)

The children's playground was located in the southeast quadrant of the park in a location identified as "Playground" on the Olmsted plans. It was installed in 1902. In 1906 the original athletic club house at the athletic field was moved to the southwest portion of the playground. A 458 foot long pergola was extended from the porch of the former athletic building in a northerly direction. A matching pergola was built shortly thereafter in a southerly direction from the clubhouse. This feature appears in many postcards of the era. (1906 Annual Report page 12) This single playground has been replaced by small play areas with play equipment at each. They are located within the picnic areas. One large play structure has been constructed in recent years at the northeast corner of the park.

GOETHE-SCHILLER MOUNMENT, Sculptor Ernst Rietschel, (1908)

This monument is the only known original object that remains in the park from its formative years. This monument was donated to Washington Park by thirty-one German American cultural societies and dedicated on June 14, 1908. The two men depicted have often been considered the most revered figures in German literature, Johann Wolfgang von Goethe for his plays and Johann Christoph Friederich von Schiller for his poetry. The men were collaborators and friends and the first monument to the two was erected in Weimar, Germany in 1857, designed by Ernst Rietschel. Numerous copies of the sculpture were erected throughout Europe, testifying to the popularity of the men. There were four copies produced in the United States, San Francisco (1901), Cleveland (1907), Syracuse (1911) and Milwaukee (1908). The original 1857 monument in Weimar, Germany still stands, on a simple stone pedestal in front of the Court Theater. The Milwaukee sculpture was mounted on a large stone pedestal from which two curved wings extend to create a formal platform approached by shallow steps. The sculpture was originally located further west in the park located at the junction of the drives south of the now-gone lily ponds, but freeway construction resulted in its relocation to an area across from the Blatz Bandshell. The sculpture was rededicated in its new location on September 14, 1960. (Wikipedia. Goethe-Schiller Monument; Milwaukee County Park Commission, Statues and Monuments in Milwaukee County Parks, No Date post-1976, page 6,

BLATZ TEMPLE OF MUSIC (Bandshell), Architect Fitzhugh Scott (1938)

The Blatz Temple of Music replaced an earlier Bandstand that was started in the winter of 1896 and completed in 1897 at a cost of $1,215. The Bandstand had open sided walls and the base consisted of split boulders. Local architect Howland Russel did the design work. The grounds around this bandstand were referred to as the concert grove. Free open-air concerts were being held in a number of the parks and proved very popular. Washington Park was among the parks to feature concerts. Private subscriptions were raised at various times specifically to fund the concerts at Washington Park. Performances were provided by local musicians and such groups as the Milwaukee Musical Society. Some 10,000 people were said to have attended in 1898. A photograph of the concert grove with many people sitting on the lawn, was included in the 1905 Annual Report. (1897 Annual Report page 8; 1898 Annual Report pages 7- 9; 1905 Annual Report page 67)

The continued popularity of concerts at Washington Park led the County to accept a generous gift from Emil Blatz, son of Val Blatz, founder of Blatz Brewery. The Blatz Temple of Music as it was called was dedicated on August 23, 1938, and was designed by prominent Milwaukee architect Fitzhugh Scott.

Emil Blatz was described as a modest and retiring man in his obituary. He withdrew from business activities at the brewery in 1888 right at the time the company transitioned from a sole proprietorship to a corporation. He spent the remainder of his life in frequent travels to Europe, particularly to Germany where he enjoyed the music. Emil Blatz had not studied music nor had any musical ability but Blatz liked happy music and wanted families to derive happiness from music performed at the bandshell. At the age of 80 he donated $100,000 for the bandshell, sited in a natural hollow south of the park's lagoon.

The original performance featured Gilbert and Sullivan's The Gondolier." Crowds were often estimated at more than 10,000 and the popular series "Music Under the Stars" attracted nationally and internationally known musicians. Concerts were broadcast nationally over the radio. Blatz himself attended concerts at the park until the time of his death in May, 1944 at age 86. ("Music Temple Donor is Dead, Emil Blatz Succumbs to Heart Attack; Lived a Retiring Life," The Milwaukee Journal, May 15, 1944)

The cast in place concrete bandshell was constructed in a form that was popular at the time consisting of a large proscenium to which is attached consecutively smaller radiating arches that create a half dome above the stage. The bandshell portion is set upon a raised stage area that extends around the sides and rear to provide for dressing rooms, electrical and mechanical spaces, storage and restrooms. On the rear north wall is a memorial with the names of 45 composers. There is also a plaque commemorating Emil Blatz. To either side of the proscenium are stocky plinths with low relief sculptural figures. To either side of the stage are tall pylons that housed loudspeakers. The streamlined designs are characteristic of the Art Deco style that was popular at the time. In a survey of images on the website Wisconsin Bandshell and Stands, the shell-like bandshells were mostly built in the 1930s and with CWA or WPA funding. Comparing the surviving examples, the Washington Park bandshell is the largest and most architecturally detailed of those in the state. (https://www.wibandshellsandstands.com/albany.html, accessed November 16, 2018 by Carlen Hatala; Wisconsin Architecture and History Inventory Citation Emil Blatz Temple of Music AHI # 120123)

The seating area is located in front of the bandshell in a natural amphitheater and features wooden benches. Grass seating is also available.

The popularity of the concerts diminished in the late 20th century and the structure fell into disrepair although it was still used for a decreasing number of concerts. It still retained its architectural integrity, however.

Badly in need of rehabilitation/maintenance, nearby motorcycle manufacturer Harley Davidson donated substantial funds to restore and rehabilitate the building in 2005. Milwaukee County allocated $738,000 to renovate the stage and ventilation systems, painting and lights in 2016. Plaques commemorating Harley's efforts are positioned on the pylons. Concerts continue to be offered in the park.

SWIMMING POOL AND BATHHOUSE Architect Unknown (c. mid-1950s)

A designated area for children was long a feature in Washington Park and was described as being south of the concert grove. The site was referred to in the 1899 Annual Report (page15). There was a building at the playground constructed in 1898. A pergola was also a feature of the playground and is depicted in many postcard views. That feature was constructed between 1906-1908. (1910 Annual Report page 92)

Washington Park has had a wading pool for children since 1905 and it was described as circular in shape. (1906 Annual Report page 11) The current wading pool is joined by a swimming pool, and is located south of the Lake/Lagoon and accessed from North 40th Street. The current facility was thought to have been constructed in the mid-1950s and is serviced by a bathhouse. The bathhouse is an irregularly shaped masonry building with flat roof. It features a restroom area, admissions areas for men and women and space once used for concessions as well as an administrative office, lifeguard area and liquid chlorine

storage. In addition to the brick walls there are corrugated metal panels that enclose exterior changing and basket check areas. (Quorum Architects. Bridging Past and Future. Final Report. Revitalization Plan for Washington Park, Milwaukee County Department of Parks, June 1, 2000, pages 12-13)

WASHINGTON PARK SENIOR CENTER, 4420 West Vliet Street, Architect Grellinger & Rose Assocs. Inc. (1968)

The Washington Park Senior Center is located along Vliet street at the southwest corner of the park. This site had been the location for the Milwaukee Zoo which was relocated to much bigger quarters in 1958 where it occupies a 200-acre property today. The Senior Center is a stone and brick building, rectangular in shape and with a mostly flat roof. Windows are arranged in ribbons across the façade and the main entry features a storefront-like system with pairs of double, metal doors and glass sidelights and transom. The meeting room at the south end is taller than the remainder of the building and has a wing-like shaped roof as well as a stone chimney. Its side wall features clerestory windows and tapered buttresses. An interesting feature of the building is its enclosed courtyard, at the west side of the building, not visible from the street. The building had a distinctive canopy at the main entrance, which featured an undulating wave-like roof, a feature that was popular in the 1960s. It has been removed since 2000.

COMMUNITY BUILDING, Architectural Division of the Milwaukee County Department of Public Works (1977)

The Community Building is located on the north bank of the Lake/Lagoon at the north end of the park. This is the third-generation building constructed along the Lake. The original wooden one was completed on the south shore of the lake in July of 1898 and cost $5,168, and provided restrooms, waiting rooms and a lunch room for a caterer that would sell non-intoxicant refreshments. It was later used as a service building then razed in 1928. (1928 Annual Report page V)

The purpose of this original wood building was replaced by a new structure constructed in 1913. It was built of concrete at the north shore of the Lake and consisted of two functions. A portion called the Grandstand had tiered seating faced north onto the athletic grounds/racetrack. It was constructed of reinforced concrete. It measured 200 feet by 44 feet and was 22 feet tall with its front being 4 feet above grade. It was designed to accommodate additions to the northerly and southerly ends. Behind the Grandstand and connected to it was a building referred to as the Field Building/Boathouse measuring 75 by 200 feet. It faced the Lake to the south. Its upper floor could be used as an open-air pavilion and also enclosed during the winter. It was expected to be used for concerts, dancing, and picture shows among other things. Its first floor featured a refectory, dressing rooms and locker rooms for men and women, showers and wardrobe check rooms. Its location was intended for use also for boating and skating as well as field sports. It was completed in 1917. (1913 Annual Report pages 6-7; 1915 Annual Report page 12) The Field House was remodeled in 1924-1925 by eliminating the passageway between it and the Grandstand. Athletic lockers and showers were reconstructed and the refreshment stand and kitchen facilities were enlarged while the lobby was doubled in size. The second floor refreshment stand was moved to better accommodate dancing. (1924 Annual Report page VI)

Further research will pinpoint the date the Grandstand-Field/Boathouse was demolished. It was still standing in the late 1950s. Today's Community Building is constructed in the Brutalist style and consists of three rectangular structures of corduroy split-face concrete block offset from each other with sloped roofs. Brick piers are regularly placed between the concrete. The building has few windows. Its bunker-like appearance may have reflected the growing sentiment that the park was unsafe. It was constructed with solar heat equipment on the roofs but the system was never cost effective and has not been used in a number of years. The interior features restrooms, a meeting room, a concession type kitchen area and

offices. There is a basement used for storage and mechanical equipment. Since 2007 the Urban Ecology Center has had offices in the building and operated its educational programs out of this building.

MAINTENANCE BUILDING, Architect Unknown (date unknown)

Additional research is required to establish the date of this building's construction. This maintenance compound, surrounded by chain-link fencing, is located off North 40th Street between West Rogers Street and Lisbon Avenue. It sits adjacent to a large asphalt public parking lot. The compound has parking for employees as well as a masonry maintenance building. The masonry structure consists of two parts. The office portion is a long, low building situated perpendicular to North 40th Street with its gable end to the street. The roof has asphalt shingles and a square masonry chimney extending from its north roof slope. A smaller rectangular structure is located at the ridge of roof to the west of the main chimney and may be some kind of ventilator. There are no windows facing North 40th Street. The south wall faces the adjacent parking lot and some of the windows are arranged in a continual ribbon with stone sills, giving the structure a simplified Prairie look. A door and several vertical windows are located next to the ribbon windows. This office portion of the building is interrupted by a large rectangular wing that is oriented north/south, is taller in height and houses a four-bay garage used for park maintenance vehicles. This garage wing has a gabled asphalt shingled roof. A small wooden shed is located at the west perimeter of the compound.

BASKETBALL AND TENNIS COURTS

Tennis courts were installed on the grounds very early on, but their exact location is unclear at this time. There were references to lawn tennis courts being laid out in 1902. (1902 Annual Report page 9; 1904 Annual Report page 7) Eight new tennis courts were constructed in 1906. (1907 Annual Report page 20) Five new courts were reported in 1909. (1909 Annual Report page 18) There are currently a number of basketball courts and tennis courts located in the southeast quadrant of the park, east of West Washington Boulevard/Park Drive, north of Vliet Street and south of the Swimming and Wading Pools. They appear to be in an area that once held the original wading pool. Their date of construction of these current courts is unknown.

OCTAGONAL PICNIC SHELTER, Architect unknown (date unknown likely post 2000)

An octagonal picnic shelter is located west of the Swimming and Wading pools. It mimics in shape the original bandstand that had been constructed in 1897. The roof is supported by unadorned wood posts that rest on limestone piers.

MILWAUKEE ZOO

This Study Report will only give brief mention to the Zoo. Its evolution from a collection of small animals, almost more of a curiosity, to a professionally run collection featuring large mammals, aquatic birds, monkeys, big cats and primates was covered extensively in the Annual Reports, which in the early years documented every animal donated, all the improvements made and structures built. The park commissioners frequently mentioned that all of the Zoo functions came from their regular parks budget, making their accomplishments all the more remarkable. The only time the Common Council granted a bond issue was for the construction of the large animal house. Regular park employees took care of the Zoo until the size of the operation required a special department. The Milwaukee Journal helped promote the idea of a professional zoo and encouraged donations which were made by individuals, groups, clubs and so on. By 1912 the Zoo was ranked sixth in the United States and had over 600 specimens on exhibit. (1906 Annual Report page 35; 1912 Annual Report page 15,

As did virtually all improvements in Washington Park, the Zoo evolved in the area originally designated for a deer paddock in the original Olmsted plans, in the southwest quadrant of the park. Deer paddocks

could be found in Olmsted plans designed for other cities so the concept of having some small animals for viewing must have been popular for parks.

The Zoo grew to occupy 23 acres in the park, bounded to the north by Park Drive / Washington Boulevard. The need for more room led to the acquisition of a 200-acre site along Blue Mound Road and this coincided with plans for the construction of a freeway, Highway 41 (now 175),that would be built between North 46th and North 47th Street. The Zoo moved to its new quarters in 1958.

NOTE: There was a Three Freedoms Monument in Washington Park that was destroyed by vandals in November, 1976. It was in the form of a birdbath commemorating the Bi-Centennial of George Washington' birth. (Milwaukee County Park Commission, Statues and Monuments in Milwaukee County Parks, No Date post-1976, inside front cover; Milwaukee County Parks Commission, Parks Directory and Index of Facilities, No Date, pre-1976)

VII. SIGNIFICANCE

Milwaukee's Washington Park is significant as one of two municipal parks (along with Lake Park) that retains its essential features as designed by the eminent father of landscape architecture, Frederick Law Olmsted. Milwaukee's third Olmsted park, Riverside, has had significant changes made to its original design. It now serves more as educational and demonstration grounds for the non-profit group, Urban Ecology Center which has its headquarters there. Lake Park is individually listed in the National Register of Historic Places (April 22, 1993) and is part of the North Point North local historic district (March 8, 1983). In Washington Park, the romantic landscape as created by Frederick Law Olmsted is the basis for the park's significance. In addition there are also some important buildings and objects within the park.

All of the key features found in Olmsted parks are contained in Washington Park. These include winding roadways/pathways for circulation, a water feature, rolling meadows, a variety in contour, stands of trees, areas set aside for active recreation, long vistas. There is a mix of natural and man-made features. Eminent landscape scholar Charles Birnbaum has visited Washington Park in recent years and found that it still reads as an Olmsted design.

What is important in an Olmsted park is its overall vision. The park was laid out as a complete entity and the original terrain and vegetation dictated its plan. All elements were interrelated. Natural features were enhanced but the hand of man was hidden away. This is in great contrast to the manicured private grounds or public squares, found in cities of earlier times, that featured carefully trimmed and shaped bushes, reflecting pools forced into geometric shapes, patterned planting beds and buildings or shelters placed in axial symmetry. An Olmsted park was not trying to be a primitive landscape that harkened back to pre-European or even pre-Native American conditions. An Olmsted park was not an amusement park with rides and thrills where people went to "consume" a product. (A short-lived amusement park did, indeed, locate south of Vliet Street across from Washington Park but did not survive and the land was subdivided for housing)

Olmsted parks are multi layered, multi-faceted. The purpose behind the designs was not for amusement alone or to help boost adjacent real estate prices but to serve community and psychological needs. Olmsted put his finger on the subconscious needs of people and tapped into concepts of well-being that are universal and still applicable today. Much has been written about the stresses of late 19th and early 20th century life as the nation shifted from a rural to an urban country. Important to Olmsted and his followers like Warren Manning was that "a visitor could immerse him or herself in the landscape and feel refreshed and restored by a process that worked below the level of consciousness." Indeed, Olmsted referred to the park as a space carefully designed to serve a healing purpose—to act as a "specific antidote" to the tension created by the urban environment….To that end, Olmsted subordinated all elements of the parks to this restorative purpose. The arrangement of trees, the grading of the land, and the flow of walks and drives, all were planned for the psychological effect they would have. No features

were to be permitted that intruded on the consciousness of the visitor and distracted him or her from this experience, which Olmsted called "unconscious recreation."" It was meant for a visitor to move through the park and experience it and not take it all with one glance. (Charles Beveridge, Frederick Law Olmsted. Plans and Views of Public Parks, Baltimore: Johns Hopkins University Press, 2015, page xiii).

Washington Park is also significant for its role in the overall park and parkway system envisioned by the Board of Park Commissioners. Acquired at or about the same time as land for Washington Park, land was purchased for Sherman Boulevard due north and it was the intent that the two would be linked by a broad thoroughfare, a green linear park. The connection was made and Sherman Boulevard became a prestigious thoroughfare in the early 20th century. Although it was never fully realized, many such boulevards were constructed to connect the growing number of public parks and form a green necklace throughout the city.

Along with these factors Olmsted also saw public parks as serving the American Republic. They were for the common, collective good, not restricted by income or social hierarchy, and a development that had not occurred before. It is not surprising that this interest in municipal public parks came along at a time the nation was beginning its national parks, a movement to preserve the wild and scenic places of the country. Public parks like Washington Park were open, natural places where people could experience communal activities on common ground.

Many Olmsted parks are being recognized for their unique planning and communities around the country are restoring, planning to restore or have restored them to their original plans and features. Included are: Central Park; Prospect Park; Mount Royal; Niagara Reservation; the National Zoo in Washington, D.C.; Cadwalader Park in Trenton, New Jersey; Patterson Park in Baltimore, Maryland; Branch Brook Park in Essex County New Jersey; as well as assorted park work in Rochester, New York.

VIII. THE ARCHITECTS

FREDERICK LAW OLMSTED

The following biographical information is taken from the National Register Nomination for Lake Park, another of Olmsted's designs in Milwaukee. It was written by Virginia A. Palmer in 1992. Lake Park was listed in the National Register of Historic Places on April 22, 1993. Specific citations from her research can be found in the National Register nomination for Washington Park.

> Frederick Law Olmsted and Calvert Vaux are believed to have been the first to practice the discipline of landscape architecture in the United States, integrating architecture and engineering with landscape gardening...Frederick Law Olmsted encouraged the use of the term "Landscape architect," rather than "landscape gardener" because it had a more professional ring…Olmsted …described the work of landscape architect as one who "organized land and objects upon it for human use and enjoyment."
>
> Frederick Law Olmsted is sometimes considered the Father of Landscape Architecture in the United States. He was born in Hartford, Connecticut, in 1822. After a succession of varied work experiences which included; apprentice for a civil engineer in 1837; an apprentice seaman on a bark to China and back in 1843; and an apprentice on a model farm in 1846. This was followed by travels in Europe in 1850 and in South America two years later. In 1857, he collaborated with Calvert Vaux to prepare an entry in competition for the best design for what was to become Central Park in New York City. After winning first prize in the competition, Olmsted was named Architect-in-Chief for Central Park in the following year. He took time off from this work to become Executive Secretary of the U.S. Sanitary Commission during the Civil War. He also traveled to California where he was named the Commissioner of Yosemite and Mariposa Big Tree

Grove by the Governor of California in 1864. Word of Olmsted's work spread across the country and he received various landscaping commissions. During his career, he designed seventeen major park systems and many small ones. Olmsted and Calvert Vaux designed Riverside, a model suburb of Chicago, Illinois and worked on Prospect Park in New York City in the 1860s. During the 1870s, Olmsted designed Mount Royal Park in Montreal. In the 1880s, he worked on the Boston park system and other projects. In 1890, having established his landscape office in Brookline, Massachusetts, the Olmsted firm was hired to design the grounds for the World's Columbian Exposition in Chicago. Ill health in his later life prevented Olmsted from traveling extensively to visit sites, but it is believed that he came to Milwaukee to consult with commissioners on parks here at least once. He retired from active practice in 1895…and died in 1903.

Olmsted had great faith in the ability of his art to have an effect on society, and in particular, to promote a sense of community. Park systems were to be spaces common to all residents of cities. Olmsted believed that scenery could have a powerful psychological effect on people. "In his view, parks had a beneficial effect on the health, disposition, and morals of city inhabitants."

Throughout his career, Olmsted and his firm worked on individual parks, parks systems, parkways, college campuses, grounds for institutions, large estates for the wealthy, as well as the grounds for the National Capitol and the plans for preservation of Niagara Falls.

Olmsted's park designs reflected his conviction that a park should supply three things not to be found in the city anywhere else:

> First, air purified by abundant foliage
> Second, means of tranquilizing and invigorating exercise as in good quiet roads and walks
> Third, extend landscapes to refresh and delight the eye and, therefore, as free as possible from the rigidity and confinement of the city and from the incessant emphasis of artificial objects which inevitably belong to its ordinary conditions…

Olmsted was assisted in his firm at various times by several assistants who later became landscape architects on their own. One was Horace William Shaler Cleveland. Cleveland expanded upon Olmsted's definition of landscape architecture, defining it as the art of arranging land so as to adapt it most conveniently, economically, and gracefully to any of the varied wants of civilization. Cleveland worked on plans for Juneau Park in Milwaukee and for a public park system in Minneapolis. He died at the turn of the [twentieth] century.

Another landscape designer who died just before the turn of the century was Charles Eliot. Eliot joined the Olmsted firm in 1893 to replace Harry Codman, a partner who had died unexpectedly. Eliot's contribution to the development of a metropolitan system for Boston was a scientific natural-systems approach to landscape architecture. He believed in the preservation of virgin stands of trees wherever possible. Eliot also proposed the creation of parkways or boulevards as connections between units of a park system. They would provide carryover of the restful influence of one large area to its echo with little interruption along the way.

Another figure in the field of landscape design was Warren H. Manning. He, too, spent eight years before 1896 working for the Olmsted firm as an expert in horticulture and assisted in designing park systems in twenty-two states, including Lake Park [Washington Park and Riverside Park] in Milwaukee. Manning set up his own office in 1896 and continued for the next thirty years as a "landscape designer" as he termed himself. Manning, with the Olmsted brothers, was among the founders of the American Society of Landscape Architecture.

> The original designs for Lake Park [and Washington Park] submitted by the Olmsted firm reflected the experiences of Frederick Law Olmsted in designing many parks, including his best known Central Park in New York City. Parks designed by him reflect, as well, the development of public parks in Europe. The term, "park," was first used to mean enclosed land for the use and enjoyment of the nobility only.
>
> On his travels in Europe, Olmsted was impressed by Birkenhead Park in England, the first public park established for the general public of all classes in England and developed with public funds. As park designers, Frederick law Olmsted and Calvert Vaux believed that parks should provide users with a contrast to their usual city life. They designed in naturalistic style the woods, meadows, and bodies of water in Central Park for the recreation of park visitors. It was their intention that landscape features should look as if they were occurring naturally, although they actually depended on the grading and filling of the topography. The same intention may be seen in Lake Park [and Washington Park] in Milwaukee. Both Central Park and Lake Park [and Washington Park] were designed to emphasize the best features of the landscape to the best advantage…
>
> Olmsted arranged to have variety in materials and styles of construction in Central Park. This is also true in Lake Park [and Washington Park]. Another characteristic of Olmsted parks is the plantings along the edges of parks to hide the distracting sights of the city from park visitors. Olmsted's designs provide park vistas which urge visitors along to a park goal…
>
> Frederick Law Olmsted said, "The common man should be able to find in the city a rural landscape where he could go quickly to put the city behind him out of his sight and go where he will be under the undisturbed influence of pleasing natural scenery."
>
> It is this naturalistic view of nature that Olmsted promoted in all his parks.

Washington Park reflects the mature Frederick Law Olmsted. His primary design elements were established and he was able to readily see how best to lay out a romantic, aesthetically pleasing park. Olmsted's sons carried on the firm after their father's death in 1903 through 1949; others continued until the year 2000. Olmsted was influential on all the succeeding generations of landscape architects in this country. What we take for granted as being a public park today had its originals with his vision for what urban green space should be.

WARREN H. MANNING

Warren H. Manning (1860 – 1938), of Reading, Massachusetts, based his landscape designs on environmental principles. He worked for his father's prominent nursery until, at age 27, gained a position with the renowned landscape architect, Frederick Law Olmsted. He worked closely with Olmsted at his firm absorbing the critical role of planning in architecture. Among other high-profile projects, he worked on the U.S. Capitol, the National Zoo, Biltmore Estate and the World's Columbian Exposition in Chicago. In 1896, he left Olmsted to start his own practice; it was immediately successful with many clients following him. In 1899, he became one of founding members of the American Society of Landscape Architects.

Manning focused on existing natural resources including vegetation, water, geology and historic elements. He was known for his progressive ideas and cost-effective methods. The overlay map methods he developed early in his career are the foundation of the computer mapping systems we use today. Considered a visionary, he foresaw future uses of landscapes he created as well as how they would fit into the larger site beyond, whether it was local or regional. After a 50 year practice, it is said his "eye for scenic potential and regard for the distinctive character of place was unmatched among his peers". (Robin Karson, Jane Roy Brown, Sarah Allabach, Warren H, Manning, Landscape Architect and Environmental Planner, Athens, Georgia, University of Georgia Press, 2017, pages 3-12)

In his early years of independent practice, Manning expanded the Milwaukee park system begun by Olmsted as he had established a working relationship with the Board of Park Commissioners while still employed by Olmsted. He worked on several of the parks : Mitchell, Kosciuszko, Lake, Washington, and possibly Humboldt. The roads and paths of Olmsted still exist in Washington Park as do the stands of tree plantings designed by Manning. Manning created the topographical survey and a plan of improvements of the new land added to Washington Park in 1902 and improved in 1907. Manning is estimated to have worked on approximately sixty public and private projects in the State of Wisconsin.

FITZHUGH SCOTT

Fitzhugh Scott was born in Milwaukee in 1881, the son of Frederick Meyers Scott and Mary Evelyn Caswell Scott. Fitzhugh was one of seven children who included Fred M. Scott, Laurence Scott, Myrtle Scott West, Enid Scott Holbrook (Mrs. Harold), Mae Scott Bolding (Mrs. James T.), and Catherine Scott Merrill (Mrs. William E.)

Fitzhugh's paternal grandfather was said to have been in the hardware and feed business on today's Plankinton Avenue until his death in 1884. City directories, however, list no Scott in such a business at that location. Fitzhugh's maternal grandfather had built and owned the old Caswell Building. When John Plankinton agreed to erect a hotel provided a building site be donated, Caswell made the first contribution on $1,000 toward the purchase price.

Fitzhugh Scott was raised in Atlanta, Georgia and received his early education there in the public schools. In 1897 he entered the Georgia Institute of Technology which he attended for three years. He then worked for an architect for a year and a half. He subsequently enrolled in Columbia University in New York City and graduated in architecture in 1905.

In that year, 1905, he moved to Milwaukee to which his parents had returned around 1902. Fitzhugh lived with his parents at 2328 East Back Bay, the former Charles Sprague Forsyth House. Father Frederick M. Scott worked in the real estate, insurance and investment departments of the Wisconsin Trust Company and held this position until his retirement in 1910. Frederick died on September 22, 1911 at the age of 61. Fitzhugh's widowed mother continued to live at 2328 East Back Bay through 1918.

Fitzhugh Scott's architectural career in Milwaukee began at the architectural firm of Alexander C. Eschweiler. He worked there until 1908 when he opened his own practice with offices in the Pabst Building. Fitzhugh married Elise Landrum in 1909 in Atlanta, Georgia. The couple had three children, Fitzhugh Jr. (born 1910); William Frederick (born 1911) and Elise Warren (born 1913). The newlyweds moved to 2728 North Summit Avenue where they lived through 1924.

In 1912, Scott moved his office from the Pabst building to 730 North Jefferson Street (razed) and shared space with his brother Frederick M., Jr., who sold real estate. In 1914 the two brothers formed Scott & Scott, an architectural firm. Fitzhugh was on his own again in 1915 when his brother left Milwaukee. Frederick M. Jr. later died in Foley, Arkansas.

Fitzhugh Scott continued to practice on his own at the Jefferson Street office until he entered the U.S. Army in 1918. After the war, he reopened his practice in the Colby-Abbot Building at 330 East Mason Street (a.k.a. 753-761 North Milwaukee Street) in 1919. A year later, Scott took into partnership McDonald Mayer under the firm name Scott & Mayer. In 1924 the firm moved to new offices at 724 East Mason Street (razed). The partnership dissolved in 1925-1926. Little is known about Mayer since he only appears in the city directories during the years of his partnership with Scott.

Scott practiced alone until 1931 when he took Ralph Kloppenburg into his office, first as a draftsman and later as an architect. Like Scott himself, Kloppenburg had worked for Eschweiler & Eschweiler in 1928 and 1929. During the Depression, Kloppenburg was let go. Beginning in 1934 Scott worked out of his home.

Fitzhugh Scott's obituaries state that Fitzhugh, Jr. was associated with his father's firm beginning in 1935, but city directories show that the son worked as a clerk for the Village of River Hills until 1938, after which he joined his father's practice. The firm name remained "Fitzhugh Scott" until the late 1940s when it was changed to "Fitzhugh Scott-Fitzhugh Scott, Jr."

The firm left downtown Milwaukee to relocate its offices to 5623 North Lake Drive in 1952. In 1956 Ralph Kloppenburg rejoined the Scotts, along with his son Jack J. Kloppenburg, under the firm name Scott Kloppenburg Scott. Fitzhugh Scott Senior died of a heart attack on Saturday October 12, 1957 at his home at 7800 North River Road in River Hills, where he had lived since 1925. He was 75 years old at the time of his death. His obituaries state that he had been a member of a number of clubs in Milwaukee but resigned from them after the death of his wife, Elise, in 1951. Scott was known as a quiet man who preferred work to any other activity and preferred functional architecture. In 1948 Scott was honored by the American Institute of Architects for advancing his profession. ("Death Comes to Architect, Fitzhugh Scott, Sr., 75 Designed Temple of Music at Park," Milwaukee Journal Saturday October 12, 1957, page 1)

Scott's architectural practice was continued by his son, Fitzhugh, Jr., in 1958. The Kloppenburg's subsequently set up their own firm and Fitzhugh, Jr., continued on his own at the North Lake Drive office under the name Fitzhugh Scott Architect. In 1966 Scott took David T. Kahler into his practice as a draftsman and later architect. The firm name became Fitzhugh Scott Architects and Planners in 1974. In 1975 the firm was restructured with Scott as chairman of the board and treasurer, Kahler as president, and Thomas M. Slater as vice-president and secretary. The firm's new name became Kahler Slater Fitzhugh Scott with offices at 733 North Van Buren Street. In 1977 Fitzhugh Scott, Jr. , moved to Vail, Colorado although he remained associated with the firm through 1983, after which time Scott is no longer listed. Scott was one of the original investors in the Vail Corporation and did design work there before his death.

In 1979 David N. Torphy assumed the position of secretary and treasurer of the firm. In 1981 Kahler became the chairman of the board and retained the presidency while Charles Engberg became a vice-president. In 1983 the firm became Kahler Slater Torphy Engberg Inc. After 1987, when Engberg left the firm, the architectural practice was known as Kahler Slater Torphy Architects. Today, the firm is known as Kahler Slater and has offices in Milwaukee, Madison, Richmond, Virginia and Singapore.

Among the many architectural projects of the firm are included the Armin Schlesinger House (1911-1912), the Caleb Johnson House (1913), the Myron T. McLaren House (1920) now the UW-Milwaukee Alumni House, the south wing of the Protestant Home for the Aged (1925), the Allen Bradley Plant (now Rockwell), the tuberculosis hospital on the VA Hospital grounds, the Milwaukee Children's Hospital and its addition on Seventeenth Street (now a Marquette University dorm). In 1975 the firm designed an addition to the Milwaukee Art Museum, and in 1996 the firm was selected to oversee the construction of the Calatrava Addition to the Milwaukee Art Museum. The firm's expertise today includes everything from civic and cultural buildings to medical and sports facilities as well as conversions of historic buildings. In 1991 Kahler Slater was awarded the restoration of the Wisconsin State Capitol Building. ("Kahler Slater takes AIA award during 90th year," Daily Reporter, Eva S. Berry, April 23, 1998, pages 1-2)

The Blatz temple of Music appears to be a unique project for the firm in the 1930s. This design, with actual concentric rings diminishing in size, constructed of concrete and embellished with low relief sculpture is the best of its kind in the state. The high style of the bandshell is likely due to the generosity of its donor, Emil Blatz, who made a generous donation for its construction. The bandshell was in the heading in the Milwaukee Journal's obituary on the architect. It also reported "The Blatz Temple of Music was practically the only work of the monumental type" [done by the senior Scott].

GRELLINGER, ROSE ASSOCS

Grellinger, Rose Associates was the final iteration of an architectural firm that had its beginnings with Charles Kirchhoff (July 7, 1922-July 1915) and Thomas Leslie Rose (1867-November 7, 1935). The two men formed a partnership in 1897, both having worked in practice with others. Kirchhoff was known for his commissions for the Uihlein family and designed a number of distinctive tavern buildings for Schlitz. He also was noted for his residential designs, commercial work, and even theaters.

The partnership produced such buildings as Second Ward Savings Bank, Marquette University's Dental School Building, Majestic Theater and Office Building, the Palace Theater, the Hennepin Theater in Minneapolis, and the Orpheum Theater in New York. The firm documents that they drew plans for about 200 taverns among their first 1,000 commissions.

The partnership lasted until Kirchhoff's death in 1915, after which Rose worked with Charles' son Roger Kirchhoff. The firm was proud of its designs for the Highway 41 twin outdoor theater of 1947 (and most of the outdoor theaters in Wisconsin) , the UW-Milwaukee science complex building, and the State Office Building.

After Rose's death the firm was led by architects Ferdinand Brimeyer, Alvin E. Grellinger, and Francis J. Rose and the business was known as Brimeyer, Grellinger & Rose. In 1954 after Brimeyer's death, the firm was reorganized as Grellinger & Rose, Architects. The name became Grellinger-Rose Associates, Inc. , Architects-Engineers in January 1959. Architects Eugene G. Jurenec, Paul J. Klumb, Jr., and Robert J. Rappl and then Donald F. Haas joined. The name Grellinger-Rose-Jurenec-Klumb-Rappl-Haas, Inc. was adopted in August, 1967. In the 1960s the firm designed three Milwaukee Public Housing Projects (Merrill Park, Cherry Court, and Holton Terrace) the fire station at Cedarburg, West Bend community library, Brown Deer municipal building, and Holy Redeemer College at Waterford. Work under construction in 1969 included the Milwaukee Police Administration building, two Cedarburg schools, St. Francis Catholic Church in Cedarburg with other projects lined up both in Wisconsin and in the West Indies. The firm dissolved in early 1973. ("Architectural Firm Spans 75 Years," Gerald S. Van Ryzin, The Milwaukee Journal, November 9, 1969; Milwaukee Sentinel December 12, 1973)

The Senior Center at Washington Park is a good example of the work of the firm in their later years. It combines brick and stone, does not reference any historic periods, features simple lines with the exception of the wave-like canopy at the entrance (no longer extant) and at the roof of the meeting room.

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IX. STAFF RECOMMENDATION

Staff recommends that Washington Park is eligible for local historic designation as a result of its fulfillment of criteria e-1, e-5, e-6,and e-9 of the Historic Preservation Ordinance, Section 320-21(3) 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

Rationale: Washington Park was created through the efforts of the Board of Park Commissioners for the City of Milwaukee. It was a municipal effort not a private one. Across the country, local, state and even the federal government began looking for remedies to combat the ills of industrialization. Crowded conditions, pollution, and the escalating pace of "modernism" left citizens with a need for recreation that went beyond

amusement ride sites or outdoor beer gardens. Milwaukee residents off and on through the 19th century put out a call for parks but there was no overall vision for what that would be like and how all parts of the city could be accommodated. The concept of spaces that could be enjoyed by many residents, not just with a small local square or strolling green was evolving and it was through one prominent designer and social observer that a concept solidified. That man was Frederick Law Olmsted and he established the profession of landscape architect. His idea of public parks, where all economic classes could mingle, and where scenic sites could be assisted to provide places of restoration and healing became a much-sought-after amenity. Milwaukee park leaders recognized the importance of having municipal parks and how they would be an important antidote to urban tensions. They also wanted to be considered as forward-looking and progressive as many other communities, some of which had smaller populations. Washington Park was among the first collection of sites that the Board of Park Commissioners selected. It became a flagship in the park system due to its acreage, its scenic terrain, its ability to diversify what it offered patrons. That Washington Park was immediately successful as shown by its large attendance illustrates that the park commissioners made the right decision at the right time in selecting Olmsted.

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

Rationale: In addition to the importance of the park plan, some of the buildings constructed in Washington Park are worthy of note and preservation.

The Blatz Temple of Music (1938) is an excellent example of the Art Deco style and excellent example of the bandshell type. The Art Deco style can be seen in the contrast of geometric shapes, low relief sculpture, and the pylons that held the sound system. The "bandshell" form here consists of a series of concentric rings of diminishing size with a front proscenium that was flanked by plinths and tall pylons. The form was popular from the late 1920s and into the 1930s in Wisconsin and the Blatz Temple of Music was the most elaborate in the state. It represented the next step in the evolution of outdoor concert stages which had begun in the 19th century as modestly sized wooden bandstands placed in public squares and parks.

The Senior Center is a good example of post-World War II design. Stone and brick and bands of ribbon windows form the basis of design rather than applied ornament. Form was an important part of 1960s design. Here, the meeting room extends up from the first story, is supported by tapered buttresses along the side walls and features clerestory windows. It roof features a wave-shaped profile. A front canopy, also with a wave-like roof profile was removed from the building. An interesting feature of the building is its enclosed courtyard.

e-6 Its identification as the work of an artist, architect, craftsperson or master builder whose individual works have influenced the development of the city.

Rationale: Park designer Frederick Law Olmsted is to planned landscape what Frank Lloyd Wright is to architecture. Like Wright, Olmsted brought together a new way of looking at problems and designing and, like Wright, Olmsted's reputation spread beyond this country. Local municipalities, colleges, private estates, entire communities and government entities all sought Olmsted's expertise. Having an Olmsted-designed park or campus was, and remains a badge of honor. The scholarship on Olmsted has grown over

the years with numerous books, articles and monographs published about his work. Most of them mention Olmsted's Milwaukee projects.

Olmsted (1822-1903) is generally considered the father of Landscape Architecture and elevated the arranging of landscapes from the realm of simple nurserymen to an art form. He saw public parks as a system, connected with one another through boulevards so that the healing provided could be extended throughout a community. He designed at least seventeen major park systems in addition to numerous smaller ones.

What sets Olmsted apart from others in his era was the belief that landscape could have an effect on society and promote a sense of community. Planned parks were a democratic entity, open to all levels of society and free of the admissions required at amusement centers and the privately owned outdoor beer gardens. He understood that scenery had a powerful effect on people and could benefit their mental state, their health, and even their morals. He felt that the benefits were often unconscious, but that a sense of well-being could be achieved. There were several things that parks could supply that were not found elsewhere in a city. One was air purified by abundant plantings. One was the tranquility found in quiet roads and walks that provided also provided exercise. One was the freedom from the rigidity and confinement of the city by way of extended landscapes that would refresh the eye.

Implementation of this planned landscape included a number of features that are consistent through his design. The National Association of Olmsted Parks has defined these as "The Seven S's" or principles of Olmsted Design. This includes scenery, suitability, style, subordination, separation, sanitation, and service. Border plantings that screen adjacent streets would enhance the sense that the visitor was in a different world. Vistas across meadows and hills were important and encouraged exploration to discover the next vantage point. There was respect for the natural scenery and topography of the site. Much of Olmsted's work falls into either the category of pastoral style or picturesque style. Washington park is in the pastoral style "(open greensward with small bodies of water and scattered trees and groves) for a soothing, restorative atmosphere" in contrast to the picturesque style "(profuse planting, especially with shrubs, creepers and ground cover, on steep and broken terrain) for a sense of the richness and bounteousness of nature, with chiaroscuro effects of light and shade to produce a sense of mystery." Like Frank Lloyd Wright, all features and objects were subordinate to the overall design and the intended effect. It was art to conceal art. (National Association of Olmsted Parks, "Toward a Definition of Olmstedian Principles of Design, The Seven S's", on line http://www.olmsted.org/olmsteds/philosophy.hyml)

Fitzhugh Scott was the architect of the Blatz Temple of Music. Scott (1881-1957) was a very well respected architect who established a "legacy" firm still in business today. His works included residences (Armin Schlesinger House and the Myron T. McLaren House (now the UWM Alumni House), health care buildings (the tuberculosis hospital on the VA grounds; the Milwaukee Children's Hospital and its addition now Marquette University dorm) and industrial buildings (the Allen Bradley plant now Rockwell). Scott's firm continued under his son and later partners. Today the firm is known as Kahler Slater with offices in Milwaukee, Madison, Richmond, Virginia and Singapore. They are known for big projects including sports and medical buildings, conversions of historic buildings, restorations (Wisconsin State Capitol) and the supervision of such projects as the Calatrava Addition to the Milwaukee Art Museum. The firm has made a major impact on the city of Milwaukee.

The Blatz Temple of Music appears to have been a unique project for the senior Fitzhugh Scott. It is not known if he designed any other bandshells and how much he produced in the Art Deco Style. Scott was well connected to Milwaukee's prominent socialites and this might have led to his commission with Emil Blatz. Scott's obituary points out the Blatz Temple of Music as "practically the only work of the monumental type" produced by the architect.

Grellinger Rose Associates

Grellinger Rose began with architectural partnership of Charles Kirchhoff and Thomas Leslie Rose that lasted from 1897 through 1915. They were known for the many commissions executed for the Uihlein family of Schlitz Brewing, including residential and commercial buildings. Their partnership gave Milwaukee such monuments as the Second Ward Savings Bank (now the Milwaukee County Historical Society). The sons of the founders continued the practice and took on other partners. By the late 1960s the firm had designed three Milwaukee public housing projects, the Milwaukee Police Administration Building, the State Office Building and libraries and fire stations and other municipal buildings for numerous communities. The firm dissolved in 1973.

The Senior Center Building in Washington Park is a good example of their 1960s work designed for a unit of government. The building featured some distinctive modern elements as the raised meeting room whose walls are supported with tapered buttresses, and feature clerestory windows. A distinctive feature is the wave-like profile of the roof. It was matched by an entry canopy that likewise featured an undulating roof but which has been removed.

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

Washington Park has been a visual landmark on the city's west side since it was laid out in the 1890s. The undulating hills and groves of trees mark a tranquil green spot in a densely built-up neighborhood.

Preservation Guidelines
For
Washington Park

The Preservation Guidelines for Washington Park are divided into two categories, those that pertain to the structures/buildings and those that apply to the landscape and the Olmsted features that were designed for the park.

THE BUILDINGS

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding the permanent historic designation of Washington Park. The intent of the commission is to preserve the historic, existing exterior features of the building and guide any changes and restorations that might be done on the exterior.

Building maintenance and restoration must follow accepted preservation practices as outlined below. Any exterior changes including repair/restoration of masonry walls, windows, roof, and other details but exclusive of routine painting will require a certificate of appropriateness. Most certificates are issued on a staff-approved basis and only major new construction or alteration requests typically will go before the Historic Preservation Commission. The Commission reserves the right to make final decisions based upon particular design submissions.

The buildings currently in the park which hold significance due to their design and heritage include the Blatz Temple of Music (1938) and the Washington Park Senior Center (1968), both designed by prominent Milwaukee architects. Such objects as the Goethe-Schiller Monument are significant as well as the bridges at the Lake/Lagoon. The mid-1950s Bathhouse and the 1977 Community Center Building are found to have a lesser significance in terms of design and contribute less to the quality and experience of the park. There will be some latitude in the review of alterations to these latter two buildings and in review of demolition requests and requests to construct new buildings/structures. However, in order to ensure that alterations do not negatively impact the character of the park, the Historic Preservation commission will review proposed changes and additions through the Certificate of Appropriateness process.

A. Roofs

Senior Center - Retain the roof shape. No changes can be made to the roof shape which would alter the building height, the roofline or the pitch. The projecting roof of the meeting room with its wave like profile is a distinctive feature of its era and plays off the simple lines of the remainder of the structure. No rooftop construction, addition, or construction of additional stories is allowed, as this would have a negative impact on the historic character and proportions of the building. Re-roofing requires consultation with historic preservation staff and a Certificate of Appropriateness to ensure appropriate materials and installation. Locate mechanical systems and vents on portions of the roof not visible at all from the public right of way and paint them out to minimize impact. Telecommunications and electronic and energy efficiency equipment (satellite dishes, cell antenna equipment, solar panels, solar shingles, etc.) all require review and approval by the Historic Preservation Commission.

Blatz Temple of Music - The classic shape of the shell cannot be altered in size or shape. That has the potential to dramatically change the acoustics as well as the appearance of the structure. Likewise, adjacent roof structure cannot be added onto or changed so as to impair the form of the bandshell. Telecommunications and electronic and energy efficiency

equipment (satellite dishes, cell antenna equipment, solar panels, solar shingles, etc.) all require review and approval by the Historic Preservation Commission.

B. Materials

1. Masonry

Senior Center and Blatz Temple of Music

a. Unpainted brick or stone or concrete must not be painted or covered. Painting masonry is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date. If the concrete has already been painted, it is appropriate to re-paint when needed. Covering masonry with other materials (wood, sheet metal, vinyl siding, etc.) is not allowed.

b. Re-point defective mortar by duplicating the original in color, hardness, texture, joint finish and joint width. See the masonry chapters in the books, As Good As New or Good For Business for explanations on why the use of a proper mortar mix is crucial to making lasting repairs that will not contribute to new deterioration of the masonry. Using much harder, contemporary Portland cement mortar will not make a lasting repair and can damage the historic brick and stone. Replaced mortar joints should be tooled to match the style of the original. Do not use mortar colors and pointing styles that were unavailable or were not used when the building was constructed. Consultation with historic preservation staff and a Certificate of Appropriateness is required before starting any re-pointing.

c. In the future should masonry cleaning be necessary it should be done only with the gentlest method possible. Sandblasting or high pressure water blasting or the use of other abrasive materials (baking soda, nut shells, dry ice, etc.) on limestone or brick or cast stone surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. The use of accepted chemical products to clean masonry is allowed and a test panel is required before general commencement of the work. Work should be done by experienced individuals as the chemical cleaning process can have a negative impact on the masonry.

d. Repair or replace deteriorated masonry with new material that duplicates the old as closely as possible. The use of EIFS (exterior insulation and finish systems) which is synthetic stucco is not permitted. Covering over the stucco panels with substitute material like vinyl, aluminum, wood panels, cement board panels and other such material is not permitted. Consultation with historic preservation staff and a Certificate of Appropriateness is required before attempting work on the masonry.

2. Wood/Metal

Senior Center

a. Retain original material, whenever possible. Do not remove architectural features that are essential to maintaining the building's character and appearance. The metal front canopy with undulating roof has been removed from the building. That was a distinctive part of the building and defined the era of 1960s design when this building was constructed. It is not required to return that feature to the building but would be approved if there was a proposal to rebuild it.

b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Covering wood or metal with aluminum or vinyl or other substitute material is not permitted. No trim is to be removed from the building. Spot replacement or spot repair of any deteriorated elements is encouraged rather than complete removal and replication.

Blatz Temple of Music

a. Retain original material, whenever possible. Do not remove architectural features that are essential to maintaining the building's character and appearance. The ornamental grillwork is an important feature of the building and is to remain. If needed, the grilles can be repaired.

C. Windows and Doors--Senior Center and Blatz Temple of Music

1. Retain existing window and door openings and original doors and windows within those openings. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore them to the original condition. Do not make additional openings. Do not remove, cover over or block down existing openings. Do not make changes in existing original fenestration or entrances by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Do not change the size or configuration of the original window panes or sash.

2. In the event any windows need to be replaced, consultation with Historic Preservation staff is required to determine appropriate glazing patterns. New glass must match the size of the historic glass. New windows must be made of materials consistent with the original installation. Do not fill in or cover openings with inappropriate materials such as glass block or concrete block. Horizontal bands of windows with transoms are a character defining feature of the Senior Center. Any changes or replacements or restoration will require a Certificate of Appropriateness and appropriate wood windows.

Any original windows on the building must be retained and repaired if at all possible. Any replacement doors must be appropriate to the historic period of the building. Any changes to doors and windows, including installation of new doors and windows, require consultation with Historic Preservation staff and a Certificate of Appropriateness.

3. Steel bar security doors and window guards are not allowed in the windows that front the street. On other doors and windows they are generally not allowed where they are visible from the street. If security bars are permitted, the doors or grates must be of the simplest design and installed so as to be as unobtrusive

as possible. A Certificate of Appropriateness is required for this type of installation.

D. Trim and Ornamentation—Senior Center and Blatz Temple of Music

There should be no changes to the existing historic trim or ornamentation except as necessary to restore the building to its original condition. A replacement feature must match the original member in terms of scale, design, color, appearance and material to the extent possible. Existing historic trim must not be removed unless it is for the purpose of repair. Spot repair is preferable to wholesale replacement of details. Epoxy repair is often highly desirable for permanently repairing smaller areas of decay or damage to wood elements. Stone / cast stone / concrete can be repaired by professionals if needed and is not be removed or covered over or painted. Preserve the low relief sculptures on the plinths flanking the proscenium at the Blatz Temple of Music and the metal grilles at the pylons flanking the stage. Consultation with Historic Preservation staff is required before any changes or repairs are made to the buildings.

E. Additions—Senior Center and Blatz Temple of Music

Any proposed addition to the Senior Center would have to be confined to the building's rear elevation. All sides of the building are highly visible. Any addition must be smaller and shorter than the original building and not obscure the primary building and its details.

No additions to the front of the Blatz temple of Music would be approved. Changing the stage area, side plinths or pylons or pit would fundamentally change the character of the building. Additions may be possible in the rear of they do not obscure the historic plaques and lists of musicians/composers that are part of the building.

F. Signs/Exterior Lighting—Senior Center, Blatz Temple of Music, Structures and sites within the grounds

The installation of any permanent exterior sign or light fixture will 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 and its setting. It will also be based on any park-wide signage plan that is approved so that there is consistency throughout the park. Plastic internally illuminated box signs with a completely acrylic face are not permitted. Consultation with Historic Preservation staff is required to assist in the selection of exterior lighting fixtures, subject to an overall lighting plan. Currently there is a variety of lighting within the park: harp lights, acorn lights, box lights, and globe lights.

G. Site Features

These will be addressed as part of the landscape guidelines

H. Guidelines for New Construction

It is important that new construction be designed to be as sympathetic as possible with the character of the structure. Any request to construct such free-standing structures as a new pool house, swimming pool, wading pool, restroom facility, picnic shelter, community building or other structures would be subject to review for code compliance and appropriate design and would require a Certificate of Appropriateness. Additions to existing buildings will also be reviewed to ensure that the following elements are appropriate to the park.

1. Site work

New construction must respect the historic site and if an addition, the location of the building within the park. It should be accomplished so as to maintain any viewsheds within the park.

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 the existing building must be compatible to and sympathetic with the design of the building. New construction is to be smaller in size and shorter in height than the existing building. New construction will not extend over the top of the current existing building. Any new construction must scale details, bays, roofs and so on to be compatible with the existing building.

3. Form

If an addition, the massing of the new construction must be compatible with the goal of maintaining the integrity of the existing building as a freestanding structure

4. Materials

The building materials should be compatible with the colors, textures, proportions, and combinations of cladding materials used on the existing building. Faux wood grained panels, artificial wood panels, cementitious panels, panels constructed of pressed wood, metal panels or corrugated metal, or concrete block or other non-traditional materials would be inappropriate for new construction. The Community Building now housing the Urban Ecology Center is a Brutalist style building made of concrete. Additions or modifications to this building can entertain the use of concrete materials.

I. Guidelines for Demolition

Although demolition is not encouraged and is generally not permissible, there may be instances when demolition may be acceptable if approved by the Historic Preservation Commission. The following guidelines, with those found in subsection 11(h) of the ordinance, shall be taken into consideration by the Commission 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. This would generally be in case of a major fire or a natural catastrophe.

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 or a portion of it contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the park.

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 addition that is not in keeping with the original design of the structure or does not contribute to its character.

A. Guidelines for Washington Park Grounds/Landscaping

Much like in Lake Park on the city's East Side, the Olmsted design for Washington Park blended the established street system with the park circulation system to unify the bordering neighborhood with the park. There were major access points into the grounds at Vliet Street, Walnut Street (now Washington Boulevard), Galena Street and Pabst Avenue (now Lloyd Street). Circulation was chiefly around the perimeter of the park, not in straight lines but in curving and winding roads that were bordered by pedestrian paths and walks. Maps over the years as well as annual reports document changes to the internal circulation pattern to accommodate changes in locations of park buildings and to accommodate the Zoo, which was once located at the southwest corner of the park. But the circulation is still primarily along the outer border of the park with some interior walks still extant. Washington Park still exhibits the primary features of the original Olmsted scheme including the vistas through the park, the large sweeping meadows with their undulating terrain, groves of trees, many pathways, and bridges at the Lake/Lagoon, sculpture and plantings. The Lake/Lagoon is an original feature that is to be retained, taking care to address any problems with water quality, water source and plantings around the perimeter in a manner consistent with Olmsted's vision for the park.

As changes are planned, care should be taken not to obstruct major views and vistas and to maintain to the fullest extent possible those design features that remain from the Olmsted plan.

Washington Park is a designed landscape by a master. It is not to be considered empty space open to any interpretation. It is not a reclaimed brownfield or clean slate upon which any manner of planting style can be imposed. Restoration of the park like the restoration of a building is based on details from original plans and not adding in features and conditions that are contemporary or at odds with the overall design concept of the original plan. Olmsted and Manning did utilize native species that were

appropriate for Milwaukee but they were not intended to be shaggy or wild. Lawns were intended for walking and picnicking and sitting to enjoy concerts as is evidenced in the many photos and postcard views of the park over the last century.

Once the Olmsted plan is lost, it will be very difficult if ever to return the park to its original master plan.

1. Roadways, Paths and Bridges

Every attempt should be made to maintain the historic vehicular and pedestrian circulation system in the park including drives, paths, and stairways (if any), stone walls and bridges. The Historic Preservation Commission will review removal of non-historic roadways, the creation of new roadways and pedestrian walkways, and modifications to existing ones. Connecting existing walkways that have been interrupted or putting pack documented walkways without damage to the park vistas is encouraged. The Commission will take into consideration the materials used for the roadbeds and curbing and will entertain efforts proposed to use cost effective pavements and ecologically sensitive paving as has been reviewed, for example, at the Lighthouse in Lake Park. They should be designed so as to be compatible with the historic character of the park. The bridges at the Lake/Lagoon were from the very beginning intended to add to the scenic views of the water. The current bridges make use of Lannon Stone and concrete and are in keeping with the character of the park. They need to be maintained and repaired as needed rather than replaced.

There are a number of existing parking areas in the park: adjacent to the Senior Center; off 40th Street opposite Galena Street at the Swimming and Wading Pools and picnic areas; off 40th Street at the northeast corner of the park that serves the Urban Ecology Center, a service yard, and ballfield events; one that serves the Blatz Temple of Music; and one off Lloyd Street at the north end of the park. As with the drives and pathways, the Historic Preservation Commission will entertain modifications to or removal of existing parking areas. Any new parking areas would have to be carefully integrated into the park. Substantial enlargement of existing lots is discouraged as would the creation of new out of scale lots, especially if they necessitate the removal or modification of groves of trees or important specimen trees, or would fill in valleys or fill in the Lake/Lagoon.

2. Plantings

The mature landscaping in the park should be maintained. New plant material should be sited within existing planting areas or in new areas compatible with the overall historic design of the park. Plant lists survive from the park's origins and annual reports of the Park Board can inform future planting decisions based on which species best thrived in the local conditions, had disease resistant qualities and which were most susceptible to insect infestation. Scattering planting beds around the park in a piecemeal fashion without regard to the overall plan of the park is not appropriate and the creation of new beds would be reviewed for their alignment and coordination with the historically sensitive landscape master plan. Transforming open meadows into the so-called native prairie look is also inappropriate as would creating demonstration habitats. Creating conditions that pre-date the creation of park or were never

present on the site would negate the fact that it is a planned landscape designed by a master landscape architect. The park's site was described at the time of purchase and it was neither a prairie nor a manicured formally laid out estate but a site with many, many trees, a number of ravines and a tiny portion devoted to agriculture. The agricultural use was not incorporated into the creation of the park. The basic wooded and open area landscape scheme of the park should be maintained to as great an extent as possible. It is recommended that other Olmsted parks be studied for their approaches in using an Olmsted park for ecological instruction without changing the character of the original design.

3. Lighting

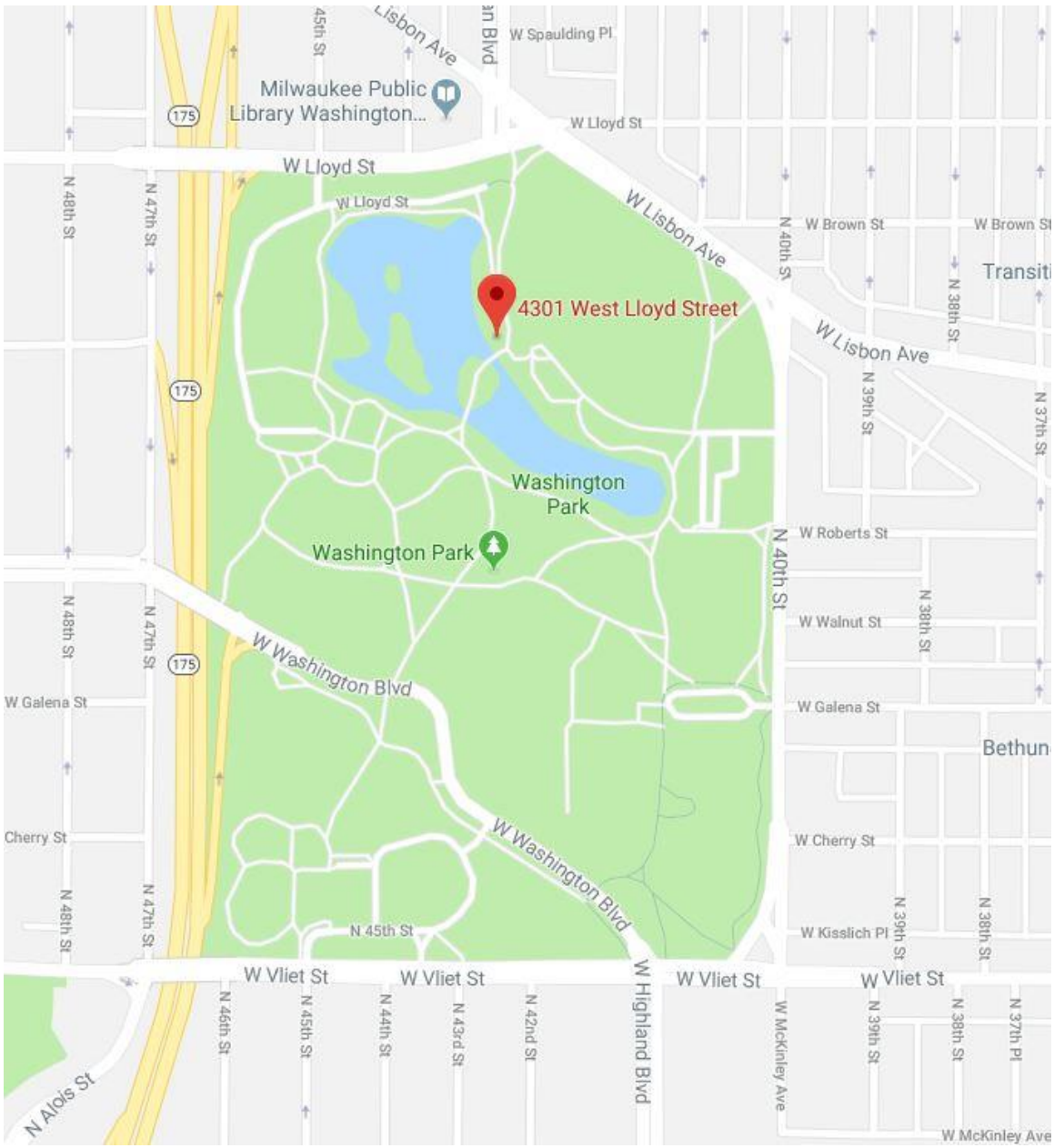
There is no one consistent light fixture throughout the park. Current lighting in the park is not original but is a mix of new harp lights, acorn lights, some box-style lights and globe lights. Lighting in the park originally used naphtha lamps and it was not until 1920 that an electric lighting system was installed. (Annual Report 1918, 1919, 1920) It is recognized that there might be different lighting styles appropriate for different portions of the park. The Historic Preservation Commission will entertain proposals for lighting that would be consistent with an overall lighting plan and with the historic character of the park.

4. Buildings and Structures

The historic architectural appearance of the primary buildings in the park should be maintained. They should be treated as outlined in Section A, Guide for Rehabilitation. Service structures at Washington Park are not of the caliber of some of the park system's other parks and lack architectural design and distinction. They appear to be confined to a location along North 40th Street. Their removal would be approved. Any replacement structure would be reviewed for compatibility with the historic character of the park.

5. Sculpture

Care for the Goethe Schiller Monument is to follow appropriate practice for public sculpture. The figures are not to be altered and the ornamental pedestal is not to be reduced in size or removed or painted. Any restoration work would require a Certificate of Appropriateness.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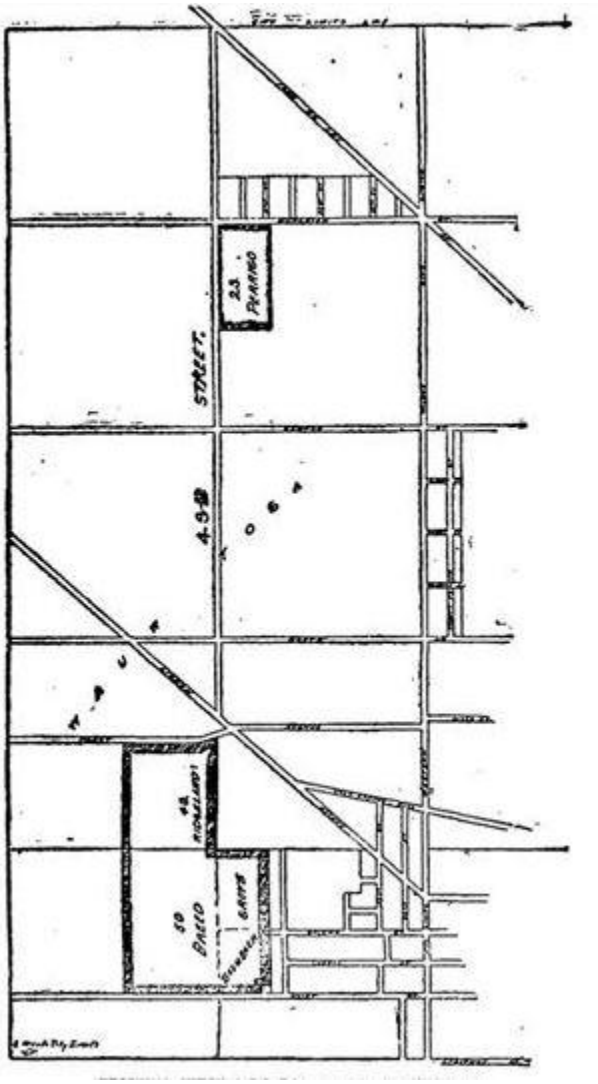

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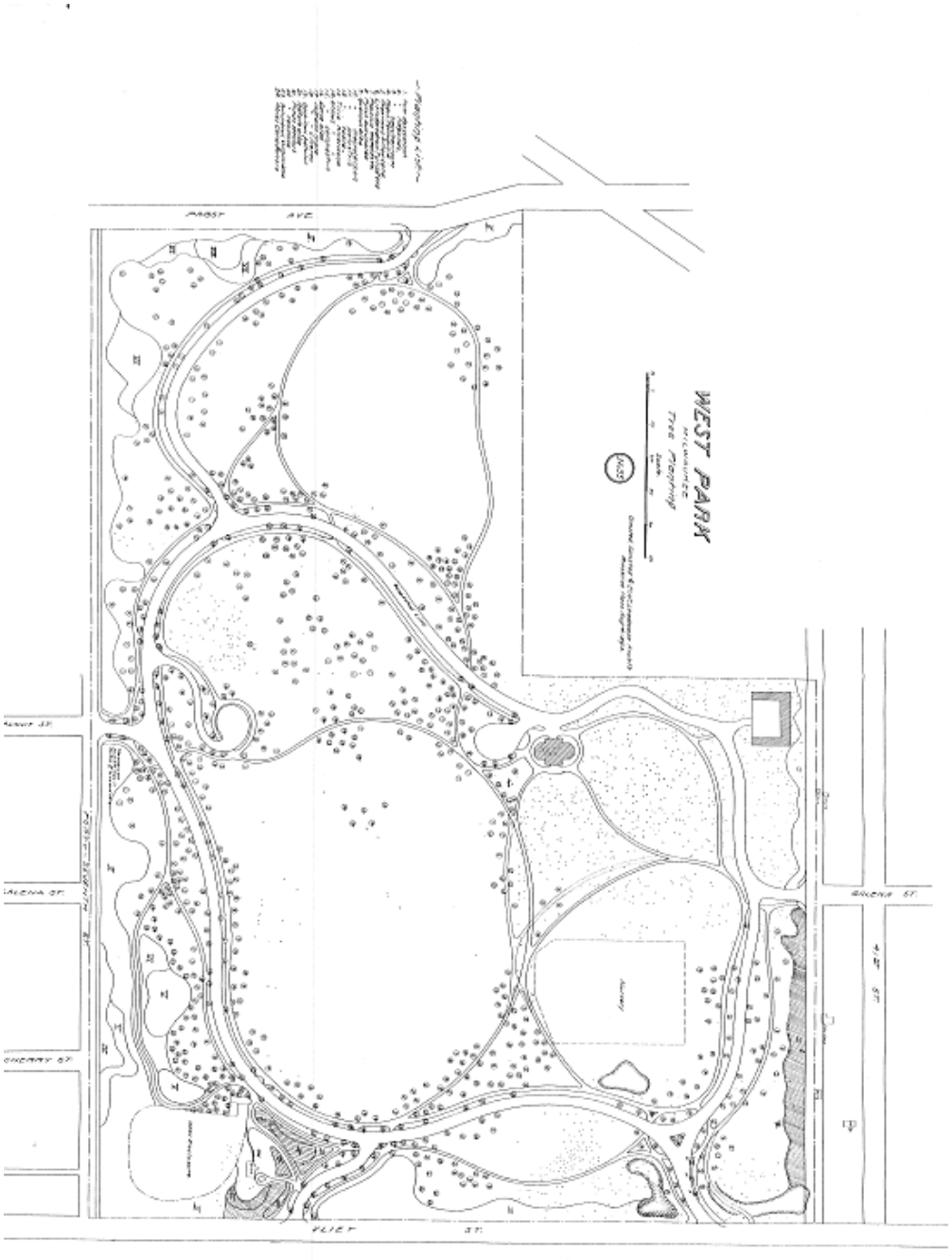
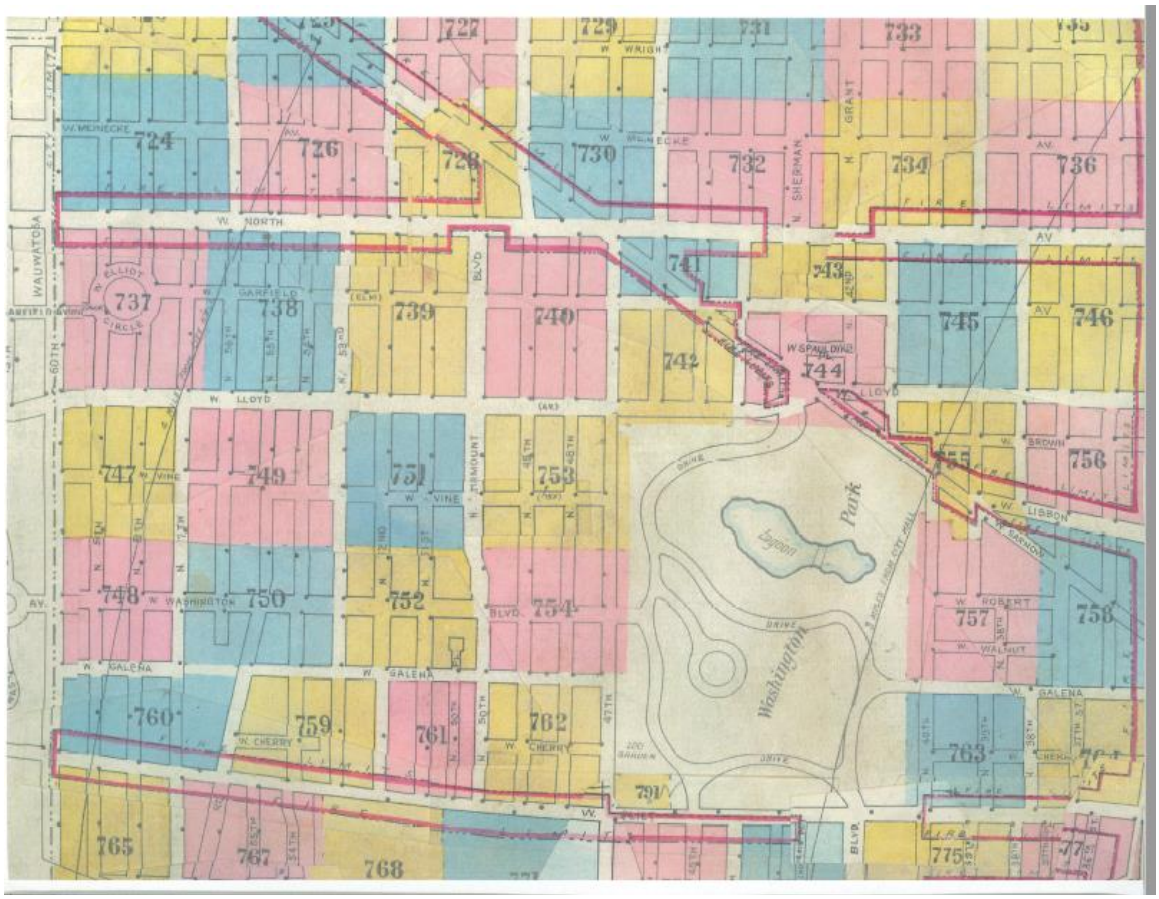


OLMSTED PLAN AUGUST 4, 1893



SANBORN MAP 1910-1961 KEY MAP DATED 1927

GOOGLE MAP 2018

Toward a Definition of Olmstedian Principles of Design

"The Seven S's"

SCENERY: Design of "passages of scenery" even in the small spaces and in areas intended for active use. Creation of designs that give an enhanced sense of space: indefinite boundaries, constant opening up of new views. Avoidance of hard-edge or specimen planting, creating instead designs that have either "considerable complexity of light and shadow near the eye" or "obscurity of detail further away."

SUITABILITY: Creation of designs that are in keeping with the natural scenery and topography of the site: respect for, and full utilization of, the "genius of the place."

STYLE: Designing in specific styles, each for a particular effect. Primarily in the "Pastoral" style (open greensward with small bodies of water and scattered trees and groves) for a soothing, restorative atmosphere, or in the "Picturesque" style (profuse planting, especially with shrubs, creepers and ground cover, on steep and broken terrain), for a sense of the richness and bounteousness of nature, with chiaroscuro effects of light and shade to produce a sense of mystery.

SUBORDINATION: Subordination of all elements, all features and objects, to the overall design and the effect it is intended to achieve. The "Art to conceal Art."

SEPARATION: Separation of areas designed in different styles, so that an "incongruous mixture of styles" will not dilute the intended effect of each: separation of ways, in order to insure safety of use and reduce distractions for those using the space; separation of conflicting or incompatible uses.

SANITATION: Provision for adequate drainage and other engineering considerations, not simply arranging of surface features. Planning or designs so that they promote both the physical and mental health of users.

SERVICE: Planning of designs so that they will serve a "purpose of direct utility or service;" that is, will meet fundamental social and psychological needs: "So long as considerations of utility are neglected or overridden by considerations of ornament, there will be no true Art."

~ Charles E. Beveridge, January 1986

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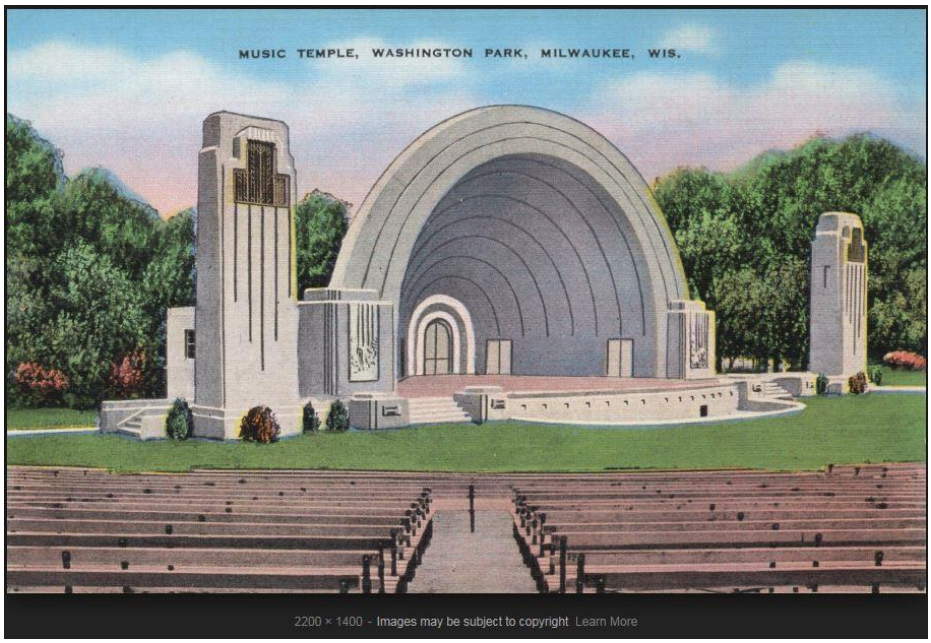
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