

# THIRD WARD HISTORIC LANDMARK DISTRICT PLAN



Eau Claire  
**LANDMARKS**



THIRD WARD HISTORIC LANDMARK DISTRICT PLAN

Prepared By: Eau Claire  
Landmarks Commission

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## I. INTRODUCTION

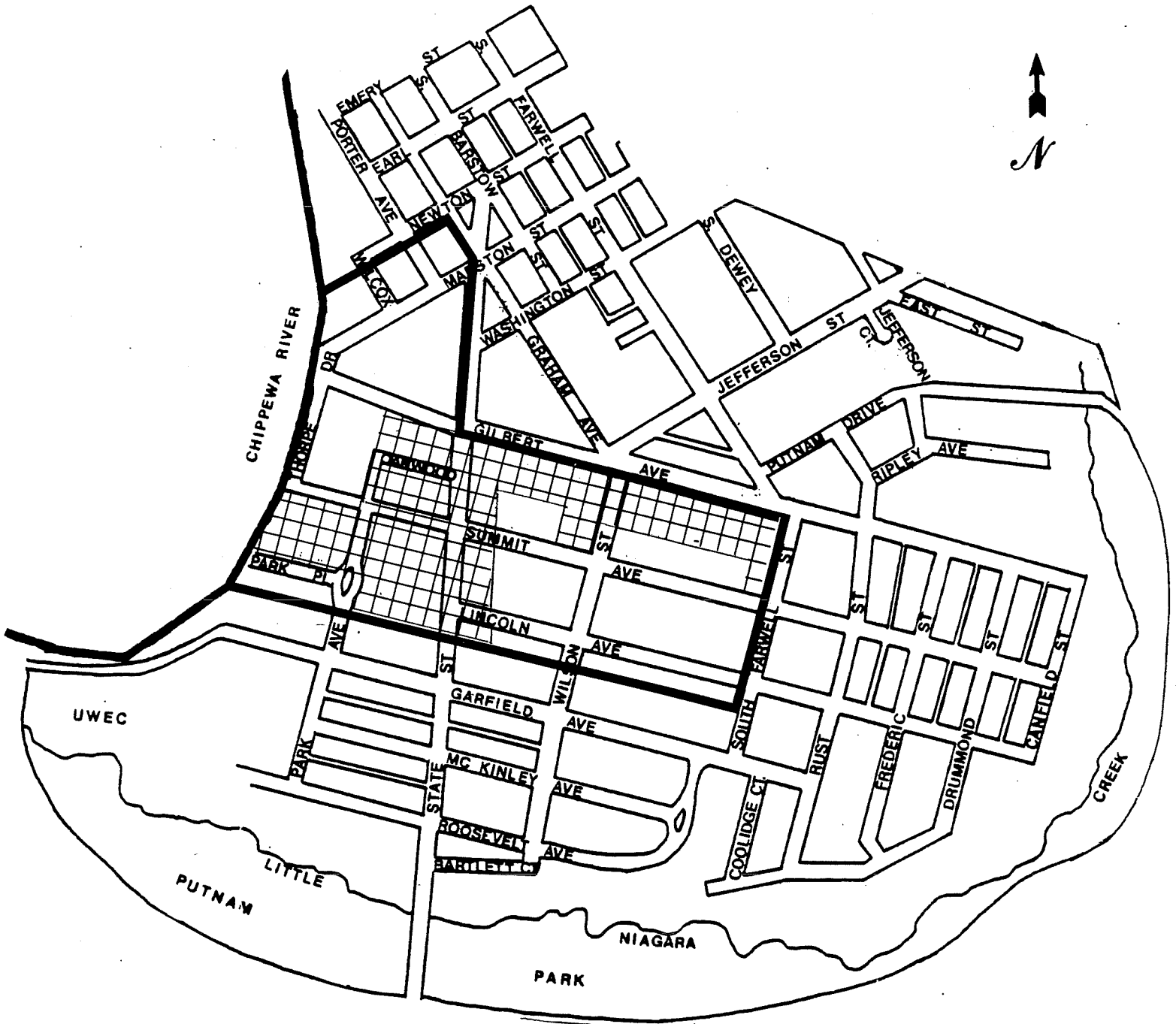
The City of Eau Claire realizes the importance of preserving architecturally and historically significant buildings and sites. The intangible benefits of historic preservation, such as maintaining individuality, uniqueness and a sense of place, are resources to be preserved and protected.


Historic preservation also contributes to neighborhood preservation. This is particularly true in older neighborhoods where the quality of life is directly related to the condition of the housing stock. Much of the ambience of neighborhoods is derived from older buildings being preserved in or close to their original condition. Further, many neighborhoods have seen an increase in neighborhood pride and community belonging based upon historic preservation programs.

The purpose of the Third Ward Historic Landmark District Plan is to preserve and restore the architectural and historic character of the Third Ward Historic Landmark District. The Plan takes a major step toward stabilizing and promoting the revitalization and conservation of the Third Ward Neighborhood. This, in the long run, will benefit the entire city.

The Third Ward Historic Landmark District should not be confused with the Third Ward Historic District which is listed in the National Register of Historic Places. The Landmarks designation and National Register listing provide different types of protection, recognition and financial incentive for historic preservation efforts. The boundaries of these two historic districts are also substantially different from each other (Map 1).

# THIRD WARD HISTORIC DISTRICTS



 THIRD WARD HISTORIC DISTRICT (LISTED IN NATIONAL REGISTER)

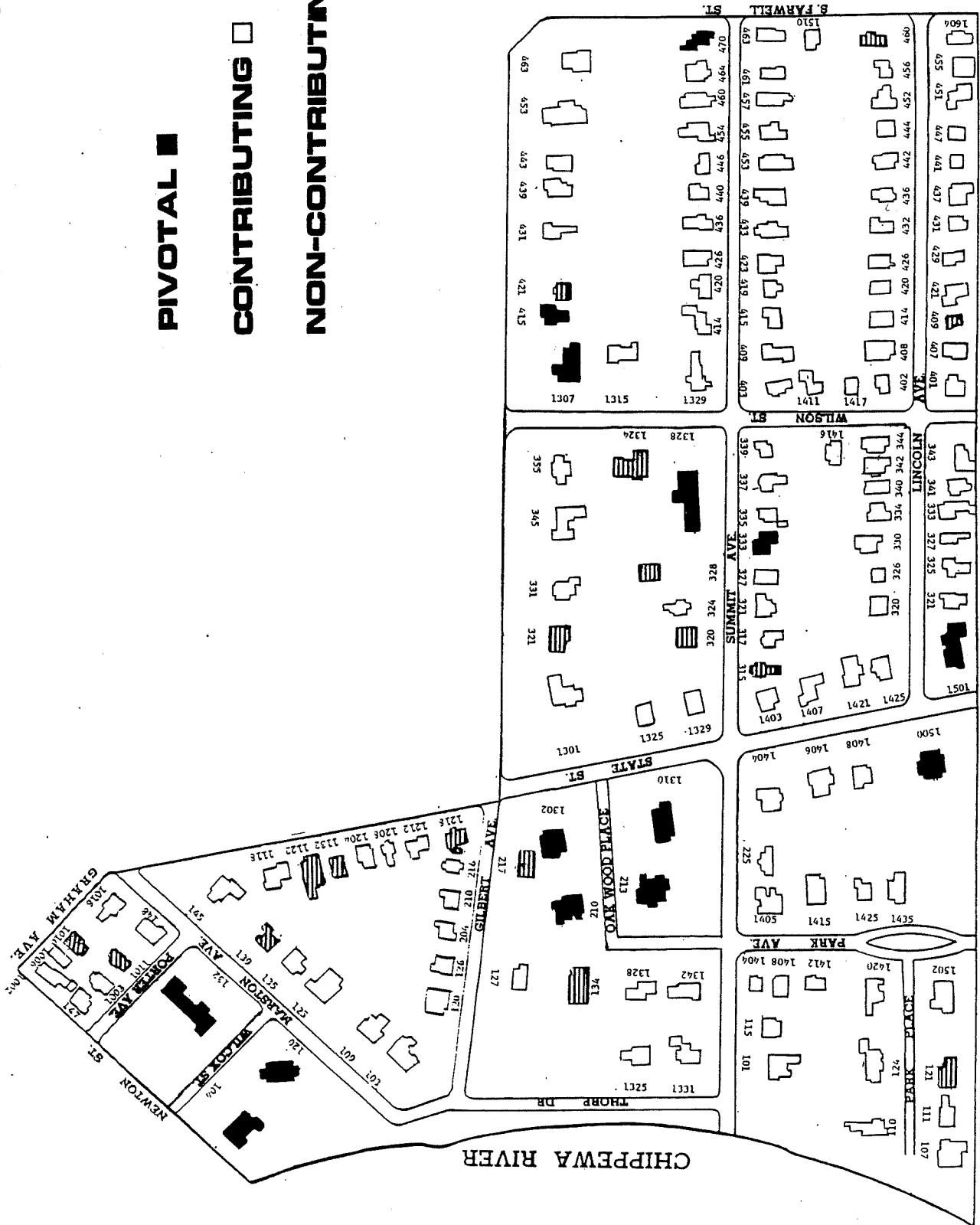
 THIRD WARD HISTORIC LANDMARK DISTRICT BOUNDARY

# THIRD WARD HISTORIC LANDMARK DISTRICT

**PIVOTAL** ■

**CONTRIBUTING** □

**NON-CONTRIBUTING** ▨



II. LOCATION AND DESCRIPTION OF THE THIRD WARD HISTORIC LANDMARK DISTRICT

The Third Ward Historic Landmark District is located on the east side of the Chippewa River. It is roughly bounded on the west by the Chippewa River; on the north by Newton Street and Gilbert Avenue; on the east by State Street and S. Farwell Street, and on the south by a line parallel to and 165 feet south of Lincoln Avenue (Map 2).

The Third Ward Historic Landmark District is a residential area of large frame, brick and stucco homes complemented by a variety of smaller frame and brick architecture. A total of 157 residences are included in the district. Of this number, 14 are pivotal, 126 are contributing and 17 are non-contributing.

The focal point of the district are four houses: the David A. Drummond Home, 1310 State Street; the A.A. Cutter Home, 1302 State Street; and the George F. Winslow Home, 210 Oakwood Place, all of the Queen Anne architectural style and the William K. Galloway Home which is an example of Colonial Revival at 213 Oakwood Place.

### III. LOCAL ARCHITECTURAL AND HISTORICAL SIGNIFICANCE OF THE THIRD WARD HISTORIC LANDMARK DISTRICT

The Third Ward Historic Landmark District has been designated by the Eau Claire Landmarks Commission as a local district recognizing its architectural and historical significance. Architecturally, the residences are of late nineteenth and early twentieth century styles. Historically, they are associated with Eau Claire's commercial and industrial leaders.

The Third Ward Historic Landmark District is a collection of residential structures with both historical and architectural significance. The district contains seven local landmarks and thirteen individual National Register properties. On May 20, 1983, a part of this district was listed on the National Register of Historic Places.

In 1856, Joseph Thorp purchased, in the name of Chapman and Thorp, nearly 3,000 acres of land at the confluence of the Chippewa and Eau Claire rivers. Joseph Thorp occupied a respected position in Eau Claire lumber production and in 1868 was elected state senator. In 1872 he built his home, a massive frame structure, at the end of Oakwood Place overlooking the Chippewa River in the area which today is filled with mid-twentieth century homes. The area containing Thorp's house and bordered by State Street, Gilbert Avenue, Summit Avenue and the river was known as Oakwood Reserve. Thorp sold large parcels of the reserve to members of Eau Claire's commercial leaders who constructed the four impressive houses that comprise the core of the district. The four residences were the George Winslow House, 210 Oakwood Place; William K. Galloway House, 213 Oakwood Place; David Drummond House, 1310 State Street; and A. A. Cutter House, 1302 State Street.

As mentioned, Eau Claire's Third Ward Historic Landmark District has been associated historically with the City's business and industrial leaders. Among them were: C. L. Tolles, 1421 State Street (the son of one of the founders of the Phoenix Manufacturing Company and the person credited with perfecting the Phoenix Log Hauler; Francis W. Woodward, 1301 State Street, first president of the First National Bank of Eau Claire; Byron Buffington, 1500 State Street, a businessman with interests in the Chippewa Valley Bank, Orlando Brice, 120 Marston Avenue, Manager of the Wisconsin Refrigerator Company; James Barber, 132 Marston Avenue, President of the Northwestern Lumber Company, Director of Eau Claire's National Bank, and of the National Manufacturing Company; A. A. Cutter, 1302 State Street, a shoe manufacturer who specialized in boots for lumberjacks; David Drummond, 1310 State Street, President of the Drummond Meat Packing Company; and the Eau Claire Grocery Company, and the Chippewa Valley Railway Light and Power Company. In addition, members of the Moon family, identified



with the establishment of the Northwestern Lumber Company, built their homes in the Third Ward Historic District. The Sumner G. Moon House is located at 1307 Wilson Street; the Delos Moon, Jr., House at 1328 Wilson Street; and the Chester Moon House at 331 Gilbert Avenue. Professionals such as lawyers, doctors, and architects, as well as a number of small business owners, also resided in the district.

IV. THE GOALS AND PURPOSE OF THE THIRD WARD HISTORIC LANDMARK DISTRICT PLAN

A. Historic Preservation Goals for the City of Eau Claire

The Eau Claire Historic Preservation Plan presents the City's historic preservation goals, which state the intent of public policy decisions and actions relating to historic preservation. They are:

1. Preserve and maintain historic sites which reflect or represent elements of the City's cultural, social, economic, political and architectural history.
2. Educate residents and visitors to the City of Eau Claire about the history of the community as reflected and represented in historic sites.
3. Stabilize and improve property values in the City of Eau Claire.
4. Preserve and enhance the appearance and aesthetic values associated with historic sites.
5. Enhance the economic vitality and livability of neighborhoods.
6. Foster civic pride in the beauty and noble accomplishments of the past.
7. Conserve natural resources and energy that are embodied in older structures.
8. Promote economic development which incorporates the preservation and continued use or reuse of historic structures.
9. Coordinate historic preservation with other planning and development programs of the City of Eau Claire. These include, but are not limited to, economic development, land use planning, park and recreation planning, capital improvement programming and neighborhood planning.

B. The Need for a Preservation Plan

The Third Ward Historic Landmark District Plan provides a tool to be used in preserving and restoring the architectural and historic character of the Third Ward Historic Landmark District. This plan builds upon the broad policy guidelines contained in the Eau Claire Historic Preservation Plan, by presenting criteria to be used by the Landmarks Commission in determining the suitability or

appropriateness of proposed exterior alterations to properties within the district. In the long run, the Third Ward Historic Landmark District Plan will stabilize and promote the revitalization and conservation of the neighborhood.

C. Purpose of the Third Ward Historic Landmark District Plan

The Third Ward Historic Landmark District Plan (and other similar district plans) is intended to be the most specific document concerning the preservation of a particular area's architectural and historical resources. The purpose of the plan is to identify specific guidelines for development within the Third Ward Historic Landmark District.

The Third Ward Historic Landmark District Plan is derived from two previously adopted documents: the Eau Claire Historic Preservation Plan and the City of Eau Claire Landmarks Ordinance (Chapter 2.65 of the Code of Ordinances of the City of Eau Claire). Each document, from the Historic Preservation Plan to the Landmarks Ordinance to the Third Ward Historic Landmark District Plan, is intended to implement the goals and policies of the previous document, with each step giving more specific guidance to both the City and private property owners for the purpose of historic preservation.

V. MANDATORY STANDARDS AND RECOMMENDED GUIDELINES FOR THE REVIEW OF EXTERIOR ALTERATIONS TO EXISTING STRUCTURES IN THE THIRD WARD HISTORIC LANDMARK DISTRICT

The following standards will be used by the Landmarks Commission in issuing a Certificate of Appropriateness for exterior alterations to existing structures in the Third Ward Historic Landmark District. All exterior alterations requiring a building permit must follow standards A-J. Those which do not require a building permit are encouraged to follow guidelines K-S.

A. Height

All additions shall be no higher than the existing building. Exception may be made for the restoration of features which can be documented as having been previously present, and which are compatible with the original design.

B. Alterations to the Roof

Roof alterations which increase building volume, headroom or area are not permitted. All architectural features that give the roof its essential character, such as dormers, cornices, brackets, chimneys, weather vanes, etc., must be retained or replaced if deteriorated beyond restoration. Roof alterations which allow skylights or windows to be installed are permitted, as long as the overall shape, design and integrity of the entire roof is not disturbed. Also, the entire roof of the building shall remain the same in overall shape and design, unless the owner wishes to restore the entire roof to an earlier documentable appearance. Roof alterations which allow shed or single dormers to be added are permitted, as long as they are in keeping with the architectural style of the structure.

Roof covering that is deteriorated beyond repair must be replaced with materials that match the original in color, composition, size, shape and texture. Nothing shall be done to change the essential character of the roof by adding architectural features or roofing materials inappropriate to the style of the house. The roof shall not be stripped of architectural features important to its character.

C. Additions and Alterations to Street Facade

The appearance of all street facades of a building shall not be altered unless the design is sensitive to the historic character of the building. Specifically, the

design shall be compatible with the existing building in scale, color, texture and the proportion of solids and voids. Materials and architectural details used in such alterations and additions shall match those on the existing building.

D. Additions and Alterations Not Visible from the Street

Additions and alterations that are not visible from the street are permitted if their design is compatible with the scale of the existing house. All materials used must be compatible with the existing materials in texture, color and architectural details. Alterations must harmonize with the architectural design of the building, rather than contrast with it.

E. Side Additions

Side additions must be set back from the front wall of the building and must not alter the street facade. All materials used must match the materials used on the existing structure in design, color, texture and architectural detail.

F. Residing with Wood, Masonite, Aluminum, Vinyl or Steel

Residing with wood, masonite, aluminum, vinyl or steel is permitted only if the new siding imitates the width of the original siding within 1" or is no greater than 4" wide, and provided that all architectural details (such as window trim, wood cornices and ornaments) either remain uncovered or are duplicated exactly in appearance. Siding that imitates wood grain is not permitted.

If more than one layer of siding exists on the building, all layers must be removed before new siding is applied. (If extra layers are not removed, siding will project beyond the trim.) If insulation is applied under the new siding, all trim must be built up so that it projects from the siding as in the original design.

G. Door Openings

Door openings are integral parts of a facade's design. Whenever possible, the front entrance should be kept at the original level. A small flight of steps leading to the first floor is a distinctive characteristic of many late nineteenth century homes. The entry set is a somewhat wide opening, which nevertheless retains a vertical emphasis. Whenever possible, the original entry should be maintained. If replacement is necessary, materials and design must be

the same or similar to the materials used in the original construction of the house. Altering height or width of a door opening is not permitted, unless it does not interfere with the overall design of the house.

#### H. Second Exit Platforms

Second exit platforms shall not be applied to the front of a building. In some circumstances, porch roofs may be used as second exits.

#### I. Solar Energy Equipment

Passive and active solar equipment is allowed only if such devices do not detract from the architectural integrity of the building and are as unobtrusive as possible. Solar equipment is not permitted if such devices hide from the street view significant architectural features of the building or adjacent buildings, if their installation requires loss of significant architectural features, or if they are so large that they become a major feature of the structure's design. By State Statute, the Landmarks Commission may place any of the above restrictions on the installation or use of solar equipment only if the restriction:

- 1) serves to preserve or protect the public health or safety;
- 2) does not significantly increase the cost of the system or significantly decrease its efficiency;
- 3) allows for an alternative system of comparable cost and efficiency.

#### J. Porches

Porches were common on many late nineteenth century homes and were generally constructed of wood (turned posts and spindles). All posts and spindles should be left intact. Replacement is permitted if the original post is decayed beyond repair and if the replacement post is compatible with the overall design of the house. Porches shall not be enclosed. This makes them bulky, destroying their slender forms and concealing doorway detailing.

#### K. Windows, Storms, Screens, Storm Doors, Awnings

The repair and retention of original windows, storms, screens, storm doors or replacement of the same with new units that duplicate the original in materials and appearance are recommended. Existing or original windows, doors and hardware should not be discarded when they can be

restored and reused in place. Replacements with non-original materials, such as combination metal components, are also permitted, as long as the metal components are factory-enameled. Painting of raw aluminum storms after one year is permitted. (Weathering of aluminum is necessary for paint to adhere to it.) Window awnings constructed of wood, aluminium, vinyl or steel are not recommended.

On late nineteenth century structures storm doors that imitate a specific style are recommended only if the style matches the style of the structure.

Replacement windows on late nineteenth century structures should have a rectangular shape to enhance the vertical illusion characteristic of such architecture. Replacement windows on other structures should match the shape and style of the windows being replaced.

#### L. Brick and Terra Cotta Moldings

Since these once-standard materials are no longer generally available and their replacement is almost impossible, they should remain intact. Both brick and terra cotta moldings darken with age, as the porous materials absorb pollutants. The best method for cleaning is to steam clean all surface areas. Sandblasting soft, porous brick, sandstone or limestone should never be done. After cleaning, all brick work and terra cotta molding should be tuckpointed with mortar which is of similar color and composition as the original mortar.

#### M. Cornice and Ornamental Gingerbread or Fretwork

All gingerbread and lathe work should be left intact and repainted, since its replacement cost is prohibitive. Cornice, the most basic ornamental feature of late nineteenth century architecture, should remain intact or be repaired. Unfortunately, cornices, gingerbread and fretwork are particularly vulnerable to weathering. Their materials (especially wood and sheet metal) need to be well-sealed in order to prevent decay. Copper cornices should be left unpainted, so that patina, a protective light green film caused by oxidation and covering all unprotected copper surfaces, is left intact.

The removal of any ornamental fretwork seriously damages facade design and should be avoided whenever possible. If fretwork is decayed beyond repair, replacement with similar detail fretwork is encouraged. Replacement with fiberglass or pressed sheet metal is recommended if the new material is compatible with the character of the house in texture, color and overall design.

Appendix C illustrates cornice and fretwork detail.

N. Handicapped Access Ramps, Rails, Etc.

Rails and other devices needed for easy access by a handicapped person are allowed if constructed in a manner which alters the overall design as little as possible.

O. Repairs

Repairs using materials which exactly duplicate the original in composition, texture and appearance are recommended. Repairs using new materials that duplicate the original in texture and appearance are also recommended.

Repairs using materials that do not duplicate the original in appearance are recommended if they are compatible with the character and materials of the existing building.

P. Restoration

A project that will return the appearance of the building to an earlier appearance is encouraged if such projects are documented by earlier photographs, architectural drawings, or other suitable evidence.

Q. Resurfacing of Stone and Brick with Imitation Brick or Stone

Imitation brick or stone are strongly discouraged. Resurfacing is not a permanent solution, since in time the new surface will crack and flake off.

R. Painting

In general, when painting exterior walls, the color should be sensitive to and compatible with the design of the structure and the era in which the structure was built. Brick and stone structures are, in general, best left unpainted. Painting masonry is expensive and does little to protect the masonry. However, common brick used as facing lends itself to painting more than face brick. Also, common brick was usually laid less carefully than face brick. If painting is necessary as a last resort, all brick surfaces should be cleaned, dried and sealed with a special silicate solution. Also, only masonry porous paint should be used to inhibit cracking and peeling. If brick has already been painted, repainting is recommended.

Stone should not be painted, since it will absorb into the porous surface. When this painted surface starts to crack and peel, the old paint cannot be properly removed. Sandblasting should not be done, because it will damage the stone, while steam cleaning does not remove old paint adequately.



S. Fences

Wooden and metal fences were commonly used in late Nineteenth Century neighborhoods and were often of an ornate design. It is recommended that original fences be maintained and painted to protect them against the elements. Repair or replacement of deteriorated portions of fences should match the original design and material where possible. When installing new fencing, owners should seek out earlier photographs of the building which may show a fence that once existed there. If no example can be located, it is recommended that the style of the fence be in character with the property. Special attention should be given to the scale, size, color and materials to be used. In no event should a fence obscure the view of the building facade from the street.

VI. MANDATORY STANDARDS FOR THE REVIEW OF NEW CONSTRUCTION IN THE THIRD WARD HISTORIC LANDMARK DISTRICT

The following standards will be used by the Landmarks Commission in issuing a Certificate of Appropriateness for the construction of new structures in the Third Ward Historic Landmark District.

A. Height

Building height for one- and two-family dwellings may not exceed 2 1/2 stories or 35 feet above grade. The construction of one-story buildings is prohibited, except upon review and approval by the Plan Commission. In any event, the height of new structures in the Third Ward Historic Landmark District should be compatible with the height of adjacent structures.

B. Roof

The following roof shapes are allowed: hipped, gable, gambrel and salt box (Appendix D). Other roof shapes or combinations of allowed shapes will be considered on an individual basis. In all cases, the roof shape must be compatible with the adjacent buildings in the surrounding area.

C. Visual Size

The gross area of the front facade (all walls facing the street) of a single-family or two-unit dwelling may be no greater than 125 percent of the average gross area of the front facades of buildings in the adjacent area.

D. Outbuildings

Outbuildings will be permitted if the size is compatible with the scale of the existing house. All materials must match the existing materials used on the main buildings in texture, color, size, shape, and architectural design. The outbuilding cannot interfere with the front facade of the main structure.

E. Materials

Materials used in the construction of exterior walls must be the same or similar to the materials prevalent in the Third Ward Historic Landmark District. The following materials are permitted: brick; narrow gauge horizontal wood, alumi-

num, masonite, vinyl or steel 4 inches or less in exposed width; stone; stucco or a combination of the above.

The following materials are not permitted: wide clapboard (over 4 inches in width), diagonal boards, rough sawn wood, rough split shingle siding, cedar shakes, asbestos, imitation wood grain, or fiberglass siding.

F. Solar Panels/Passive Solar Equipment

Solar panels/passive solar equipment is permitted on new buildings. Solar panels will not be permitted if such devices hide from the street view significant architectural features of adjacent buildings, or if they are so large that they become a major feature of the structure's design. By state statute, the Landmarks Commission may place any of the above restrictions on the installation or use of solar equipment only if the restriction:

- 1) serves to preserve or protect the public health or safety;
- 2) does not significantly increase the cost of the system or significantly decrease its efficiency;
- 3) allows for an alternative system of comparable cost and efficiency.

G. Relation of Building to the Site

New development should complement any existing natural features, terrain and landscaping of the site.

VII. MANDATORY STANDARDS FOR THE REVIEW OF DEMOLITION IN THE THIRD WARD HISTORIC LANDMARK DISTRICT

The following standards will be used by the Landmarks Commission in issuing a Certificate of Appropriateness for the demolition of structures in the Third Ward Historic Landmark District.

- A. Whether the structure is of such architectural or historical significance that its demolition would be detrimental to the public interest and contrary to the general welfare of the people of the city.
- B. Whether the structure, although not itself a landmark, contributes to the distinctive architectural or historical character of the historic district as a whole and, therefore, should be preserved for the benefit of the people of the city.
- C. Whether the structure is of such old and uncommon design, texture or material that it could not be reproduced or reproduced only with great difficulty or expense.
- D. Whether retention of the structure would promote the general welfare of the people of the city by encouraging the study of American history, architecture and design or by developing an understanding of American culture and heritage.
- E. Whether the structure is in such a deteriorated condition that it is not structurally or economically feasible to preserve or restore it. Any hardship or difficulty claimed by the owner which is self-created or which is the result of any failure to maintain the property in good repair does not qualify as a basis for the issuance of a Certificate of Appropriateness for demolition.
- F. After a Certificate of Appropriateness for demolition and a demolition permit are issued, but before demolition has begun, all architecturally unique fretwork, millwork or uncommon construction materials should be removed by the property owner. Property owners should contact the Landmarks Commission before any fretwork is removed so that it can be preserved.

If a Certificate of Appropriateness for demolition is to be issued, the Landmarks Commission is encouraged to record the existence of the building through photographs, drawings or architectural sketches.

VIII. SPECIAL CONSIDERATIONS IN THE REVIEW OF PROJECTS WITHIN THE  
THIRD WARD HISTORIC LANDMARK DISTRICT

Structures within the Third Ward Historic Landmark District are categorized as pivotal, contributing or non-contributing, according to their local architectural and historical significance. Pivotal structures are those which are historically or architecturally significant and are individually eligible for National Register or local landmark designation. They need not be part of a National Register or local district to be designated. Contributing structures are those which are historically or architecturally significant only through their relationship to other historically or architecturally significant structures in a particular area. Non-contributing structures are those which either have lost most of their historical and architectural significance because of extensive exterior alteration or are of a more recent architectural or historical period. All buildings and structures are required to follow the standards in this plan in order to protect, preserve and enhance the historical and architectural significance of the Third Ward Historic Landmark District. However, special considerations may be taken into account by the Landmarks Commission based on the level of significance of a particular individual structure.

Also, there may be individual cases where the original material, shape, color, texture or size of a particular building element (e.g. roof, doors, windows) may no longer be available. In such cases, the Landmarks Commission may approve a similar product which is still in keeping with the architectural and historical integrity of the structure.

IX. HOW THE PLAN IS TO BE USED

A. Use of the Plan by the Landmarks Commission

The Landmarks Commission, under the provisions of Section 2.65.050 of the Landmarks Ordinance, has the power to designate, based on specified criteria, historic landmark districts within the city limits of Eau Claire and to prepare specific standards and guidelines for exterior alterations, new construction and demolition within an historic district. The Third Ward Historic Landmark District Plan contains these standards and guidelines. It is intended to assist the Landmarks Commission in issuing Certificates of Appropriateness prior to the issuance of a building or demolition permit within the Third Ward Historic Landmark District.

Structures and sites in the district are subject to all standards and guidelines in the Landmarks Ordinance and Sections V-VII of the Third Ward Historic Landmark District Plan. The Landmarks Commission reserves the right to vary these standards where the particulars of an individual case merit. Decisions by the Landmarks Commission pertaining to the regulation of exterior alterations, new construction or demolition in the Third Ward Historic Landmark District may be appealed to the City Council.

B. Use of the Plan by Property Owners

As more people place a monetary value on uniqueness and ties with our various heritages, property owners are realizing clear financial advantages in restoring and maintaining historic structures. Further, increasing costs of materials, labor and land mean that preservation and rehabilitation of existing structures makes good economic sense.

These standards and guidelines are intended to help property owners maintain their investment in their properties by preserving the architectural and historical significance of structures within the Third Ward Historic Landmark District. Every owner of a structure in the Third Ward Historic Landmark District must maintain the structure in a condition consistent with the standards in this plan and is encouraged to comply with the guidelines presented herein. In addition, every owner of a structure in the Third Ward Historic Landmark District must keep in good repair all of the exterior portions of such structures and all interior portions which, if not maintained, may cause the exterior portions of such improvements to fall into a state of disrepair.

X. SUMMARY

The Third Ward Historic Landmark District is a graceful residential area of large frame, brick and stucco homes situated on long rectangular blocks. Four grand-scale houses, which form the focus of the district, are sited on a moderate rise of land known as Oakwood Place. Architecturally, the landmark district's buildings furnish an impressive array of late nineteenth and early twentieth century residential styles. Historically, they are associated with Eau Claire's commercial and industrial leaders.

The Third Ward Historic Landmark District must be preserved both for the quality and diversity of its architecture and its association with many of Eau Claire's economic elite and professionals who are associated with the City's early development.

APPENDIX



## APPENDIX A

### ARCHITECTURAL AND HISTORICAL SIGNIFICANCE OF PIVOTAL STRUCTURES

The Galloway House, 213 Oakwood Place; the Winslow House, 210 Oakwood Place; the Cutter House, 1302 State Street; and the Drummond House, 1310 State Street constitutes the focal point for the Third Ward District. The four prominent structures are architecturally significant and historically linked with the business/industrial development of the city.

1. 1310 State Street  
Oakwood Apartments (Drummond-Losby Home)

#### Architectural Significance:

The David Drummond House - Oakwood Apartments is located at the focus of the Third Ward District. Constructed in 1888 of red brick, the house is one of Eau Claire's finest examples of the Queen Anne style.

#### Historical Significance:

David Drummond was president of the Drummond Meat Packing Company. Drummond was the founder in 1882 of the Eau Claire Gas and Light Company, in 1888 of a real estate company, and later of the Pioneer Furniture Company.

2. 1302 State Street  
Cutter-Steubing-Newton Home

#### Architectural Significance:

The A. A. Cutter House, an excellent example of Queen Anne style, was erected in 1888.

#### Historical Significance:

In 1870, Addison A. Cutter, a native of New York, settled in Eau Claire where he established a shoe business that catered to the special needs of the lumberjack. Cutter was also a director of the Union National Bank and treasurer of the American Calk Company.

3. 213 Oakwood Place  
Galloway-Lasker-Kappus Home

Architectural Significance:

The Galloway House is a fine example of the popular Queen Anne style of architecture. There is also a hint of the Colonial Revival in the brick exterior and classical motifs. The building's construction date, 1889, is inscribed on the chimney.

Historical Significance:

William K. Galloway, who lived in this home from 1889 to 1907, founded the firm of Galloway and Tolles, which handled insurance and loans. At the time of his death in 1915, the newspaper reported that he was "one of the best known general agents of the Northwestern Mutual Life Insurance Company". In 1908 the residence was purchased by William L. Davis, who in 1903, following the death of his brother, D. R. Davis, became the president of the Dells Paper and Pulp Company.

4. 210 Oakwood Place  
Winslow-Arnold-Griffen Home

Architectural Significance:

Constructed in 1894, the Winslow House is an excellent example of the Queen Anne style. The house was designed by George F. Barber, an architect in Knoxville, Tennessee, who ran an extensive pattern book and mail order business. This residence is an example of a mail order plan and specifications of an architect-designed house.

Historical Significance:

George F. Winslow's major business activity was the manufacture and distribution of "camp remedies" to the lumberman of Northern Wisconsin. Winslow also owned a drug store. In 1921, Louis G. Arnold and his wife purchased the property. Arnold was a successful engineer and road building contractor.

5. 1500 State Street  
Buffington Home

Architectural Significance:

Built in 1890, the Buffington House is a fine example of a Queen Anne residence.

Historical Significance:

Byron A. Buffington was the son of George Buffington, a prominent Eau Claire lumberman and former mayor of the city. Buffington was initially engaged in the general merchandise business with his father but later turned to logging. He was involved in a

number of local enterprises including the Chippewa Valley Bank, the Eau Claire Grocery Company, and the Chippewa Valley Light and Power Company which later became Northern States Power. Buffington was elected to two terms in the Wisconsin general assembly and he also served for two years as a University of Wisconsin regent. His wife, Fannie, donated the family home to Christ Church Cathedral and the residence is currently used as a home for the aged.

6. 1501 State Street  
Rundle-Steiner Home

Architectural Significance:

Built in 1885, the N. B. Rundle residence is an example of late nineteenth century Eclectic architecture, incorporating elements of the Italianate, Queen Anne, and Stick styles.

Historical Significance:

N. B. Rundle, the original owner of the house, was listed as a carpenter in the city directory.

7. 1307 Wilson Street  
Moon-Vaudreuil Home

Architectural Significance:

The Sumner Moon residence is a distinguished example of the Georgian Revival style.

Historical Significance:

Sumner G. Moon, one of the sons of DeLos Moon, Sr., a prominent lumberman, built this house in 1904. DeLos Moon, Sr., was a founder and later president of the Northwestern Lumber Company. Sumner, with his brothers, DeLos, Jr., and Chester, continued and expanded their father's interests. A 1930 newspaper article recorded Sumner Moon as the president of the Northwestern Lumber Company and the Sallie F. Moon Company (a holding company), and as the vice president of the Gillete Rubber Company (now Uniroyal, Inc.) and the O & N Lumber Company.

8. 1328 Wilson Street  
Moon-Grengs Home

Architectural Significance:

The DeLos Moon, Jr., residence is a prominent example of Colonial Revival architecture. The house was built from 1905-1908.

Historical Significance:

DeLos Moon, Jr., the youngest son of DeLos Moon, Sr., a founder of the Northwestern Lumber Company, was involved in the Linderman Box and Veneer Company organized in 1895 by A. T. Linderman and the Northwestern Lumber Company. In 1902, following the death of Mr. Linderman, the company was reorganized and Moon became its president.

9. 333 Summit Avenue  
Webster-Larson Home

Architectural Significance:

Built in 1881, the Webster-Larson residence is a single story brick structure, a distinctive dwelling within a neighborhood of two story frame homes.

Historical Significance:

Cornelius L. Webster, a mason and a contractor, built this home. The house became an Eau Claire landmark in 1978.

10. 470 Summit Avenue  
Cameron-Kaufman House

Architectural Significance:

The D. A. Cameron residence is a fine representative of the Second Empire style.

Historical Significance:

D. A. Cameron was a contractor and builder. At this time, no buildings designed by Cameron have been identified. It is likely that this residence, which was his own, is one of his products.

11. 104 Wilcox Street  
Wilcox Home

Architectural Significance:

Built in 1915-1916, the Wilcox residence combines elements of Prairie School and Georgian Revival architecture.

Historical Significance:

Roy Wilcox was a prominent political figure active at both the state and local levels during the early decades of the twentieth century. A native of Eau Claire, Wilcox was trained as a lawyer and practiced in the community from 1897 until his death in 1946. In 1917 he was elected state senator, in 1918 he ran for the

Republican nomination for governor, and again in 1920. In 1925 he ran for the U.S. Senate. He was defeated in all three elections

12. 120 Marston Avenue  
Brice-Lewis Home

Architectural Significance:

The Orlando-Brice House is the most significant example of Georgian Revival architecture in Eau Claire.

Historical Significance:

Orlando G. Brice was the treasurer and general manager of the Wisconsin Refrigerator Company, an Eau Claire firm which was noted for its production of the "Wisconsin Peerless" refrigerator.

13. 132 Marston Avenue  
Barber-Wilcox Home

Architectural Significance:

The James Barber House was designed by the Minneapolis architect, Harry Wild Jones. The house provides Eau Claire with the finest example of Tudor Revival architecture. The house was built in 1903-1904.

Historical Significance:

James Barber was a locally prominent lumber baron and served as president of the Northwestern Lumber Company. Barber started as a bookkeeper in the company and rapidly advanced through the ranks to president. He was director of Eau Claire's National Bank and of the National Manufacturing Company.

**Queen Anne Revival Style (1885 to 1900)**

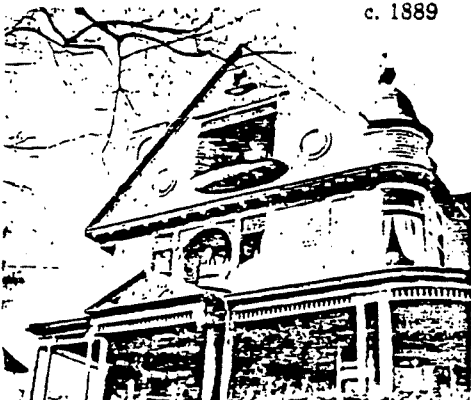
The Queen Anne Revival Style originated in England in the late 1860s in the work of Richard Norman Shaw. The first American architect to take up the mode was Henry Hobson Richardson in the mid-1870s. The American Queen Anne was the picturesque style in the late nineteenth-century American city, small town, and rural area. The form of these buildings was highly irregular, and special emphasis was given to the picturesque silhouette produced by gables and dormers, high chimneys, towers, turrets, and pinnacles. Round or hexagonal corner towers (often bay-towers) with conical pointed roofs and extensive porches which often wrapped themselves all the way around the house were characteristics of the style. In plan, the best of these houses were of the living-hall type with wide openings from the hall into the other family living spaces. All of the detailing tended to be directly or indirectly classical. By the early 1880s certain architects began to simplify the picturesque form, surfaces, and detailing of the Queen Anne, and out of this developed the Colonial Revival or Shingle Style.

**Characteristics**

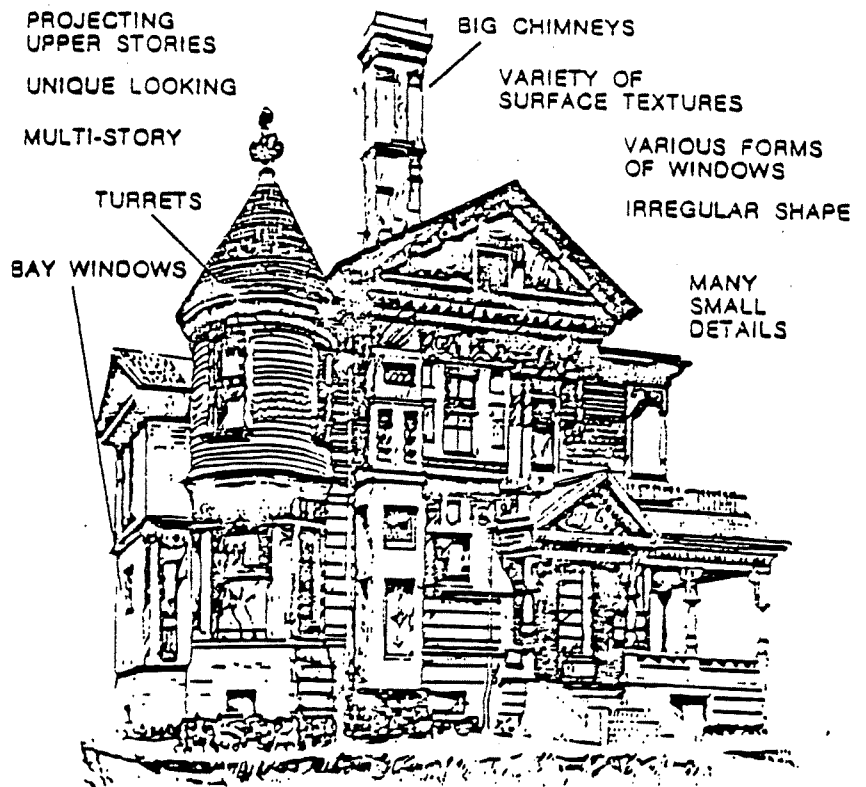
- irregular plans, elevations, and roof silhouettes
- vertical emphasis (later becoming increasingly horizontal)
- surfaces covered with a variety of tactile patterns in clapboard or shingles (especially fish-scale shingles)
- extensive wraparound porches on first floor
- balconied porches cut into second floor or third floor attic
- corner towers (sometimes bays), with conical, segmented concave, bulbous, or other roof shapes
- classical detailing in columns, dentils, scrolls, engaged columns, and piers
- tall chimneys with recessed panels
- leaded stained-glass windows, especially on stair landings

The Queen Anne at its fullest with a seashell balcony and horseshoe arches.

c. 1889



QUEEN ANNE REVIVAL



**Key Distinguishing Characteristics**

Queen Anne has come to be applied to any Victorian house that cannot be otherwise classified. They are all unique looking, multi-story houses, irregular in shape with a variety of surface textures, materials and colors.

**Other Distinguishing Characteristics**

- Half timbering
- Windows of various forms
- Upper stories that project over the lower ones
- Bay windows
- Turrets
- Big chimneys

**History**

First designed in England by Richard Norman Shaw, Queen Anne was started here as a style by architect Henry Hobson Richardson in the early 1870's.

## COLONIAL REVIVAL STYLE

### Colonial Revival Style (1890 to 1915)

Very early the American Queen Anne architects began to substitute eighteenth-century American Georgian and Federal elements for the Queen Anne classical elements which had been used by the English designers. The Shingle Style, which combined elements of the Queen Anne and the Colonial Revival, was the first major return in architectural styling to the simplicity and puritanism of America's early years. By the 1890s the Colonial Revival was fully on its way. At first this meant that the picturesque Queen Anne designs were simplified and classical Georgian and Federal detailing was substituted for the loosely classical features which had been used earlier. By 1900 the Georgian and Federal Revival styles had fully developed in form, plan, and detail. By 1915 the Colonial Revival buildings had become increasingly "correct" in their reproduction of Colonial packaging. Minnesota abounds with examples of the Colonial Revival. The Shingle Style was the only aspect of the style which never caught on (except in the impressive designs of Harvey Ellis, none of which was ever realized in Minnesota).

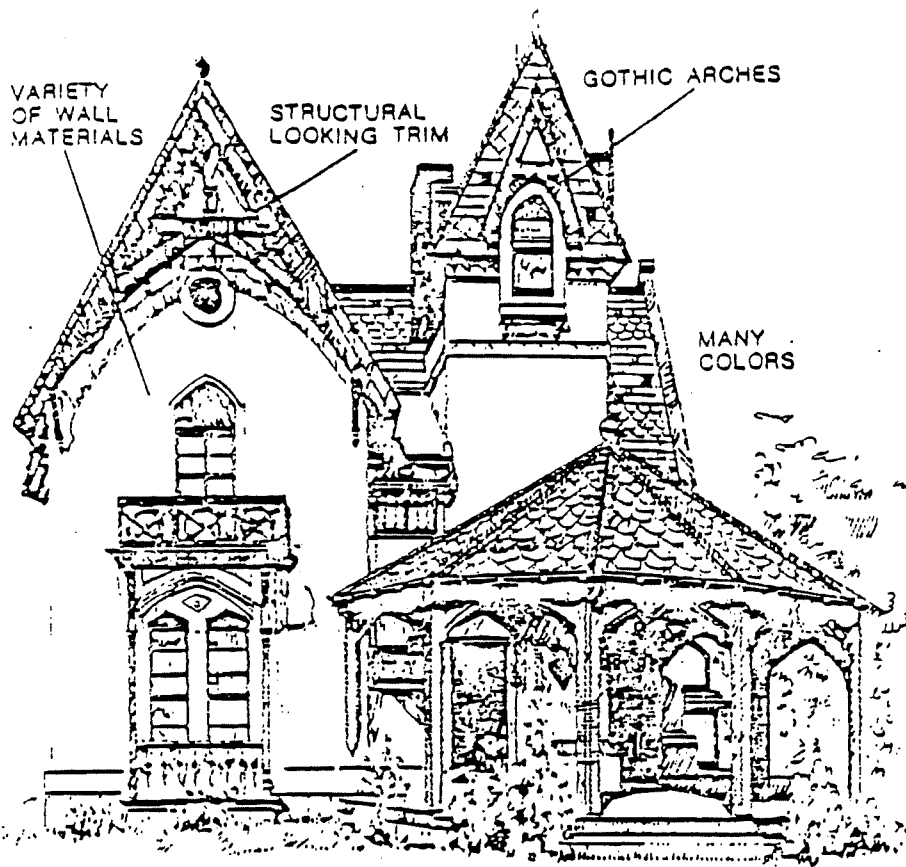


### Characteristics

- simple rectangular volumes covered by gabled or hipped roofs
- symmetrical, balanced disposition of windows and doors
- surfaces covered with shingles (later clapboard or brick)
- classical Colonial detailing in columns, engaged piers, cornices, entablatures, shuttered windows
- double-hung windows with small panes; Palladian windows



CUBIC  
1900-1920



## GOTHIC STYLE

### Gothic Revival Style (c. 1850s to 1900)

The Gothic provided one of the most intense of the picturesque styles which developed in the United States during the nineteenth century.

In the Victorian Gothic phase (1870s and 1880s) the volumes and all of the details accentuated the vertical.

#### Characteristics

- high-pitched roofs
- bargeboards on gable cornices
- lancet windows
- open Tudor arches, especially in the porches
- split pilasters (posts) on porches
- occasional crenelated parapets
- projecting pinnacles
- board-and-batten walls (employed most often in early examples)
- multicolored bands, especially on brick buildings (Victorian Gothic)
- elements of the English Perpendicular predominating (archaeological Gothic), especially surface paneling

## HIGH VICTORIAN GOTHIC

### Key Distinguishing Characteristics

Like the early Gothic architecture, High Victorian Gothic can be identified as being Gothic by the pointed arch which is used extensively over the windows and doors. It is much more elaborate than the early Gothic with a great many colors and materials being visible. The decorative details give an appearance of solidity.

### History

Most of the High Victorian Gothic houses were built after the Civil War and were based on European Gothic styles popular at the time. The house pictured is the Converse House in Norwich, Connecticut, built in 1870.



The most impressive example of a Gothic Revival dwelling

On close inspection of the building one discovers that it is actually an Italianate cottage with Gothic detailing. The tower tucked into the L of the house, the bays, the round-hooded windows, and the paneled columns on the porch are Italianate features, and yet it all ends up being Gothic.



## Eastlake Revival Style (1870s to 1880s)

It is said that this style had its origins in the writings and drawings of the English architect Charles Eastlake, although he strongly denied he had anything to do with the style. Eastlake's *Hints on Household Taste* was first published in London in 1868 and then in New York in 1872, and it served as one of the major sources of this style. The Eastlake Style was not widely popular in Minnesota, and there are only a few pure examples of it still around. Usually the elements of this style were mixed with those of other styles (especially the Queen Anne). The stylistic features from the 1850s and 1860s which the historian Vincent Scully attributes to the Stick Style share a number of similarities with early Eastlake.

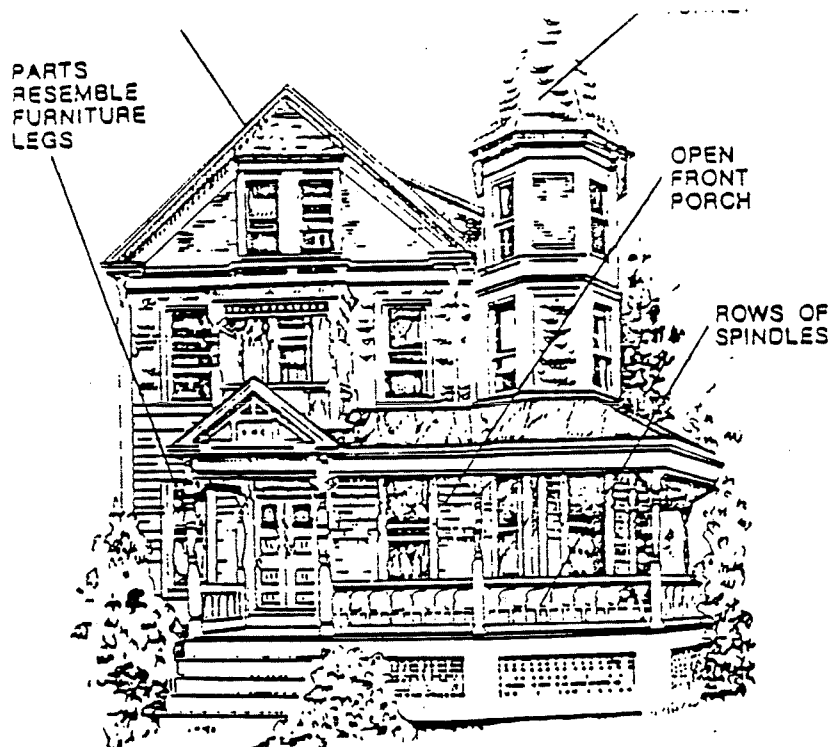
### Characteristics

- thin, tenuous vertical volumes, surfaces, and details, all fragile in nature
- exposure of structural members such as posts, dentils, bracing (curved, straight, or corner bracing), and angled struts
- surfaces divided into panels with each area defined by flat board molding; inner surfaces of panels covered with lap siding, tongue-and-groove siding, diagonal or vertical siding, or occasionally shingles
- profusion of jigsaw and lathe work in wood
- ornamentation often rendered in cut-out patterns, drilled holes, and thin layers of wood with very sharp edges
- ornamentation often confined to gable ends, porch posts, and entablatures
- projecting turned knobs as single or repeated decorations

An Eastlake cottage. The jigsaw arches of the porch are cut into a flower-and-stem pattern. Elaborate sawed and turned work occurs on the gable ends of the house and on the dormers. c. 1880s



## EASTLAKE REVIVAL STYLE



### Key Distinguishing Characteristics

The distinctive Eastlake type of ornamentation is the major characteristic of this style. Otherwise these houses look like a Queen Anne or Carpenter Gothic. The ornamentation is very three-dimensional, having been made with a chisel, gouge and lathe rather than the scroll saw. Many of the parts resemble furniture legs and knobs.

### Other Distinguishing Characteristics

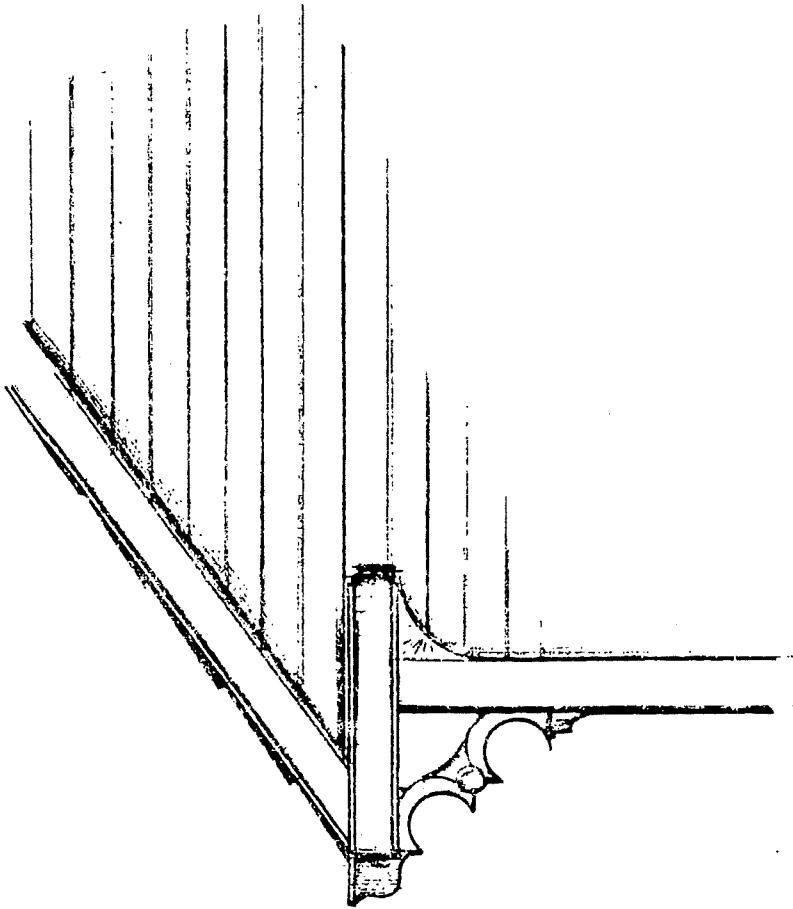
- Rectangular shape
- Open front porch
- Tower or turret
- Gable roof covered with shingles

### History

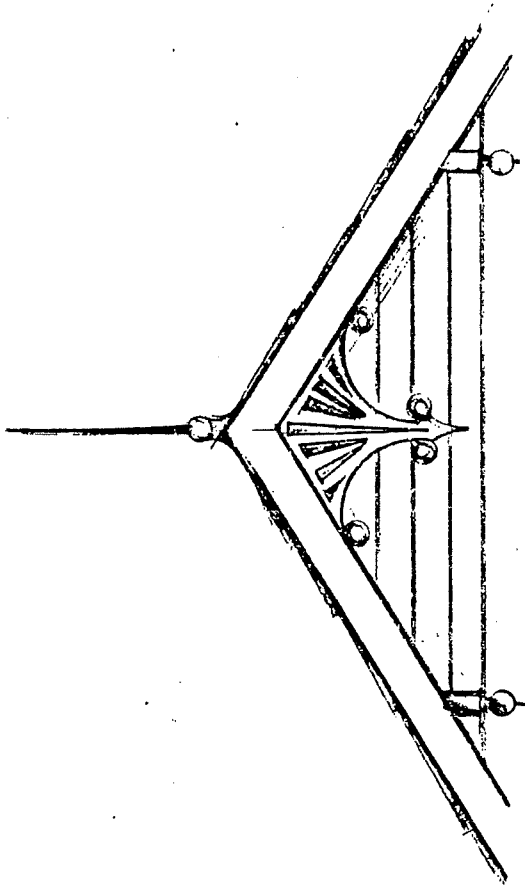
Charles Lock Eastlake, an English architect, wrote a book, *Hints on Household Taste*, first published here in Boston in 1872. The designs in the very popular book became the basis of Eastlake style furniture and houses. The houses, however, were not designed by Eastlake and it was said that he did not like them.



An Eastlake cottage with a Swiss flavor

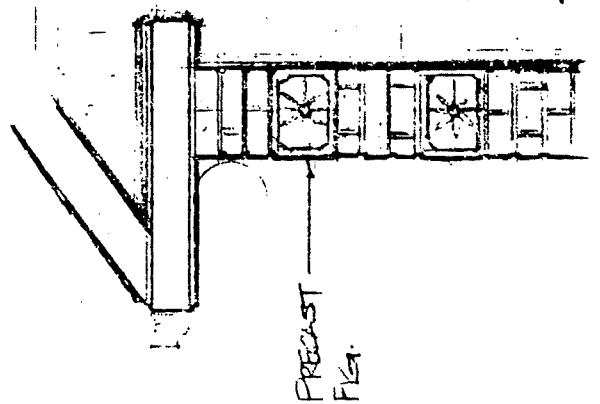


CORNICE DETAIL / NTS.



APPENDIX

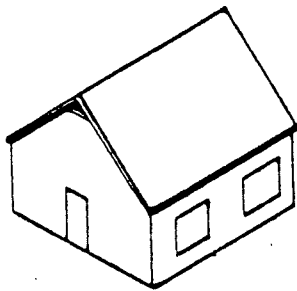
FRETWORK / GINGERBREAD DETAIL / NTS.



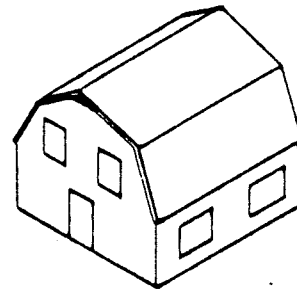
QUOINS DETAIL / NTS.

DETAILS  
JOHN HENNINGSON 10-10-85

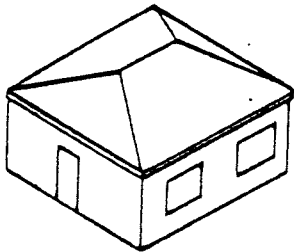
APPENDIX D  
ROOF STYLES



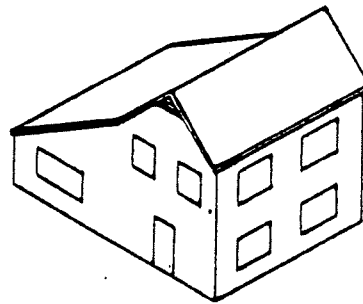
GABLE



GAMBREL



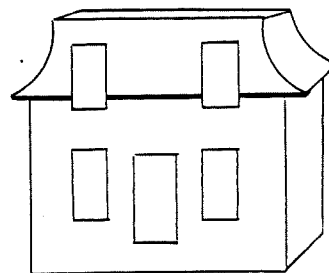
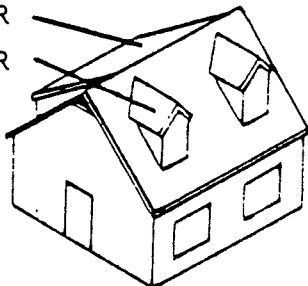
HIP



SALT BOX

DORMER STYLES

SHED DORMER  
SINGLE DORMER



MANSARD

## APPENDIX E

### PROCEDURE FOR ISSUANCE OF A BUILDING PERMIT FOR EXTERIOR ALTERATIONS, RECONSTRUCTION OR NEW CONSTRUCTION IN THE THIRD WARD HISTORIC LANDMARK DISTRICT

1. Before a building permit can be issued, the property owner must receive a Certificate of Appropriateness from the Landmarks Commission. (It is recommended that the proposed improvements be discussed with the Inspection Services Division to determine if these activities will be in compliance with the City Zoning Ordinance and floodplain restrictions, where applicable. This will assist the applicant and the City in coordinating and scheduling any other review meetings which may be necessary in some instances.)
2. The property owner applies to the Landmarks Commission for a Certificate of Appropriateness. The applicant submits:
  - 1) a detailed description of the proposed construction, reconstruction or alteration
  - 2) architectural drawings, if available
  - 3) any other drawings, photos, etc., which will enable the Landmarks Commission to determine what the final appearance will be.
3. The Landmarks Commission must review the application with the applicant and other interested parties within 30 days. The Landmarks Commission will use the standards and guidelines contained in the Third Ward Historic Landmark District Plan in determining whether to issue a Certificate of Appropriateness.
4. Within 30 days of their consideration of the project, the Commission must approve, deny, or approve with conditions the issuance of a Certificate of Appropriateness.
5. If the Certificate of Appropriateness is issued without conditions, the property owner may immediately be issued a building permit from the Inspection Services Division and proceed with the work. If the Certificate is issued with conditions, the property owner may also be immediately issued a building permit. The conditions cited by the Landmarks Commission shall be attached to each copy of the building permit. Building inspectors will be notified by the Commission of any conditions.

If the Certificate is denied, the property owner may amend his or her plans and re-apply to the Commission. If this is not desired but the property owner wishes to go ahead with the work, he or she may appeal the Landmarks Commission's decision to the City Council.

## APPENDIX F

### PROCEDURE FOR ISSUANCE OF A DEMOLITION PERMIT IN THE THIRD WARD HISTORIC LANDMARK DISTRICT

1. Before a demolition permit can be issued, the property owner must receive a Certificate of Appropriateness from the Landmarks Commission.
2. The property owner applies to the Landmarks Commission for a Certificate of Appropriateness. The Commission will use the standards contained in the Third Ward Historic Landmark District Plan in determining whether to issue a Certificate.
3. Once the application has been received, the Landmarks Commission may refuse to grant the Certificate for a maximum of 18 months from the time of application.
4. During this 18 months, the Commission and the property owner must work seriously to find some way to save the property.
5. If no mutually acceptable method of saving the property is found or if no public or private funds to preserve the property have been received or granted within 18 months, the Commission must issue a Certificate of Appropriateness.
6. A demolition permit must be issued by the Building Inspection Division. Property owners are encouraged to contact the Landmarks Commission before any significant architectural features are removed so that they can be preserved. The Landmarks Commission is also encouraged to record the existence of the building through photographs, drawings or architectural sketches. Demolition may then proceed.

## APPENDIX G

### EXTERIOR IMPROVEMENTS REQUIRING A BUILDING PERMIT

The following exterior improvements require a building permit from the City of Eau Claire Inspection Services Division. Before obtaining a building permit for these improvements, property owners must be issued a Certificate of Appropriateness from the Landmarks Commission.

1. Residing.
2. Additions of any kind.
3. Repair or replacement of any structural items, such as porch columns or beams, wall or roof studs-rafters-sheathing, foundation walls-piers-legs-anchors.
4. Installation of new doors or windows where none existed before or alteration of the size of an existing door or window.
5. New chimneys or fireplaces.
6. Enclosure of any covered or uncovered porch; covering of any uncovered porch.
7. Balconies and rescue platforms.
8. Alterations affecting any structural component of a building (i.e., footing, foundations, studs, rafters, joists, headers, lintels, posts, columns).

### EXTERIOR IMPROVEMENTS NOT REQUIRING A BUILDING PERMIT

The following exterior improvements do not require a building permit and may proceed at the property owner's discretion. However, there are some recommended guidelines on Pages 8-10 of this plan pertaining to these improvements.

1. Replacement of roof covering - shingles.
2. Replacement of old windows or doors with the same sized new window or door.
3. Installation of shutters, rain gutters or downspouts, storm doors or windows, new railings on porches, or other decorative-type items.

4. Installation of an uncovered concrete porch or stoop attached to a building's entryway (wood patio decks do require permits).
5. Tuckpointing or other minor brick repairs.
6. Sidewalks or landscaping.
7. Exterior foundation insulation, or interior wall or attic insulation.
8. Repairing of fascias, soffits, window or door trim and minor siding areas.
9. Painting of any kind.