

City of Madison Landmarks Commission
LANDMARKS AND LANDMARK SITES NOMINATION FORM (1)

Name of Building or Site

Common Name

Historic Name (if applicable)

Hotel Loraine

Hotel Loraine

Location

Street Address

Aldermanic District

123 W. Washington Ave.

4

Classification

Type of Property (building, monument, park, etc.)

Building

Zoning District

Present Use

C4

Government Office Building

Current Owner of Property (available at City Assessor's Office)

Name(s)

Mark Hunt

Street Address

Telephone Number

2050 N. Mohawk St., Chicago, IL 60614

Legal Description (available at City Assessor's Office)

Parcel Number

Legal Description

0709-231-1006-2

Lots 1 & 2 and a part of Lot 3,
described as follows: begin on W.

Washington Avenue at west corner of Lot 3, thence southeasterly along line between Lots 3 and 2 to the south corner of Lot 3, thence northeasterly along line of Lot 3, 19 feet, thence northwesterly at right angles to last described course 8 feet, thence northeasterly at right angles 15 feet, thence northwesterly at right angles 34 feet, thence northeasterly at right angles 20 feet to a point 78 feet from Carroll, thence northwesterly on a line parallel with southwesterly line of Carroll 46 feet, thence northeasterly 12 feet to a point on the line between Lots 3 and 4, which point is 88 feet 9 inches northwesterly from southeast line of Lots 3 and 4, thence northwesterly along line between Lots 3 and 4, 44 feet 11-1/2 inches more or less to southeasterly line of W. Washington Avenue thence southwesterly along southeast line W. Washington Avenue 66 feet to point of beginning, Block 74, Original Plat.

Condition of Property

Physical Condition (excellent, good, fair, deteriorated, ruins)

Very Good

Altered or Unaltered?

Moved or Original Site?

Exterior slightly altered, interior very altered

Original Site

Wall Construction

Exterior walls are hollow tile faced with terra cotta tiles on the first two stories and brown brick on the stories above. Reinforced concrete frame.

**City of Madison Landmarks Commission
LANDMARKS AND LANDMARK SITES NOMINATION FORM (2)**

Historical Data

<i>Original Owner</i>	<i>Original Use</i>
Hotel Wisconsin Realty Co. (Schroeder Hotels)	Hotel
<i>Architect or Builder</i>	<i>Architectural Style</i>
Herbert W. Tullgren (Milwaukee)	Eclectic Period Revival
<i>Date of Construction</i>	<i>Indigenous Materials Used</i>
1923-1924/1925	N/A

List of Bibliographical References Used

The Capital Times, December 31, 1925; October 4, 1968.

Creative Wisconsin Magazine, Autumn, 1958.

Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington D. C.: The Preservation Press, 1987.

Milwaukee Journal, February 23, 1944. Obituary of Herbert W. Tullgren.

Mollenhoff, David V. *Madison: A History of the Formative Years*. Dubuque: Kendall/Hunt Publishing Co., 1982.

Mollenhoff, David V. and Mary Jane Hamilton. *Frank Lloyd Wright's Monona Terrace: The Enduring Power of Civic Vision*. Madison: University of Wisconsin Press, 1999.

Rankin, Katherine H. and Timothy F. Heggland. *Madison Intensive Survey Report*. Madison: City of Madison Department of Planning and Development, 1995. Two volumes.

Wisconsin State Journal, February 19, 1923; January 6, 1924; June 28, 1924, (Lorraine Section); June 30, 1963; April 26, 1988.

Form Prepared By

Name and Title

Timothy F. Heggland, principal

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Date Nomination Form Was Prepared

August 28, 2001

City of Madison Landmarks Commission
LANDMARKS AND LANDMARK SITES NOMINATION FORM (3)

Describe Present and Original Physical Construction and Appearance.

The still highly intact Period Revival style Hotel Loraine was the city of Madison's leading hotel from the time of its construction in 1924 until 1968, when its gradual conversion into an office building began. The Hotel Loraine is a very large ten-story building. It occupies a correspondingly large multi-lot corner parcel that makes up the west corner of the block upon which it sits. It commands most of the north side of the 100 block of the northeast-southwest-running West Washington Ave. and most of the 100 block of the northwest-southeast-running South Fairchild Street. The location is a highly prominent one, West Washington Ave. being one of the principal thoroughfares that radiates out from the Capitol Square that surrounds the Wisconsin State Capitol Building (NRHP 10-15-70), which is located to the northeast just one block away from the Hotel.

The first portion of the Hotel Loraine to be built was begun in 1923 and completed in 1924 at a cost of \$1,100,000, making it the most expensive commercial building ever built in Madison up to that date.¹ This portion contained 250 rooms. Its principal facade faced northwest onto W. Washington Ave. and an almost equally important facade faced southwest onto S. Fairchild St. Within a year, however, a second 100-room, ten-story addition was added across the entire northeast-facing side elevation of the original block, creating the 350-room building that still exists today. Both the framework and the floors of these two sections were constructed of reinforced concrete. The poured concrete foundation walls of the basement story beneath them support exterior walls made of brick-clad hollow tiles and the interior partition walls are also made out of hollow tiles faced in plaster. The original public rooms of the hotel were all contained within the two-story base of the building, which completely covers the site. The hotel's guest rooms, meanwhile, were located in the eight upper stories that rest on this base. These upper stories are U-shaped and are grouped around a large inner court that has now been rendered invisible to passersby thanks to the construction of a later building across the entire rear southeast-facing elevation of the hotel.

Exterior

The ordering of the two principal facades is classical in composition, there being the two-story base, a six-story midsection, and a two-story terminal section crowned by a tall parapet wall. The exterior of the hotel is in the Mediterranean Revival style, although newspaper accounts written at the opening of the hotel refer to the Loraine as being done in "the English Style," or "the modern Gothic," a reference to the English origin of some of the interior and exterior decoration.² Both of the major facades use the same design vocabulary. They differ only slightly in the manner in which this vocabulary is applied to facades of slightly differing length.

The W. Washington Ave. façade of the hotel faces onto a broad sidewalk and a tree-planted parkway. It contains the main entrance to the hotel and is the principal facade of the building. The two-story base of this facade is clad in large buff-colored terra cotta tiles. It was originally seven bays wide and symmetrical in design. The addition of an extra bay in 1925, however, gave it its present appearance.

¹ *Wisconsin State Journal*. June 28, 1924, p. 1 (Loraine Section).

² *Ibid.*

These eight bays are separated from one another by two-story paneled pilasters, seven of which still feature their elaborate original copper and glass wall sconces. The usual design of each of the bays consists of a large one-and-one-half-story display window opening, above which is an equally wide half-story oblong four-light window opening. Not all of the one-and-one-half story openings were filled to their full height with single sheets of plate glass, however, since the upper third of several of these windows consists of a three-light transom. This arrangement reflects the arrangement of the original interior spaces behind these windows, some of which are one-and-one-half stories in height, some one-story, and others raised just a half story, which expresses the existence of a mezzanine story within. The fourth bay from the right (southwest) contains the main entrance to the hotel, which has now been modernized, as has the original steel and copper canopy that sheltered it, which was later replaced with a stainless steel canopy having rounded corners.

The six-story mid-section of the Washington Avenue facade is clad in plain brown brick and has corners clad in buff-colored terra cotta tiles. The bays are organized into window pairs and the second, fourth, and sixth pairs (reading from right to left) are each framed with vertical strips of buff-colored terra cotta tiles. The sills of the double-hung windows found in each story of each bay are fashioned from dressed limestone.

The terminal two-story upper section of this façade is the most elaborately decorated of the three sections. It is separated from the section below by a broad, terra cotta cornice. This section is also clad primarily in brown brick and divided into an arcade of twenty-four units, each of which is framed by elaborate decorated terra cotta tiles that are made to look like twisted columns, and each of which is surmounted by a blind semi-circular terra cotta tympanum. For the most part, every other unit contains two double-hung windows that are separated from each other vertically by a brick spandrel which has in its center a small terra cotta tile panel, and is also banded in terra cotta tiles. The alternating units, meanwhile, contain no window openings but their upper and lower portions are also separated from one another by identical brick and terra cotta spandrels. The brick parapet that crowns this section is decorated by two short lengths of terra cotta balustrades symmetrically placed along its length.

The slightly asymmetrical S. Fairchild Street façade of the Hotel Loraine is treated in a similar manner. The two-story base of this façade is also clad in buff-colored terra cotta tiles and is divided into eight equal-width bays by paneled pilasters. On this façade, however, placing a large one-and-one-half story display window in the bottom of each bay proved impossible because of the gradually rising slope of S. Fairchild Street. Consequently, the different sizes of the windows and the other openings placed in the lower portions of these bays reflects both this gradual rise and also the differing uses of the rooms inside. The upper half-story of each bay, however, is filled with an oblong four-light window of the same type and size as the ones are that used on the main façade, which lends continuity to this section of the facade. Likewise, the six-story mid-section of the facade is clad in plain brown brick, has corners clad in white terra cotta tiles, and has double-hung windows whose sills are fashioned from dressed limestone. Eight of these eleven openings on each floor are organized into pairs; the second and fourth pairs (reading from right to left) are each framed with vertical strips of white terra cotta tiles. The remaining first, fourth, and eleventh units, reading from right to left, each contain single windows and are unornamented. The two-story section that terminates this façade is also treated in the same elaborate manner as the corresponding section on the main facade. This section is also clad in brown brick and is divided into an arcade of eighteen openings, each of which is framed by pilasters banded with buff-colored terra cotta tiles, and is surmounted by a blind semi-circular terra cotta tympanum. Here too, for the most part, every other opening contains two double-hung windows that

are separated from each other by a brick-clad spandrel that is banded in terra cotta tiles and has a simple oblong terra cotta tile centered on it. The alternating bays, meanwhile, contain no window openings but their upper and lower portions are also separated from one another by identical brick and terra cotta spandrels. The brick parapet that completes this section is also decorated with two short balustrades of terra cotta that are placed symmetrically along its length.

As mentioned earlier, the rear southeast-facing elevation of the hotel is now either completely or mostly covered by the later building that is located adjacent to and behind it, although the hotel's inner court is still intact, as are the windows that open onto it. The northeast-facing side elevation of the hotel is still intact, this being the elevation that faces the Capitol Square. This elevation is part of the 1925 addition to the hotel and it was not given the same degree of elaboration as the two principal facades. The right-hand 40% of the elevation is four columns of windows wide and it is surfaced in the same brown brick as the principal facades, while the remaining 60% is seven columns wide and is clad in a tan brick of the same type as was used to line the air shaft in the rear of the building. As is true of the main facades, windows on this elevation are typically grouped in pairs. Unlike the other facades, however, no terra cotta ornamentation was used to ornament these windows and the elevation as a whole has a much more utilitarian appearance than the others.

Overall, the exterior of the Hotel Loraine is still highly intact, the only really significant changes that have taken place being the modernization of the main entrance and the gradual replacement of all the building's original windows after it passed into the ownership of the State of Wisconsin in 1972. Surviving documentation makes the original appearance of the large display windows that line the ground floor of the hotel somewhat uncertain but these have all since been replaced with modern metal-framed equivalents which, while probably somewhat simplified in design, are still essentially identical to the ones they replaced. The same is true for the guest room windows. These were all originally one-over-one double-hung units and, presumably, had movable sash. All of these windows have now been replaced with modern one-over-one fixed metal sash of the same size as the original.

Interior

The original interior of the hotel has not fared as well as the exterior. Save for the two spaces described below, all of the other interior spaces in the hotel were completely altered following the building's conversion into office space in the 1970s. This is especially to be regretted because the original public rooms of the hotel were once a source of considerable local pride, the vaulted two-story Crystal Ballroom in particular having been one of the city's largest and most elaborate public spaces and the site of many of Madison's largest social functions. Now, however, the only remaining vestige of this former glory is the main lobby, which, although reduced in size, still retains enough integrity to convey its former appearance.

Passing through the West Washington Avenue main entrance doors, visitors enter into a multi-level lobby. The entrance foyer is almost a complete floor level below the main lobby, reached by a flight of stairs leading straight back. The main lobby is encircled by a balcony that creates the mezzanine floor. This entire space is surmounted by a coffered plaster ceiling. The walls of the entrance foyer are paneled in gray Tennessee marble; its floor is now covered with modern green ceramic tiles.

After entering the foyer, visitors ascend a straight flight of gray Tennessee marble steps (now covered in rubber) and find themselves on the main floor of the two-story lobby, facing what would once have

been the registration desk (non-extant). The doors to the hotel's two original elevators are located on the wall to the left.³ The floor of the lobby is covered in tiles made from the same gray Tennessee marble that was used in the entrance foyer; the same material is also used to form the baseboards that encircle the walls of both the first and second stories of the lobby. These walls are almost completely covered in what is in all probability the lobby's original wood paneling, which was made of gumwood stained to resemble walnut and which is decorated with raised panels simple enough that they do not convey any particular architectural style. The lobby ceiling is supported by tall square columns; the ceiling itself is deeply coffered, with plaster-covered paneled beams.

An especially notable feature of the lobby is the series of elaborate wrought iron balustrades that encircle the foyer opening on both of the lobby's main stories. Similar balustrades also line the staircase that leads up from the entrance foyer to the lobby and another that ascends from the first story of the lobby to the second story, the floor of which is covered in elaborate multi-colored tiles of a type in 1924 described as "faience Tuscan tiles."⁴ A chandelier and several wall sconces of brass with electric candles are in an abstracted classical design and appear to be original. A neo-classical clock with inlaid floral trim is built into the paneling above the old registration area.

The asymmetrical lobby space that exists today represents only a portion of the original, which originally extended further to the southwest and formed a symmetrical whole before portions of it were remodeled and given over to other uses. Likewise the original registration desk and cigar counter are gone, and modern ductwork for air conditioning has been added.

The only other spaces in the Hotel's interior that retain something of their original appearance is a suite of rooms off the lobby's second story that still retain their original plastered walls, ceilings, marble baseboards, and window and door frames.

³ The original doors of these elevators have now been replaced with ones of modern design.

⁴ *Wisconsin State Journal*. June 28, 1924, p. 7 (Loraine Section).

City of Madison Landmarks Commission
LANDMARKS AND LANDMARK SITES NOMINATION FORM (4)

Significance of Nominated Property and Conformance to Designation Criteria.

The Hotel Loraine is one of the largest and most important commercial buildings built in Madison prior to the end of World War II. From the day of its opening until it ceased to function as a hotel in 1968, the Hotel Loraine was the largest first-class hotel in Madison and was an important local landmark, continually playing a prominent part in Madison's social and commercial life. The Hotel Loraine was not only the most important hotel in the city for 45 years but was also one of a highly important chain of Wisconsin hotels built for Walter Schroeder, a prominent Milwaukee hotel magnate and insurance agency executive whose Schroeder Hotel Co. chain was the largest such chain in Wisconsin from the end of World War I into the 1960s. The Hotel Loraine is also an excellent example of the way in which Period Revival styles were used to give distinction to large scale public buildings. Its designer, Herbert W. Tullgren, was the principal architect for the Schroeder chain and was an important Milwaukee architect and a nationally known designer of hotels and apartment buildings.

History

An excellent general history of the city of Madison up to World War I is contained in the book *Madison: A History of the Formative Years*, written by David V. Mollenhoff. A good picture of the city of Madison during the 1920s is also contained in Mollenhoff's latest book *Frank Lloyd Wright's Monona Terrace*, written with Mary Jane Hamilton.⁵ In addition, a detailed history of the city and its built resources is also embodied in the *City of Madison Intensive Survey Report*, printed in 1995.⁶ Consequently, the historic context that follows deals primarily with the history of the Hotel Loraine itself and with that of other similar buildings located nearby.

Mollenhoff had the following to say about the general conditions that prevailed in Madison around the time that the Hotel Loraine came into being:

During the first two decades of the twentieth century, the population of Madison had nearly doubled, to 38,378, and the city was confronted with a long list of big ticket, growth-necessitated items, including schools, roads, and a new sewage processing system.⁷

Especially prominent among the city's wants as the 1920s began was its crying need for new modern hotel rooms in the Capitol Square area. In 1922, the only first-class hotel in the square area was the Park Hotel (22 S. Carroll St. – partially extant, but greatly altered) which was located facing the State Capitol on the same block as the Hotel Loraine but at the opposite (east) corner of the block. The original portion of this hotel was constructed in 1871, was later enlarged and rebuilt, and in 1914, was

⁵ Mollenhoff, David V. *Madison: A History of the Formative Years*. Dubuque: Kendall/Hunt Publishing Co., 1982; Mollenhoff, David V. and Mary Jane Hamilton. *Frank Lloyd Wright's Monona Terrace: The Enduring Power of Civic Vision*: Madison: University of Wisconsin Press, 1999.

⁶ Rankin, Katherine H. and Timothy F. Hegglund. *Madison Intensive Survey Report*. Madison: City of Madison Department of Planning and Development, 1995. Two volumes.

⁷ Mollenhoff, David V. and Mary Jane Hamilton. *Frank Lloyd Wright's Monona Terrace: The Enduring Power of Civic Vision*: Madison: University of Wisconsin Press, 1999, p. 28.

given a seven-story addition designed by Madison architects Claude & Starck that brought the total number of rooms available up to 170. Even so, by 1916 this hotel and all the others in the city could boast of a total of only 700 rooms, an inadequate number for the needs of the rapidly growing city of Madison and the University of Wisconsin.

Not surprisingly, both local and out-of-town developers recognized the need and the opportunity this situation presented. The first to attempt to satisfy the need were the Piper brothers of Madison. Their plans for a ten-story hotel on their Capitol Square property located at the corner of E. Mifflin and N. Pinckney Streets were initially stymied by the passage of a bill in the State legislature that limited the height of new buildings surrounding the Capitol Square to ninety feet. To get around this act, the Piper brothers sued the state and while the suit was in court hastened the construction of their project, which was completed in 1924 at a cost of \$300,000 and contained 200 rooms (Belmont Hotel, 101 E. Mifflin St., NRHP 1-18-90).

Another developer who also took advantage of the legal situation to build was Walter Schroeder (1878-1967), a Milwaukee native who had inherited his father's successful insurance, mortgage loan and bond business in 1897. In 1912, Schroeder sold \$800,000 in bonds for the new Wisconsin Hotel building in Milwaukee. However, the management of the hotel failed to make it pay and in 1914, Schroeder took over the active management of the hotel as trustee for the bondholders. Within a few years Schroeder had not only taken the hotel out of debt but had made it into a profitable enterprise as well and in the doing found that "he liked the hotel business."⁸ In the ten years that followed, Schroeder built up the largest hotel chain in Wisconsin, concentrating his new hotels in the state's largest cities. The first was the Hotel Astor in Milwaukee (1918-1920, 1925, NRHP 9-6-84). This was followed by the Hotel Retlaw in Fond du Lac (1922-1923, 1927, NRHP 9-7-84), the Hotel Northland in Green Bay (1923), the Hotel Wausau in Wausau (1923), the Hotel Loraine in Madison (1923-1924, 1925), the Hotel Duluth in Duluth, Minnesota (1924), and the Hotel Schroeder in Milwaukee (1926-1928). These hotels were typically the largest and the newest ones in their respective cities when they were built and all of them are believed to still be in existence today although, like the Hotel Loraine, most are no longer in use as hotels.

Capitalizing on the scarcity of hotel rooms in Madison was an obvious step for Schroeder and in February of 1923 he completed the purchase of the land necessary for construction of a new first-class hotel building. This property consisted of the Italianate Andrew Proudfit house and an adjacent vacant lot. The purpose of the purchase was immediately front page news:

The purchase of the Proudfit property finally settles the much talked of new hotel for Madison. Work will be started as soon as it is possible to excavate. Steel work for the building already has been purchased. Mr. Schroeder will be in Madison shortly with his architect to determine the general character of the building.

The hotel business is not new to Mr. Schroeder. He now owns and operates the Wisconsin and Astor in Milwaukee. At Fond du Lac he will open the new Hotel Retlaw this month. Ground has been broken at Green Bay for a new hotel. Associated with him and acting as general manager is H. O. Wood of the Wisconsin and Astor Hotels in

⁸ *Creative Wisconsin*, Autumn, 1958.

Milwaukee. Mr. Wood is an experienced hotel man and the erection, equipment, and operation will be under his personal supervision.⁹

Work progressed quickly and by January of 1924 the exterior was nearly completed and work was about to commence on the interior.¹⁰ By June, the new Hotel Loraine, named after a niece of Schroeder who died during the course of construction, was ready for occupancy. The event was celebrated in a special "Loraine Section" of the *Wisconsin State Journal*.

A million dollar hotel—the needed link between a \$25,000,000 university and a \$17,000,000 state house—is the Hotel Loraine, Wisconsin's newest hostelry and the leading one in the state outside of Milwaukee.

From kitchen and baggage room to the beautiful Crystal ballroom, the new Loraine is sumptuously furnished and well appointed in every particular. The structure is patterned along the lines of the Northland at Green Bay, Wisc., and the Retlaw in Fond du Lac, Wisc. It is owned by the same company, the Hotel Wisconsin Realty Company, Walter Schroeder, president, and will be operated on the same plan and under the same policies that have made the Schroeder string hotels known from coast to coast.

Completion of the Loraine marks an important place in the history of Madison. For years conventions have shunned the beautiful Four Lakes city while festivities at the University of Wisconsin have had to put up at homes, members of the legislature have had to room about the city in private residences and distinguished visitors have been subject to discomfiture because of lack of hotel facilities.

The Loraine will cater to all classes of the traveling public but will meet most favor with the intellectual classes which make their hub in Madison. It will draw thousands of dollars in trade from medical circles for the new Wisconsin General Hospital erected by the state of Wisconsin at a cost of \$1,500,000 which will open in September and several other clinics sponsored by church bodies are under construction.¹¹

So successful was the new hotel that Schroeder had a one-hundred room addition added across the northeast facing side of it in the following year.¹² At 350 rooms, the newly enlarged Hotel Loraine was nearly twice as big as its nearest Madison competitor, the 200-room Belmont Hotel, a situation that was typical of all the hotels that Schroeder built outside of Milwaukee.

During the course of the next 45 years, the Hotel Loraine remained the largest hotel in Madison, was a major employer in the city, and was the site of many of the city's largest and most notable public and private events. The hotel also played an important symbolic role for the Madison community as well by reassuring its citizens that their progressive and prosperous city would have institutions that were worthy of it and that would help create an even greater city. As two of the ads in the "Loraine Section" of the June 28, 1924 *Wisconsin State Journal* noted when the hotel opened:

⁹ *Wisconsin State Journal*, February 19, 1923, p. 1.

¹⁰ *Ibid*, January 6, 1924, p. 1.

¹¹ *Wisconsin State Journal*, June 28, 1924.

¹² *The Capital Times*, December 31, 1925.

A modern hotel marks the progress of any city. Its hospitality is shown by the accommodations thus provided; and hospitality—courtesy to strangers within our gates—leaves that indelible stamp of friendliness that builds respect for a community.

And also:

The Loraine brings to Madison an institution which is within keeping with the rapid progress of a growing community striving towards a Greater Madison. Big projects are successfully carried out by men of vision. Without vision there would be no progress. We feel proud to know Mr. Schroeder, Mr. Wood, men who have successfully filled one of the needs of a growing city. They have done more for they have built an edifice to which the entire city can point with pride. The achievement made by the management not only adds to the beauty of our city but helps to gain prestige in the outside world.¹³

As the largest and arguably the most prestigious hotel in the city, the Hotel Loraine also hosted many notables during its history including Harry Truman and Jack Kennedy, Mae West, Gloria Swanson, Ethel Barrymore, and numerous others. In 1963, the hotel was extensively remodeled and the number of rooms was enlarged to 400.¹⁴ The Schroeder chain continued to operate it until 1968, when a group of local businessmen purchased it and leased three stories to the State of Wisconsin for offices while continuing to operate the top four stories as a 170 room hotel.¹⁵ Finally, in 1988, the state took over the entire building for governmental offices, which is the current usage of the building.¹⁶

It is therefore believed that the Hotel Loraine is eligible for listing in the NRHP under Criterion A at the local level because of the important role that the hotel played in the Madison community during the period of significance as the city's largest and most important hotel and as an important local institution and gathering place.

Architecture

The Hotel Loraine is also eligible for listing as a Madison Landmark on the basis of its architectural significance at the local level as an excellent, largely intact example of the way in which Period Revival styles were applied to large scale public buildings during the years before World War II. It is also a fine representative example of the work of an important Wisconsin architect, Herbert W. Tullgren.

The principal architect of the Schroeder Hotels chain was Herbert W. Tullgren (1889-1944), "one of the most widely known architects in Wisconsin."¹⁷ Tullgren, a native of Chicago, moved to Milwaukee in 1904 with his father, Martin Tullgren (1858-1922), an architect, and his brother, Minard Tullgren, a builder. Tullgren practiced with his father from 1910 until the latter's death in 1922, and he continued the firm until his own death in 1944, changing the name of the firm to that of his own in 1934. Tullgren is best known today as an architect of hotels and apartment buildings, having designed

¹³ *Wisconsin State Journal*, June 28, 1924, pp. 8 and 11 (Lorraine Section).

¹⁴ *Wisconsin State Journal*, June 30, 1963.

¹⁵ *The Capital Times*, October 4, 1968.

¹⁶ *Wisconsin State Journal*, April 26, 1988.

¹⁷ *Milwaukee Journal*, February 23, 1944. Obituary of Herbert W. Tullgren.

some fifty apartment buildings throughout the state during his career including among them the outstanding Art Moderne style Exton Apartments built in Milwaukee in 1938 at 1260 N. Prospect Ave. (NRHP 1-9-97). Tullgren was also the principal architect for the Schroeder Hotels chain, starting with his design for the Hotel Astor in Milwaukee in 1918. His subsequent work for Schroeder included the Hotel Retlaw in Fond du Lac, the Hotel Northland in Green Bay, and the Hotel Loraine in Madison. In addition, he also designed the Shorecrest Hotel in Milwaukee and the Manitowoc Hotel in Manitowoc, Wisconsin for others.

The largely unaltered Tudor and Mediterranean Revival style exterior of the Hotel Loraine is a fine example of the type of Period Revival veneer that Tullgren applied to what was essentially a classically inspired scheme typical of the period. In this type of scheme a multi-story building was given a well defined base section, a mid-section, and an upper section, this scheme being what Richard Longstreth, in *The Buildings of Main Street*, calls "the three-part vertical block."¹⁸ Working within such an overall scheme, Tullgren could then apply any stylistic veneer he chose, the limiting factors being chiefly money, and to lesser degree, appropriateness.

The Period Revival designs that Tullgren employed for much of his work for the Schroeder chain were usually derived from Mediterranean and/or English sources, the Hotel Retlaw being the simplest example, the Hotel Loraine the most elaborate, and the Hotel Northland, the most obviously English in inspiration. It is especially interesting to see how the design of the Hotel Loraine was described in the *Wisconsin State Journal* when the hotel was officially opened:

The architecture follows no particular periodic design, though the main features are, of course, modern Gothic. This type of architecture is sometimes referred to as English Gothic, since the kind has been very much in favor among English builders during the past several years. The windows resemble the Venetian type, though they show certain distinct variations. Upon observing the hotel from the outside, one gets the impression that the designers have cleverly and appropriately combined the most distinctive and attractive points of several pleasing types of building.¹⁹

Tullgren's design for the Loraine and for others in the Schroeder chain also makes knowledgeable if somewhat eclectic use of Period Revival style-derived details, which were used in part to give the large scale buildings he designed for the chain a more familiar and comfortable appearance. Some of the details that he used on the Loraine include the Gothicized copper wall sconces that are still to be seen on the outside of the W. Washington Avenue facade of the building and the elaborately decorated terra cotta window surrounds with their Venetian-inspired design.

The Hotel Loraine is a fine representative example of Tullgren's work for the Schroeder chain and it is a typically confident product of this master architect, who was obviously undaunted by working on a building of this size and complexity. The Hotel Loraine is thus eligible for listing as a Madison Landmark for its architectural significance because it is both a fine, intact example of Period Revival style commercial design and because it illustrates how Period Revival style designs could be successfully applied to buildings of much greater size and of very different proportions than the historic models from which they were derived. In addition, the Hotel Loraine is also the only Madison

¹⁸ Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington D. C.: The Preservation Press, 1987, p. 93.

¹⁹ "Lorraine Section." *Wisconsin State Journal*. June 28, 1924, p. 7.

work of Herbert Tullgren, an important Wisconsin architect who was a nationally known specialist in the design of hotels and apartment houses.

119 - 123 W WASHINGTON AVE



