

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

Name of Building or Site
Common Name

Historic Name (if applicable)

McCarthy house

Timothy and Katherine McCarthy house

Location
Street Address

Aldermanic District

848 Jenifer Street

Sixth

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

Building

Zoning District

Present Use

R4 HIS-TL

single family residence

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

Michael and Joan Hart

Street Address

Telephone Number

848 Jenifer Street, Madison, WI 53703

255-5098

Legal Description (available at City Assessor's Office)
Parcel Number

Legal Description

0709-134-1430-9

Original Plat, Block 148, SW 9 feet of Lot 10 and NE 48 feet of Lot 11.

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

excellent

Altered or Unaltered?

Moved or Original Site?

altered

original site

Wall Construction

wood frame

City of Madison

LANDMARKS AND LANDMARK SITES NOMINATION FORM (2)

Historical Data

Original Owner

Original Use

Timothy and Katherine McCarthy house

single family residence

Architect or Builder

Architectural Style

Conover and Porter

Queen Anne

Date of Construction

Indigenous Materials Used

1897

not applicable

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Form Prepared By
Name and Title

Joan Hart and Katherine Rankin

Organization Represented (if any)

Owner and Madison Landmarks Commission

Address

Telephone Number

Department of Planning and Development
215 Martin Luther King, Jr. Blvd.
Madison WI 53709

266-6552

Date Nomination Form Was Prepared

October, 2002

Landmarks Commission

LANDMARKS AND LANDMARK SITES NOMINATION FORM (3)

Describe Present and Original Physical Construction and Appearance.

The McCarthy House is a two-and-one-half story, frame residence in the Queen Anne style. It was built by and for prominent Madison building contractor Timothy McCarthy as his home. The high style residence was completed in 1897, during the most productive years of the career of McCarthy. The architect for the project was the Madison architectural firm of Conover and Porter. The house is an outstanding documentary of the team work of a talented architectural firm, and of the major contracting firm, the McCarthy firm, in the city of Madison during that time. Members of the McCarthy family occupied the home until 1930; after 1960 it was rented and broken into apartments, finally becoming a group home for delinquent boys in the early 1970s. Careful historical restoration work in 1988 has returned this home to a single-family residence with its original appearance on the exterior. The interior has retained the original floor plan and a remarkable amount of original woodwork remains intact.

The deed for the property at 848 Jenifer was secured May 22, 1896. Another five feet of an adjoining lot was purchased June 3, 1896, and yet another ten feet of the same lot was purchased May 31, 1900. The initial lot cost T.C. McCarthy \$2100, with additional plot purchases of \$300 and \$600. The home sits on this 57-foot lot, one block from the Lake Monona beachfront, and is surrounded by homes of earlier or similar historic period. The large front lawn features flowerbeds of annuals and perennials, a ginkgo tree and a brick paved walk. The side yard has ferns, hosta beds and flowerbeds. A 2 ½ car unattached garage, built to echo the design of the house, is situated at the rear of the lot beside a sunken flower and herb garden. Several trellises and a brick wall border the garden.

Exterior

The McCarthy house has the identifying features of the free classic subtype of the Queen Anne style, a distinctly American interpretation of the Queen Anne style, which was developed in England and popularized there by a group of architects led by Richard Norman Shaw. The McCarthy home has a balloon frame structural system and it is sheathed with painted, narrow clapboard wood siding and is built on a foundation of rose-colored Superior sandstone. The sandstone foundation is ridged in a pattern that is continuous with, but in much larger proportion than, the narrow clapboard siding. It gives the impression of a very solid base to the house. Additionally, it gives a visual impression of a fully integrated design. The McCarthy house is built on a basically rectilinear plan with only the northeast facade having an irregular shape which diminishes towards the rear of the house; the narrow sides of the rectangle are the street facing facade and the rear of the house. The house features a steeply pitched, hipped roof with three lower cross gables, all asymmetrically situated on their respective facades. The roof form of the McCarthy house is a distinctive characteristic of the Queen Anne style, appearing in over half of the shape subtype. The main ridgeline of the hipped roof runs parallel to the street. This ridgeline is mostly obscured behind the dominant front cross gable. The gable ends are covered with square cut wood shingles; the outward extensions at the peak of the gables are ornamented

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with floral ironwork, a feature very typical of the free classic subtype. The ironwork on the north side is original to the house. Two, tall, patterned brick and stone chimneys are seen rising over the asphalt-shingled roof. These chimneys demonstrate another principal decorative feature of high style Queen Anne houses.

The McCarthy House gables demonstrate the Queen Anne aversion to smooth wall finishes and singular planar surfaces. The upper ornamented triangle of the dominant front gable extends forward with the roof peak. The shingled gable wall curves first outward and then inward to a pair of windows. The entire gable flares outward over the second floor, which gives the appearance that the gable is cantilevered over the plane of the wall below.

Windows in the attic gables on the street façade and north façade are set in pairs and have a painted raised panel set between them. The upper half of the double hung windows have diamond shaped muntins. New windows have replaced rotted attic windows; the muntins duplicate the original pattern. The walls meeting the windows on the street facing gable and the north facing gable are curved inward so the windows are set back from the plane of the gable. The shingles that cover the top of these indented windows have a saw-toothed pattern of decoration. The shingled gable wall curving into the pair of gable windows is a motif more common to the shingle style subtype than the free classic subtype. The wall that surrounds the windows of the driveway façade gable, is flat with no panel between the windows. However, this gable has a double peaked roof; it is covered with square cut shingles and overhangs the large cantilevered wall extension. The backside of the house (garage facing) façade is the plainest in surface.

A slightly unusual feature of the McCarthy house is the flared skirting which occurs at the bottom of the house. It reflects the flared skirting of the overhanging gables and also offers a source of protection for the foundation from rain runoff.

A feature of the McCarthy house which adds distinction to its front façade is the reconstructed double deck front porch. The full width street-facing front porch wraps around the driveway façade a short distance. The full-length second floor balcony situated over the front porch is similarly extended around the driveway façade, hence forming integral porches for both the main entrance and the second floor balcony entrance doors. These entrances are both located under the main street-facing gable at the corner of the driveway façade of the house. The front porch columns, capped with Ionic capitals, are grouped and are raised on Superior sandstone pedestals to the level of the porch railing. These pedestals are continuous with the foundation, as the basement extends under the front porch. The grouped columns on raised pedestals are one of the defining features of the free classic subtype as are the dentils on the upper part of the front porch. Though there is no Palladian window, the curved arches on the recessed porches both on the first and second floor reflect this classic decorative detail. The second floor porch also has a keystone set at the arch. (This decorative detail is reinforced and seen again on the interior arched woodwork in the entrance hall.) The porch rail is made of simple turned balusters, both on the first and second floor levels. Cornice line dentils are seen on the main porch; these replacement

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dentils were pieced together from historical materials. The short, square posts on the upper balcony are capped with finials. These posts are placed directly above the round columns of the porch below, giving the design a visual classic continuity.

Located within the porch, and under the main front gable of the house is a projecting two story polygonal bay. Each face of the bay on the first floor features a window, while on the second floor the left face of the bay is hidden behind the porch framing and is blank. The remaining wall surface of the front façade, right of the projecting bays, is flat with a single window on each floor.

The driveway, or south façade, features an irregular placement of windows and is capped by a double peaked gable. At the center of this elevation is a cantilevered wall extension featuring a very large window capped by panels and a relief of a broken pediment. The lower section of the window on the cantilevered wall is a large plate of clear glass intended for viewing from the window seat within. Perhaps this window originally afforded a view of Lake Monona and the Wisconsin State Capitol building. The upper half of the double hung window has a richly patterned, wooden design of circles and diamonds with clear glass insets. The use of clear glass is quite typical of the Queen Anne subtype. Located to the right of the cantilever is a set of stacked windows. Closer to the inset porch is an additional set of smaller windows joined by decorative wood panels. The smaller window towards the front façade has a wood design of diamonds at the top leading to linear panes that mimic lines of windows, a feature more common to the half-timbered subtype. This and the landing window are the only two first or second floor windows with wood design work set in the windows. However, the window directly below the smaller second floor window is a leaded glass window in the front entrance hall, making a triangle of decorated windows on the driveway façade. To the left of the cantilever are two windows on the second floor and a modern bay window on the first floor.

The bay windows of the street facing façade are repeated on the north facing façade of the house at both the first and second floor levels. On the north façade, they exist as cutaway bay windows around a chimney; small inaccessible balconies are built around these second floor windows on this façade. The balconies and decorative details reinforce the free classic design. A raised and painted wood panel of decoration visually connects these two balconies. The north-facing gable overhangs this arrangement of bay windows and chimney. A second cutaway bay is seen on this façade as the façade fades to the rear of the house, forming a setback to the narrower dimension of the back of the house. Vertically it extends the full two stories to the roofline.

The rear elevation of the house is utilitarian and displays the additions and remodeling to this portion of the residence. The upper story features a small balcony of simple turned balusters framing the two windows of the upper floor. It is built over the roof of the enclosed back porch and extended kitchen area. A projecting porch, of modern construction but using historically inspired elements, has been added off the kitchen. In 1988, an extension of the kitchen area enclosed part of what was originally the back porch. The rear porch has been enclosed and sits on pillars of brick and wood. Cement steps under the back trellis covered porch lead to an

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outside entrance to the basement. The back porch has wood-turned balusters and some Japanesque spindle frieze under the trellis. Original porch ceiling boards remain in the enclosed portion of the porch.

Visible on various surfaces of the exterior is ornamentation of floral and classic urn style designs. These are executed in both iron and wood and are located under the roof peaks, on the cantilevered wall extension and on the spandrels of the balcony porch. On the south elevation they are found on the highly decorative window head on the cantilevered wall extension and on the painted, decorative wood paneling between the set of second floor inset wood design window and first floor leaded glass window located toward the front of the house.

The exterior wall construction reflects the quality of the house's construction. The total outside wall thickness is about 8 ½ inches. The walls are narrow clapboard siding, back plastered on 4" thick wood studding at 16" on center and back plastered on the inside with additional 2" x 2" studding installed over the back plastering with the interior lath and plaster for interior room surfaces.

Interior

The first floor of the house retains its original configuration. There are two main entry doors. The first door leads from the integral porch to the vestibule, the second leads from the vestibule to a large foyer. These doors are eight feet high, two inches thick, solid quarter-sawn white oak with raised panels at the bottom of the doors and a five-foot pane of glass set in the upper portion. The entry vestibule has an original leaded glass window and original Lincrusta Walton wainscoting with chair rail. The vestibule door opens to a large foyer and grand staircase directly opposite the door. A hall leading to the kitchen and dining area is situated beside the staircase in the center of the house. The foyer has two sets of pocket doors to the right of the entry door. The wall to the immediate right has an original column-flanked floor-to-ceiling beveled mirror; the fluted columns are capped with Corinthian capitols. The first set of pocket doors beside the mirror leads to a music room located towards the front porch, at the projecting bay. The second set of pocket doors leads to the living room to the east. Sets of pocket doors open between the music room and living room and between the living room and dining room. The dining room is located to the north of the living room. A set of floor plans for the first and second floor shows complete layout of the rooms.

The foyer of the McCarthy House exemplifies the popular building materials of the time period and defines the home as one commensurate with the stature of McCarthy in the community of Madison. The staircase wall is white oak with turned balustrades; the newel posts have applied bellflower ornamentation. The arches are ornamented with keystones and Japanesque style spindle/ball ornamentation fills the arch leading to the central hall. At the first landing, a window seat stretches across the large window. The upper pane of the window is an ornamental pane of bentwood and clear glass.

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All first floor interior doors are 8' high, 2" thick solid quarter-sawn white oak with raised panels.

All the flooring on the first floor is narrow tongue and groove white oak; the woodwork is also white oak. They remain in excellent condition. Three of four sets of pocket doors are in original working order. Brass hardware and floor grills are also original to the house.

The living room contains a modified Rumford fireplace that originally burned coal; it has now been converted to gas. Extensive work had to be done on the fireplace in 1988. Pink Portuguese marble and a white marble slab were installed, but the fireplace surround is original with oak columns and an original beveled-edge mirror above the oak mantel. Bay windows with window seats flank the fireplace.

The dining room features a high oak-raised panel wainscoting capped by a plate rail. A swinging panel door leads to a butler's pantry and the kitchen; another door is off the foyer and the room opens by a set of pocket doors to the living room. The very large kitchen contains all new appliances and cabinetry from the 1988 renovation. The stove is placed in the original area for the stove, though it is set back into the chimney area. The original design was styled as an English baker's oven chimney. The kitchen flooring is original narrow southern yellow pine; the addition area is covered with ceramic tile. The kitchen opens to the back-enclosed porch through French doors.

The floor plan for the second floor retains much of its original configuration. A bedroom adjacent to the master bedroom at the front of the house was converted to a large master bathroom with the entry through the master bedroom. The hall entry door was removed. A cameo window that can be seen from the front of the house was installed by removing a narrow closet in a small bedroom opposite the master bedroom.

The woodwork on the second floor is Douglas fir in all the rooms except the master bedroom. The master bedroom differs from the other second floor bedrooms because it parallels the materials and design elements used on the first floor. The woodwork, doors, floor and fireplace in the master bedroom are all finished in quarter-sawn white oak. The fireplace has a scrollwork pedimented mantel with dentils, a carved central panel and features window seats for the bay windows flanking the fireplace. English reproduction tulip tiles surround the hearth. Other than the use of oak in the master bedroom, the doors are 7' 6" high solid core Douglas fir with raised panels and have original hardware. The flooring is original narrow tongue and groove Douglas fir.

A back stair leads from the kitchen to the second floor and continues to the 3rd floor. The 3rd floor attic was left as a large unfinished area until the current owners converted it into a large family room in 1997. In the 1988 renovation the house was rewired, new plumbing was installed and a second furnace was added on the 3rd floor.

An inside stairway leads from the kitchen to a basement containing nine rooms; these rooms are walled off by double brick supporting walls of 8 1/2" thickness. The basement configuration

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appears to be original with old doors and door hardware still in place. One of the basement rooms extends under the front porch. It is walled by the sandstone foundation both on the interior and the exterior walls. Another room on the driveway side was used for fuel storage. A large oil tank was removed from this room in 1996. Floor evidence shows that a large centrally located furnace supplied heat for the house. Other small rooms could have been utilized as cool food storage. A direct exit from the basement to the outside of the house is at the back of the house directly below the kitchen. Steps from this exit lead up to the garage and rear garden. The door opens under the back porch.

The house retains a very high degree of architectural integrity. With the exception of the changes to the kitchen, the conversion of a bedroom to the master bathroom, and the finishing of the attic space for a family room, the house retains much of the appearance it had 100 years ago.

City of Madison Landmarks Commission

LANDMARKS AND LANDMARK SITES NOMINATION FORM (4)

Significance of Nominated Property and Conformance to Designation Criteria.

The McCarthy House, built in 1896-1897, is being nominated because it embodies the distinctive characteristics of high style Queen Anne architecture in the free classic subtype. It is an excellent residential example of the team work of the master building firm of Timothy McCarthy and the architects, the firm of Conover and Porter, during the height of their careers and during the height of the popularity of the Queen Anne style (1880-1910). The Timothy McCarthy house is a significant addition to the extant examples of Queen Anne houses in Madison because it fully demonstrates the hallmark features of the Queen Anne style in shape and in the decorative details of the free classic subtype in both on the exterior and on the interior. The McCarthy home continues to serve its original function as a single-family residence in the Third Lake Ridge neighborhood. The home was constructed as both the home and office of McCarthy during an important phase of his career in the building trades. McCarthy also played an active role in the local banking industry after retiring from the building trades.

This Queen Anne landmark in the free classic style represents the dominant style of domestic building during the decade of the 1890s and reflects the life style of a very prominent citizen of Madison both on the exterior and on the interior of the home. It has been restored to its original design and incorporates the defining characteristics of its style both in shape and in decorative details. It has a steeply pitched hip roof with a dominant front gable plus side gables. The decorative details of the McCarthy house define it as a free classic subtype. Grouped classical columns are raised on pedestals to the level of the porch railing. Turned balusters are seen both on the first and second floor full width porches. Other defining characteristics are the patterned shingles, cutaway bay windows, the gable and window ornamentation, the cantilevered wall extension, the asymmetrical facades, the use of classical style arches over the recessed and integral porches at both the first and second story levels, the cornice-line dentils over the first story porch, and the patterned masonry chimneys. The shingled gable wall curving into the gable window is a feature more common to a Shingle Style house. This residence adds an important dimension to the existing body of designs by the Conover and Porter firm and of the Timothy C. McCarthy firm, both of who are widely recognized in Madison for their commercial and academic buildings.

The Conover and Porter partnership, which lasted for fourteen years (1885-1899), made a significant impact on the architecture of Madison. The McCarthy House is also of interest because it was built for McCarthy both as home and as office. It gives a visible record of popular design style integrated with excellent engineering skills interpreted by Conover and Porter. It also gives recognition to the solid skills of the builder, and is a continuing reminder of McCarthy's contributions to Madison, as both a contractor and a public citizen.

T. C. McCarthy began a career as a contractor of major buildings by being the superintendent of construction for the Dane County Courthouse in 1883. The building of the Dane County Court House served as the initial project to launch the association of Allan Conover and Lew Porter

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also. Allan Darst Conover was the senior member, teacher and early creative strength of the partnership that was formalized about 1885 and continued until 1899, when each set up a separate practice.

Conover was born in Madison, September 9, 1854; he was the son of O. M. Conover at the University of Wisconsin, a professor of ancient languages and literature, who also had a second career in law. Conover graduated from the University of Wisconsin in 1874 with a degree in civil engineering. He gained practical experience by working on the construction of the Wisconsin Central Railroad as a student. After graduation, he worked as a private engineering consultant for one year. In 1875 he became an instructor in civil engineering at the University of Wisconsin, took two years off again to be a private engineering consultant, then resumed his appointment at the university as a professor of engineering from 1879 – 1890. During these years as a professor he continued his consulting business and set up the architectural firm.

Lew Forster Porter was born in Illinois in 1862. After attending Beloit College, he studied civil engineering at the University of Wisconsin; Professor Conover was one of his instructors. With the completion of his junior year of school, Porter left the University to work with Conover in supervising the building of the Dane County Courthouse (1883-1886), Science Hall (1885 – 1887), and the University of Wisconsin Chemistry Laboratory (1885 – 1886). T. C. McCarthy was the builder of all three of these buildings. In 1885, Professor Conover was 31, Lew Porter was 23 and T. C. McCarthy was 32 years old. They apparently were three energetic contemporaries with vision and high regard for each other's separate skills. Sadly, the Dane County Courthouse, a magnificent building that launched the careers of these three men, was razed in the 1950s. Porter is credited with assisting in the design of the University of Wisconsin Gymnasium/Armory (1892-1894) and Boathouse (1894). The T. C. McCarthy firm built both of these buildings, also. Porter's expertise in engineering launched his career in a supervisory capacity; Porter's second focus in the firm was as an architect. He designed schools, offices and private homes.

As the McCarthy firm concentrated on large construction contracts, the residential building projects by T. C. McCarthy have not been well documented. However, the home at 10 Babcock Drive for the Dean of the College of Agriculture and the T. C. McCarthy house both are McCarthy firm constructions, being built only a year apart.

Martha Kilgour, grand daughter of Lew Porter, related a story she heard as a young girl from Edwin Fred. Edwin Fred was Dean of the College of Agriculture and then President of the University. His story confirmed McCarthy as the contractor in an amusing style. He expressed that it was great to have that Irishman McCarthy as a contractor but you had to expect an able crew of workmen only on Tuesday, Wednesday, or Thursday as you know how the Irish loved their drink.

After the dissolution of the Conover-Porter partnership in 1899, Porter formed a new partnership with Alvan Small. Small had worked with the Conover-Porter firm and had gone to Chicago to

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study with Louis Sullivan before returning to Madison to join Porter. Porter and Small designed the Fauerbach Brewing Company (651 Williamson St., 1904), now razed, the Cantwell Building (121 South Pinckney, 1905), and the Randall School (1906). Porter's career also had a third focus—the architectural firms with which he was associated served as architectural apprenticeships for other architects, including Alvan Small, Louis W. Claude, John Flad, and Frank Lloyd Wright. After the state capitol burned in 1904, Porter returned to working in a capacity similar to that in which he began; he was appointed Secretary of the Capitol Building Commission and Supervising Architect for the construction of the new Capitol. Though nationally known George B. Post of New York was the architect for the project, Porter did convince the state legislature to alter the design of the building to a cruciform design that would provide for principal entrances on all sides of the square. The Capitol Building Commission was the general contractor; as Secretary, Porter was responsible for all facets of the work. This role of supervisor for the State Capitol was Porter's final career accomplishment. The Capitol was completed in 1918; Porter died shortly after its completion. The McCarthy firm built major portions of the Capitol. Records assembled by East Wing Architects, LLC for the "Capitol Historic Structure Report" shows that the T. C. McCarthy firm was awarded contracts as the General Contractor for the West, South, Central and North sections of the Capitol—that is all but the East Wing. In addition, the T. C. McCarthy firm had the contract for the excavation and foundation for the Central section and for the structural steel work for the west wing. As general contractor, the McCarthy firm was responsible for mason work, carpenter work, and roofing work. All specifications on mixing mortar, cement, the copper roofing, and the brick quality were detailed. The contract for the north wing and northeast and northwest pavilions was executed with T. C. McCarthy on February 20, 1914, for \$78,474 with work to be completed by March 1, 1915. The bond secured by the State of Wisconsin from the T. C. McCarthy firm was \$35,000. It was apparent from reviewing the documents that Porter and McCarthy had established a close and respectful friendship. A letter from Porter (March 17, 1915) began as "Friend McCarthy;" the letter regarded an outstanding bill owed to the McCarthy firm. Another letter dated April 19, 1916, began with the same salutation, "Friend McCarthy." The letter requested McCarthy to remove a materials shed on the Capitol grounds. On May 11, 1916, another letter addressed to "Friend Tim" said "I greatly hesitate to again call your attention to the removal of your shed. I feel sure that if you know how it hampered things and what an annoyance it was to me, you would have attended to it long before this." During this time as Supervising Architect for the Capitol, Porter was also the architect for the Capitol Heating and Power Plant (1909). It is a structure deemed quite elegant for an industrial structure. The design was also notable as it was engineered for low smoke emission from its stack. The McCarthy firm was awarded the contract for the Power Plant on May 15, 1907. (Financial Records, Capitol Commission, WHS Series 833, Vol. 3, p. 397). Porter also designed the Camp Randall Memorial Arch, dedicated in June of 1912. The Woodbury Granite Co. of Hardwick, VT supplied the granite and the original contest design; the Woodbury Granite Co supplied the exterior granite for the Capitol. The McCarthy firm and the Porter firm had long established a strong working relationship. Work by the McCarthy firm was completed according to specifications as evidenced by earlier successful large projects and by the succession of contracts issued for the Capitol. A letter from Capitol Commission member George H. D. Johnson of

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Milwaukee to Porter (January 25, 1913) had a clipping and note attached which gave an indication of the esteem held for the McCarthy contracting firm. The clipping was a list of "The 50 Immortals" of the day and not only included the architect for the Capitol, George B. Post, but several of the artists who were considered or commissioned for work in the Capitol. The attached note stated "L. F. P./ It is fine to have the work of our friends on the Capitol appreciated, but I do not find the names of McCarthy and McNulty./ G. H. D. J." (Capitol Commission Records, Series 833 box 13, folder 2). The McNulty firm of Chicago was responsible for interior mason work. Porter was proud of the efforts of the Capitol Building Commission to keep the Capitol construction project free from any graft and corruption. There was circulating scandal regarding the building of the Pennsylvania State Capitol at that time. The Capitol construction appears to be the last large project credited to the McCarthy firm besides being the final work of Lew Porter. The McCarthy home continues to enjoy a view of the Capitol; thanks in part, possibly, to Porter who sponsored and lobbied for a law regulating a 100' height limit for buildings surrounding the Capitol square.

The home at 848 Jenifer St. was built for the dual purpose of home and office at a time when McCarthy's career was well established as a builder in Madison. The residence-office served to present his skills and establish his physical presence close to the city center of Madison. The McCarthy house is a visible expression of the pioneer spirit of one of Madison's early entrepreneurs. McCarthy, his wife, Katherine, and daughter, Helen, occupied the home during the most fruitful years of his career. The house reflects the dominant style of architecture of the 1890s and demonstrates the expert craftsmanship done by and for a prominent Madison citizen of 100 years ago. The McCarthy House again is maintained as a single-family dwelling.

McCarthy was born June 28, 1853. In 1902, the *Wisconsin State Journal* stated that McCarthy came to Madison from Buffalo, N.Y. in 1854. Nothing is written regarding his formal education. He began his career working as a stone mason employed by David Stevens, a local stone quarry owner. He enhanced his skills by working as a builder. Biographical data of the history of Dane County indicates that Timothy McCarthy's wife Katherine was one of three daughters of Richard Lynch, a second generation contractor who arrived as a young man in Madison in late 1854, the year Timothy McCarthy also came to Madison. The Madison city directories list Richard Lynch as one of few contractors and builders in 1880-1881 and 1886; his personal listing continues through 1896-1897. No indication is given in the directories that McCarthy formed a business partnership with his father-in-law, however. All documentation indicates that T. C. McCarthy worked as an independent builder until 1888, when he formed his own contracting firm. The initial listing in the city directories for McCarthy is in the 1888-1889 directory. This listing is in large, bold type as a contractor and builder with a P. O. Box and a residence in the Town of Madison. The 1890-91 directory omits his name. It again appears in the 1892-93 directory under a listing of contractors, with an office in the University of Wisconsin law building and a residence on Sauk Road. The 1896-97 directory and subsequent directories continuing until 1919 list Timothy McCarthy in bold letters as contractor and builder with business and residence at 848 Jenifer St. However, the 1919 directory lists Timothy McCarthy as vice president of Merchants and Savings Bank first and general contractor secondarily. His identification in the

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directory does not appear in bold print again. By the second decade of the twentieth century the number of general contractors in the city directories had greatly increased with the growth of the city and McCarthy turned his business focus to banking. The 1921 directory lists McCarthy as president of the Merchants and Savings Bank; the 1923 directory shows him to be vice president of the first National Bank. This is repeated in the 1925 and 1927 directories. McCarthy died at his home on May 16, 1928.

During the late nineteenth and early years of the twentieth centuries McCarthy was one of the largest contractors working in the city of Madison with major buildings constructed by his firm. In 1902, the *Wisconsin State Journal* said, "Madison's leading building contractor is T.C. McCarthy . . . Mr. McCarthy seldom takes contracts as low as \$5000; and he only takes ones of that amount to fill in time. He is out after the big undertakings." ("Madison Past and Present," *Wisconsin State Journal*, 1902, p. 245). A business venture of that magnitude not only required exacting knowledge of materials and time combined with a dependable work force, but also a large capital reserve. The contractor had to post a significant security bond when the contract was issued. McCarthy was able to establish his own business when he was 35 years old. Acquiring state contracts was highly competitive; McCarthy was very successful and resourceful.

The obituary from the *Madison Times* credits the McCarthy firm to be the major contracting firm in Madison before 1910. As previously stated, the Dane County Courthouse was the first major project that McCarthy was credited with building. It was the initial project for the Conover-Porter team as well. This building was begun in the fall of 1883 and finished in the spring of 1886; the cost was \$180,000. A project of this magnitude gave ample time for the Conover-Porter team and McCarthy to establish their working relationship. The Sixth Ward School (1893) on Williamson St. was another joint project; this school is no longer extant. The Conover-Porter firm established a branch office in Ashland, Wisconsin in 1887; Lew Porter moved there temporarily to manage this office. Several large building projects were completed under the firm's name including the Ashland County Jail, the Breen Block, the First National Bank, the Security Bank and the Knight Hotel. The McCarthy firm built the Knight Hotel for \$125,000. It is possible that the McCarthy firm held contracts for more of the Conover-Porter buildings in Ashland. One of the first buildings T.C. McCarthy constructed under the name of his own firm was St. Patrick's Church in Madison (1888). St. Patrick's Church was McCarthy's parish church; it is listed on the National Register of Historic Places and McCarthy's name appears on the engraved plaque on the front of the church. The McCarthy firm built the majority of the University of Wisconsin-Madison buildings constructed prior to 1910, including Science Hall (1885-87 \$420,000), the Chemistry Building (1885-1886), the Law Building (1891-1893, \$85,000), the Armory/Gymnasium (1892-1894, \$130,000), Agriculture Hall (1897-1902), the home for the Dean of Agriculture (1897, \$10,000), Lathrop Hall (1908-1910, recently restored), St. Paul's University Chapel (1909, \$30,000) and, interestingly, the early heating tunnels for distribution of heat to the university buildings from its power plant. Included in the 1885 Science Hall appropriation was the funding for the Chemistry Laboratory, the Machine Shop and the Central Heating Plant for the university. Agriculture Hall was an important project at that time for both the university and for McCarthy with a total cost of \$200,000 for the single building.

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The architect for Agriculture Hall was John T.W. Jennings who was both architect and superintendent of grounds at the University of Wisconsin. An article in the *Wisconsin State Journal* on January 27, 1910 described the builder as "the reliable Timothy McCarthy" who built St. Paul's University Chapel. Other buildings in Madison credited to this firm were Central High School (1907, no longer extant), the First National Central Building (also gone), the Baptist Church (1902), the Presbyterian Church (1892), the Sixth Ward School (1894), Seventh Ward School (1900) and the County Jail (none extant). The design of jails was a specialty of the Conover-Porter firm.

It seems fitting that the final great project for both Lew Porter and T.C. McCarthy was the State Capitol. The city of Madison is privileged to have five National Historic Landmark buildings. It is notable that three of the five buildings, Science Hall, The University of Wisconsin Armory/Gymnasium and the State Capitol are associated with T.C. McCarthy. A considerable amount of the beauty of these buildings is found in the finesse with which the every one of the multiple materials were executed.

After developing the contracting business into prominence in Madison and following the death of his business associate Lew Porter, McCarthy focused his career on the banking business. McCarthy was one of the original stockholders of the former Mercantile and Savings Bank that was consolidated later with the First National Bank. He served as president of the former bank from 1913 until 1921 when the merge was made. At the time of his death in 1928, he was a director of the First National Bank and the Central Wisconsin Trust Company. Though T.C. McCarthy had obscure beginnings in Madison, the home at 848 Jenifer Street and the buildings constructed by his firm attest to the contributions of this early entrepreneur.

When McCarthy began his contracting business in Madison, there were only a few other well-established firms in the city. One of these firms was A.D. and J.V. Frederickson. This business was begun in 1855; by 1870 three partners, Sorensen, Frederickson and Fish, ran a lumberyard and building business. In 1885 the business was known as Frederickson and Fish. By 1900, A.D. and J.V. Frederickson had ownership of the lumber business and general contracting business and advertised in 1902 to have building many of Madison's "most beautiful residences and buildings." The "Known Contractors and Suppliers List" compiled by East Wing Architects for the State Capitol Historic Structure Report lists A.D. and J.V. Frederickson as the general contractor for the East Wing of the Capitol-the only sectional contract that T.C. McCarthy did not have. A.D. and J.V. Frederickson also had the contract for the carpenter work for the interior finish for the West Wing. Another contracting firm that was becoming well established in Madison at the turn of the century as the J.H. Findorff Company. City directories indicate John Findorff as a carpenter from 1886. The 1888-89 directory lists John H. Findorff as a carpenter for J.H. Starck and Co. By 1896, he is listed as a vice president of the company; the 1900-1901 directory lists John H. Findorff as president of Starck Manufacturing Co. The 1904 directory has the first entry of John H. Findorff in bold lettering with a listing as contractor and builder. The Findorff Company was awarded the contracts for the carpenter work for the interior finish for the East and South Wings and Central section of the Capitol. Riesen and Riesen of Milwaukee held

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the contract for the North Wing.

After McCarthy's death, Katherine McCarthy continued to live in the home until 1930. The home passed through four separate owners until about 1960 when it became a rental property. By 1972, it held five apartments; between the years 1973-1976, it became known as Jonah House, a boys' home. City directories list the house as being vacant from 1985-1987. Through these later years, the house suffered from neglect and from the effects of the installation of low cost—low maintenance repairs. Apparently in the late 1940s, cement asbestos siding was applied; this effected the removal of window heads and the curved house skirting. Steel posts replaced original wood fluted columns on the porch in the late 1950s. Later, the porch overhang, the railings and built-in gutters were removed. The lack of gutters caused serious deterioration of portions of the house by 1987. In 1988, a new owner, Phyllis Jicinsky, hired the firm of Lund Carlisle to research and restore the home to its original design. The asbestos siding was removed; the flared skirting replaced, ornamentation and replacement dentils on the first story porch were pieced together. Much special order carpentry was necessary to restore the exterior.

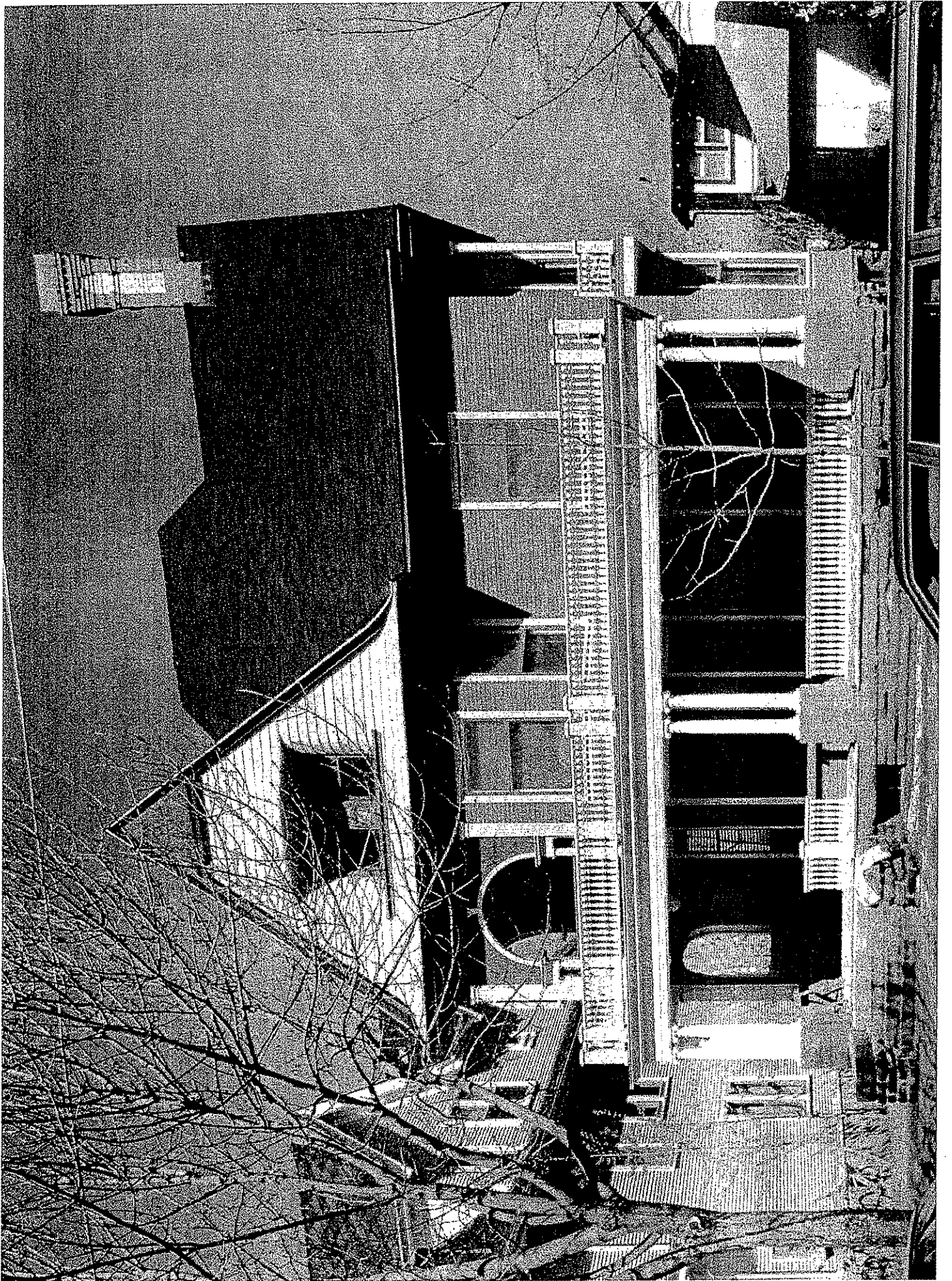
The interior of the house did not suffer from extensive remodeling. The first floor retains its original configuration with the floors, pocket doors, brass hardware, and floor grills remaining in place. The original Lincrusta Walton wall covering remains in the entry. The living room needed new drywall. The fireplace in the living room was extensively repaired; it is a shallow modified Rumford fireplace originally designed to burn coal. It was converted to gas. Cracked ceramic tiles surrounding the fireplace were replaced with pink Portuguese marble. The carefully researched restoration work of the Lund Carlisle Firm resulted in the 1989 City-County Historic Preservation Award and the 1989 Madison Trust for Historic Preservation Award.

In reviewing the Madison residential examples of extant Queen Anne style homes, two other fine residences designed by the Conover and Porter firm stand out. The Charles E. Buell House (115 Ely Pl., 1893) is a shingle sided hipped roof house with two polygonal towers, one with a conical roof. As earlier mentioned, Conover and Porter designed the 1896 residence for the Dean of the College of Agriculture (10 Babcock Dr. NRHP 9/20/84), built by McCarthy. This impressive brick home has half-timbered design elements incorporated on the gables in addition to a conical roofed tower. Other outstanding Queen Anne style homes are the Prof. Louis Kahlenberg House (234 Lathrop St., 1903). The Prof. Amos Knowlton House (1717 Kendall Ave., 1895), the Halle Steensland House I (150 Langdon St., 1892), the Halle Steensland House II (315 Carroll St., NRHP 11/30/82, 1896-97) and the Curtis-Kittleson House (1102 Spaight St., NRHP 1/10/80, 1901). The firm of Gordon and Paunack designed the two Steensland houses and the Curtis-Kittleson house; all three are brick and none of the three serves their original purpose. An extensive amount of exterior ornamentation, the two highly patterned chimneys, the full width double deck porch and the impressive interior woodwork on the McCarthy House makes it one of the best of the Queen Anne free classic private residences in Madison.

The McCarthy House is a part of the Third Lake Ridge neighborhood. This area is one of Madison's earliest residential neighborhoods; it is named Third Lake Ridge, as Lake Monona

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was previously known as the Third Lake. The ridge is the remains of a drumlin formed from the retreat of the last glacier. As Madison was settled, the neighborhood of the Third Lake Ridge became a neighborhood of great social, economic and ethnic diversity. The size and architectural styles of these nineteenth- and early twentieth-century dwellings reflect the rich diversity of the inhabitants. The Hyer-Jaquish Hotel (1854) is the oldest urban hotel building to survive in Madison; it is a Greek Revival-Italianate building on the next lot to the east of the McCarthy house at 854 Jenifer St. It is now in use as a private residence and is listed on the National Register of Historic Places. Other vernacular homes with Greek Revival-Italianate features in the immediate neighborhood are the Friedrich and Johanna Sauthoff House (739 Jenifer St., 1857), the George W. and Catherine Hyer House (924 Spaight St., 1856), the Slaughter-Shuttleworth House (946 Spaight St., 1854) and the John T. and Harriet Martin House (1033 Spaight St., 1855). Approximately one quarter century later, the Italianate style became the predominant building style; these homes are represented in the neighborhood by the John George and Lucia Ott House (1873-1874) at 754 Jenifer St. and the John Kirchner House (1877) at 733 Jenifer St. The Ott House is listed on the National Register. Directly across the street from the Kirchner house is the Adolph and Mary Klose House (1870), a simple frame two-story block with a one-story ell. Towards the end of the century, the Victorian styles came into prominence (approximately 1880). The Judson C. Cutter House (1882) at 1030 Jenifer St. is an outstanding representative of the Stick Style. Several decorative subtypes in the neighborhood represent the Queen Anne style. The Clarke House (1899) at 1150 Spaight St. is Queen Anne with Gothic elements; the Curtis-Kittleson House (1901) at 1102 Spaight is an example of the free classic Queen Anne in stone and brick. Both homes are listed in the National Register. Claude and Starck, local architects who became recognized for their Prairie School architecture, designed the Clarke house. Another transitional Victorian-Prairie style home designed by Claude and Starck is the Schubert House (1906) at 932 Spaight St. It is also noteworthy that Louis Claude worked for the Conover-Porter firm from 1887-1891. The Timothy McCarthy House adds consequence to the neighborhood as a free classic Queen Anne frame house emanating from a major architectural firm and an important building firm.



Location: *McCarthy House, 848 Jenifer Street*

