

**United States Department of Interior  
National Park Service**

**National Register of Historic Places  
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

**historic name**      Tenney Building  
**other names/site number**      Tenney Plaza

**2. Location**

<b>street &amp; number</b>	110 East Main Street	N/A	<b>not for publication</b>
<b>city or town</b>	Madison	N/A	<b>vicinity</b>
<b>state</b> Wisconsin	<b>code</b> WI	<b>county</b> Dane	<b>code</b> 025
			<b>zip code</b> 53703

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title

\_\_\_\_\_  
Date

State Historic Preservation Officer-Wisconsin

\_\_\_\_\_  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  
( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting official/Title

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

Tenney Building  
Name of Property

Dane  
County and State

Wisconsin

#### 4. National Park Service Certification

I hereby certify that the property is:  
\_\_\_ entered in the National Register.  
\_\_\_ See continuation sheet.  
\_\_\_ determined eligible for the  
National Register.  
\_\_\_ See continuation sheet.  
\_\_\_ determined not eligible for the  
National Register.  
\_\_\_ See continuation sheet.  
\_\_\_ removed from the National  
Register.  
\_\_\_ other, (explain:)

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Signature of the Keeper

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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Date of Action

#### 5. Classification

**Ownership of Property**  
(check as many boxes as  
as apply)

private  
 public-local  
 public-State  
 public-Federal

**Category of Property**  
(Check only one box)

building(s)  
 district  
 structure  
 site  
 object

**Number of Resources within Property**  
(Do not include previously listed resources  
in the count)

contributing	noncontributing
1	buildings
	sites
	structures
	objects
1	0 total

**Name of related multiple property listing:**  
(Enter "N/A" if property not part of a multiple property  
listing.)

N/A

**Number of contributing resources  
previously listed in the National Register**

0

#### 6. Function or Use

**Historic Functions**

(Enter categories from instructions)  
COMMERCE/TRADE/business

**Current Functions**

(Enter categories from instructions)  
COMMERCE/TRADE/business

#### 7. Description

**Architectural Classification**

(Enter categories from instructions)

Art Deco

**Materials**

(Enter categories from instructions)

foundation CONCRETE

walls Limestone

BRICK

roof OTHER

other Metal

#### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

### Areas of Significance

(Enter categories from instructions)

Architecture

### Period of Significance

1929-1930

### Significant Dates

N/A

### Significant Person

(Complete if Criterion B is marked)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Law, Law, & Potter

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

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## 9. Major Bibliographic References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

### Previous Documentation on File (National Park Service):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- X previously determined eligible by the National Register
- designated a National Historic landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

### Primary location of additional data:

X State Historic Preservation Office

- Other State Agency
- Federal Agency
- Local government
- University
- Other

Name of repository:

## 10. Geographical Data

Acreage of Property Less Than One Acre

UTM References (Place additional UTM references on a continuation sheet.)

1 16 306100 4771665  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

See Continuation Sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet)

## 11. Form Prepared By

name/title	Timothy F. Heggland	date	March 31, 2017
organization		telephone	608-795-2650
street & number	6391 Hillsandwood Rd.	zip code	53560
city or town	Mazomanie	state	WI

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### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

**Maps** A USGS map (7.5 or 15 minute series) indicating the property's location.  
A sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs** Representative black and white photographs of the property.

**Additional Items** (Check with the SHPO or FPO for any additional items)

### Property Owner

Complete this item at the request of SHPO or FPO.)

<b>name/title</b>	Brad Binkowski	<b>date</b>	March 31, 2017
<b>organization</b>	Tenney LLC	<b>telephone</b>	608-251-0706
<b>street &amp; number</b>	10 E. Doty Street Suite 300	<b>zip code</b>	53703
<b>city or town</b>	Madison	<b>state</b>	WI

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

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**Continuation Sheet**

Tenney Building  
Madison, Dane County, Wisconsin

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**Description**

The highly intact Tenney Building was begun in 1929 and completed in 1930 at a cost of \$1,200,000, and it has been an important city of Madison landmark since the day it was first occupied and it is Madison's finest privately owned Art Deco style high-rise office building.<sup>1</sup> The Tenney Building is a large ten-story-tall L-plan building that occupies a parcel that makes up the south corner of the block upon which it sits, and its two granite and limestone-clad principal facades command most of the northwest side of the 100 block of the northeast-southwest-running E. Main Street and part of the first block of the northwest-southeast-running S. Pinckney Street. This location is a highly prominent one, Pinckney Street being one of the four thoroughfares that comprise the Capitol Square that surrounds the Wisconsin State Capitol Building (NRHP 10-15-70, NHL 1-3-2001), and the Tenney Building is located directly east of and just across S. Pinckney Street from the Capitol. The Tenney Building was designed by Law, Law and Potter, which at this time was Madison's largest architectural firm, and it is an excellent example of the Art Deco style. The building has a simple but massive-seeming cubic form and its design features tall window bays that alternate with narrow, equally tall fluted limestone-clad pilasters, while tall parapet walls that imitate setbacks crown the principal elevations. Both of these elements combine to give the building a pronounced vertical emphasis and in addition, the building's exterior also features such typical Art Deco motifs as bands of geometric ornaments that are made out of both cut stone and terra cotta, while highly decorative bronze lighting fixtures also ornament the exterior as well. Similar ornamental geometric designs can also be found in the building's lavishly decorated lobby, which features boldly colored marble walls, a marble floor, polished bronze elevator doors, bronze lighting fixtures, and other polished bronze elements.

The Tenney Building was developed and partially owned by members of Madison's historically prominent Tenney family and it occupies the site of this family's earlier three-story-tall rectilinear plan, brick-clad, Italianate Style Tenney Block, which was built in 1877. The family's new, much larger Tenney Building consisted of two conjoined ten-story-tall units that were built in consecutive stages, the intent behind this two-stage building process being to enable the 29 tenants of the family's original Tenney Block, which was located immediately adjacent and to the west of the Tenney Building's first unit, to either move into the new first unit once it was completed or else to find accommodations elsewhere once their leases expired. This first unit was built on the site of already existing three-story-tall brick nineteenth century buildings (110-112, and 114 E. Main Street) that were demolished to clear this portion of the overall building site. The first unit, which had an L-plan and contained the building's three elevator shafts, was constructed in 1929. Once the first unit was completed and both old and new tenants had moved in, the old Tenney Block was then demolished, the rectilinear plan second unit was built on its site, and it was attached to the first unit, thereby creating the seamless building that is the subject of this nomination.

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<sup>1</sup> Madison is the capitol of the state of Wisconsin and in 2010 it had a population of 233,209. Madison also has an equally outstanding publically owned example of an Art Deco Style skyscraper, the State Office Building (NRHP 1-28-82).

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The city block on which the Tenney Building sits is one of twelve that surround the Capitol Square and all of these blocks and others that lie adjacent to them have long been occupied by both large and smaller commercial buildings, large scale residential buildings, church congregations, and buildings that house various Federal, State, County, and Municipal governmental agencies and departments. The block that is associated with the Tenney Building is bounded by S. Pinckney Street to the southwest, E. Main Street to the southeast, S. Webster Street to the northeast, and East Washington Avenue to the northwest, and this block slopes very slightly downhill to the northeast and east from the Capitol Square. In 1928, when the construction of the Tenney Building was first being proposed, there were only two twentieth century buildings located on this block, the eight-story-tall Neo-Classical Revival Style First Central Bank building (non-extant), which was built on the west corner of the block at 1 S. Pinckney Street in 1921 to a design by Law and Law of Madison, and the City of Madison's Neo-Classical Revival style fire station and police station building on S. Webster Street, built ca.1905.<sup>2</sup> All the rest of the buildings on this block were two, three, and four-story-tall mostly brick or stone-clad Italianate Style, Romanesque Revival Style, and Commercial Vernacular form buildings that had been built in the nineteenth century. Two of these nineteenth century buildings (including the original Tenney Block) were demolished for the construction of the Tenney Building, but almost all of the remaining ones were still extant up until the early 1970s. Today, however, the Tenney Building is now the oldest building on this block, all of the other earlier buildings having been demolished to make way for either the very large Skidmore, Owings and Merrill-designed Contemporary Style First Wisconsin Plaza building, which was built in 1973 and is now known as U S Bank Plaza,, or else for the construction of a Contemporary Style parking ramp that occupies the east corner of this block and which was built in 1985 adjacent to the Tenney Building.

The southwest and southeast-facing main elevations of the Tenney Building face onto broad concrete sidewalks that edge E. Main and S. Pinckney streets, but while the E. Main Street elevation's sidewalk is edged by the concrete curb and gutter that forms the edge of this street, the sidewalk that edges S. Pinckney Street is separated from the edge of that street by a much wider concrete parkway that is planted with trees and which contains raised beds planted to grass and edged with concrete curbing, bike racks, and benches. A small pedestrian plaza is also located between the Tenney Building and the adjacent First Wisconsin Plaza Building. This plaza opens onto S. Pinckney Street and it has a concrete ground surface and contains trees, raised planting beds, and seating. In addition, a small Contemporary Style glass-walled four-story-tall atrium that is attached to the northwest-facing side elevation of the Tenney Building is placed towards the rear of this plaza. This structure was built in 1985 and it has doors in its southwest-facing elevation that open onto the plaza, while windows and door openings in the first and second stories of the portion of the Tenney Building that it covers open into the space inside the atrium.

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<sup>2</sup> Law and Law was the predecessor firm to Law, Law, and Potter.

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Exterior

The Tenney Building has a 66-foot-wide frontage on S. Pinckney Street, a 132-foot-wide frontage on E. Main Street, and it is 115-feet-tall. The first story of the ten-story-tall Tenney Building was originally designed to house retail and other commercial establishments while the nine stories above were given over to rental office space and these usage patterns still hold true today and the exterior design of the building clearly expresses these different usages. This building has both a sub-basement story and a basement story and the walls that enclose these stories are constructed out of reinforced concrete, as are their floors. The ten stories that are visible above grade, however, are supported by a steel framework that in 1929 caused the building to be lauded as “Madison’s first all-steel fireproof and largest office structure.”<sup>3</sup> The walls that enclose these stories are fashioned out of hollow tiles and they have exteriors that are clad in granite and limestone on the building’s southeast-facing E. Main Street elevation and its southwest-facing S. Pinckney Street elevation, and which are clad in tan brick on its northwest and northeast-facing side and rear elevations. Because this building was flanked on both its S. Pinckney Street and E. Main Street sides by already existing two and three-story-tall nineteenth century commercial buildings when it was built, the first three stories of its northeast-facing side elevation and most of the first three stories of its northeast-facing rear elevation originally had no openings of any kind inserted into them. This continued to be true until 1985, when a new four-story-tall glass-walled atrium was attached to the building’s northwest side, which resulted in alterations to the first and second stories of a portion of this elevation.

Southwest-Facing Principal Elevation

The 66-foot-wide S. Pinckney Street elevation of the Tenney Building is symmetrical in design, its first story is three-bays-wide, the nine stories above it are seven-bays-wide, and this elevation is mostly clad in Bedford Indiana limestone panels with the exception of the lowest three-feet nearest the sidewalk, which are clad in panels of grey granite for both aesthetic and practical reasons. The first two stories of this elevation constitute the base of the elevation’s overall design and they are separated from the stories above them by a broad projecting limestone band course whose lower surface is decorated with limestone dentils and whose upper edge acts as the sill for the windows in the third story. The three first story bays each consist of a broad flat-arched opening and the middle bay is 23-foot-wide while the two bays that flank it are each 14-foot-wide. Today, the two flanking bays each contain a display window that consists of four identical size single lights and an equal-width four-light transom is placed above both of them. The middle bay, meanwhile, is recessed several feet into the elevation, it contains two pairs of paired single light entrance doors that are separated from one another by a narrow span of granite and limestone-clad wall surface, and the outer edge of each pair of

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<sup>3</sup> “Madison’s Hall of Fame.” *Capital Times*, November 27, 1929, Section 2, p. 1. The subject of this article was Charles H. Tenney, the principal family member in charge of the construction of the Tenney Building.



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these doors is flanked by a single light sidelight. These doors open into two commercial spaces that occupy much of the west half of the first story of the building and one of the left hand pair of doors also provides access to a staircase that leads down to office space that is located in the building's basement story. Historic photos, however, show that each of these openings originally contained a recessed and centered entrance that was flanked on either side by large, canted, single light display windows, and these openings each served what were then three separate commercial spaces that were located inside this end of the building.

This elevation's second story is seven bays wide, each of these bays contains a single flat-arched window opening that has a projecting limestone sill, and these openings each contain a modern two-light openable metal sash window that has now replaced one of the building's original openable eight-light steel sash windows.<sup>4</sup> The same is also true of the two outermost bays in the third through tenth stories above. Each of the eight stories in bays one and seven (reading from left to right) contains a single flat-arched window opening that is punched into the elevation's limestone-clad main wall surface, these openings also have a projecting limestone sill, and these openings are also each filled with a modern openable two-light metal sash window that has now replaced one of the building's original openable eight-light steel sash window. Bays two through six, however, are treated differently. Each of these bays is separated from one another by an eight-story-tall fluted limestone-clad pilaster strip (there are four in all), each bay contains a single flat-arched window opening in each of its eight stories, and each of these openings also now contains a modern openable two-light metal sash window that has replaced one of the building's original openable eight-light steel sash windows. In these bays, though, the spandrels between each window in the bay are covered with five green-colored terra cotta tiles that together create a paneled rectangular surface whose slightly projecting upper edge also acts as a sill for the window above.

Bands of ornamentation placed above and below the tenth story window openings in all seven of these bays help serve to demarcate the top of this elevation. The band that is placed below these windows is as wide as and includes the spandrels that separate the ninth and tenth story window openings. This band consists of a broad, plain band made out of limestone in bays one and seven and green-colored terra cotta in bays two through six and this band is bordered both above and below by a running ornament made out of terra cotta that is composed of interwoven half circle and triangular motifs, this being a pattern that is especially associated with Art Deco Style designs. These borders are made out of grey-colored terra cotta in bays one and seven and out of green-colored terra cotta in bays two through six and the size of the band and its borders is the same across the whole width of the elevation. A second much less wide continuous ornamental band also extends across the full width of this elevation at the level of the tenth story window heads and its design consists of repeated eight-petal

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<sup>4</sup> Interestingly, the original blueprints suggest that the windows on this and the southeast-facing principal elevation were to originally have been of a three-light design that was not that different then the modern windows that are now in place but this was changed to an eight-light pattern when the building was actually built.

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rosettes that are interspersed with lozenges. This band is made out of grey-colored terra cotta panels and it also acts as a kind of capital that crowns the top of each of the four fluted pilaster strips that divide bays two through six from each other. The elevation is then crowned by a tall parapet wall made out of limestone and this wall is positioned so as to be flush with the wall surface of the elevation below but is not as wide and it gives the whole elevation the appearance of being crowned by a setback. In addition, a tall, triangular plan bronze light fixture is placed on the main wall surface of the elevation at the top of each of the four pilaster strips. These light fixtures each have two sides, both of which are covered in a sheet of translucent glass that is held in place by bronze cage work that consist of superposed triangular patterns topped by a spiral swirl, and these fixtures are open at the bottom and contain downlights that illuminate the pilaster strips below at night in striking fashion.

**Southeast-Facing Principal Elevation**

The upper eight stories of the 132-foot-wide E. Main Street elevation of the Tenney Building are symmetrical in design but the lowest two stories are not, which is due both to the dictates of the interior space inside the building's first story and also to the fact that the site of the building slopes downhill from west to east, thereby exposing more of the building's first story to view as the elevation progresses from west to east. This elevation's first story is eight-bays-wide, the nine stories above it are sixteen-bays-wide, and the elevation is mostly clad in Bedford Indiana limestone panels with the exception of the lowest portion of the first story nearest the sidewalk, which is clad in panels of grey granite. This granite-clad base is approximately three-feet tall at the west (left) end of the elevation but it is nearly seven-feet-tall at the east end, thanks to the slope of the site.

The first two stories of this elevation also constitute the base of this elevation's overall design as well and they are separated from the stories above them by a broad projecting limestone band course that is a continuation of the one that spans the southwest-facing elevation just described, and its lower surface is also decorated with limestone dentils and its upper edge also acts as the sill for the windows in the elevation's third story. The first story's five left hand bays each consist of a broad flat-arched opening that is about 13-feet-wide and these openings have historically each contained a large single light display window that has a multi-light transom placed above it and this is still true today as well.<sup>5</sup> Placed in the granite-clad wall surface beneath each of these display windows is a pair of rectilinear openings that are filled with wrought iron grills that have a decorative design. While the width of these openings does not change as one travels downhill from west to east, these openings get progressively longer in response, they get larger in size as a result, and the design of the grills they contain changes accordingly.

The sixth bay from the left contains the principle entrance to the building, which is flanked on either side by two bronze and glass wall sconces that are identical in design to but smaller in size than the

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<sup>5</sup> These display windows and their metal frames are all modern replacements for original ones of very similar design.

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ones that are located at the top of the elevation, and this entrance opens into the first story's elevator lobby and it is impressively decorated. This entrance is recessed within a tall flat-arched opening that is approximately 15-feet-wide and 15-feet-tall by three-feet-deep and this opening's sides are both canted and stepped before becoming flat, with the lower portion of the flat part being clad in granite up to the level of the top of the entrance doors. The upper portion of the flat part is clad in limestone and it is paneled, and the lowest of these three panels bears a bas relief consisting of four carved griffins' heads, which heads are also featured in the Tenney family's coat of arms. The entrance itself is three-bays-wide and these bays are divided from one another vertically by two full-height bronze framing members. This entrance features two equal width side bays that flank a wider central bay, and the less tall lower portion of each of these bays now contains an identical single-light metal-framed door, although the middle door is also flanked on either side by a single-light full height side light.<sup>6</sup> Placed above each of these doors is an oblong shaped panel that bears an abstract design composed of both zigzag and curvilinear motifs done in bronze and above each of these panels is a very tall transom, each of which consists of a single large pane of glass that is protected by a decorative bronze grill. This grill is arranged in panels, there being six panels in each of the side bay's transoms and nine in the center transom, and each of these panels contains a floral motif with the exception of the central panel of the largest (middle) transom, which contain two lit torches that flank the scales of justice. This entrance is then crowned by a large oblong panel that is inset into the limestone-clad wall surface above it and this panel bears the name "TENNEY" done in high relief.

The seventh and eighth bays from the left originally both contained separate store fronts that were set into large flat-arched openings and these storefronts had a single-light entrance door placed to the left that was deeply inset into the building's elevation and which was flanked by a canted single light display window and by a second single light display window, with each storefront being surmounted by a full-width multi-light transom. These storefronts were not of equal width, the seventh being somewhat larger than the eighth, but their designs were essentially identical. Rectilinear openings that were filled with wrought iron grills that have a decorative design were also placed in the granite-clad wall surface beneath each of these display windows as well, there being two below the seventh bay's display window and one beneath the eighth. Today, however, the seventh bay's storefront has been altered by having its entrance door portion widened to accommodate a second door and its display windows have been reduced in width as a result and there is now just a single rectilinear opening placed in the granite below. In addition, the eighth bay's entrance door has now been removed completely and its display window has been increased in size as a result and it now fills the entire width of its opening.<sup>7</sup>

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<sup>6</sup> Original blueprints for the building show that there was originally a revolving door placed in the center bay and it was flanked on either side by side-hinged doors. The present doors are modern equivalents of the entrance's original side doors.

<sup>7</sup> The display windows and doors in these two storefronts are also modern equivalents of the original ones and they have very similar designs.

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This elevation's second story is sixteen bays wide, each of these bays contains a single flat-arched window opening that has a projecting limestone sill, and these openings each contain a modern two-light metal sash window that has now replaced one of the building's original eight-light steel sash windows.<sup>8</sup> The same is also true of the four outermost bays in the third through tenth stories above. Each of the eight stories in bays one and two and fifteen and sixteen (reading from left to right) contains a single flat-arched window opening that is punched into the elevation's limestone-clad main wall surface, these openings also each have a projecting limestone sill, and these openings are also each filled with a modern two-light metal sash window that has now replaced one of the building's original eight-light steel sash window. Bays three through fourteen, however, are treated differently. Each of these bays is separated from one another by an eight-story-tall fluted limestone-clad pilaster strip (there are eleven in all), each bay contains a single flat-arched window opening in each of its eight stories, and each of these openings also now contains a modern two-light metal sash window that has replaced one of the building's original eight-light steel sash windows. In these bays, though, the spandrels between each window in the bay are covered with five green-colored terra cotta tiles that together create a paneled rectangular surface whose slightly projecting upper edge also acts as a sill for the window above.

Bands of ornamentation placed above and below the tenth story window openings in all sixteen of these bays help serve to demarcate the top of this elevation and they are identical with and are a continuation of the same bands that are found on the southwest-facing elevation that were described previously. The elevation is then crowned by a tall parapet wall made out of limestone and this wall is positioned so as to be flush with the wall surface of the elevation below but is not as wide and it gives the whole elevation the appearance of being crowned by a setback. In addition, a tall, triangular plan bronze light fixture is placed on the main wall surface of the elevation at the top of each of the eleven pilaster strips and these light fixtures are also identical to the ones described earlier that are found on the building's southwest-facing elevation.

#### Northeast-Facing Rear Elevation

The northeast-facing rear elevation of the Tenney Building is 84-feet-wide, it is symmetrical in design, and its first two stories have always been covered over either by an adjacent building or by the current parking garage, which was built in 1985, and these stories have never contained any openings. The visible portion above is symmetrical in design and six-bays-wide and it is clad almost entirely in grey brick. Each of its six bays is eight stories tall and each story of its first, second, fourth, fifth, and sixth bays from the left contains a single flat-arched window opening that has a slightly projecting concrete sill and each of these openings also now contains a modern two-light metal sash window that has

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<sup>8</sup>The only exceptions to this are the two windows in bays eleven and twelve from the left, which are placed directly above the main entrance in the first story. Both of these window openings also have canted and stepped sides that echo the design of the main entrance below and the windows within these openings are recessed somewhat as a result.

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replaced one of the building's original eight-light steel sash windows. In these bays, though, the spandrels between each window in each bay are filled with orange-colored bricks and these same bricks are used to demarcate the third bay from the left, which contains no openings.

This elevation is then crowned by two wide limestone-clad bands that span the width of the elevation. The lower of the two bands spans the elevation at the level of the tenth story window heads while the equally tall upper one spans the elevation at the top of the parapet wall that forms the top of the elevation and it acts as a coping for this wall.

#### Northwest-Facing Side Elevation

The northwest-facing side elevation of the Tenney Building is 132-feet-wide, it is asymmetrical in design, and its width is divided into three separate elements and is twelve-bays-wide.

This elevation's two left-hand bays are placed in a projecting full-height ell that is 22-feet-wide and clad in grey brick and the first three stories of this ell are now covered over by a portion of the atrium structure that was built across the rear part of this elevation in 1985. Originally, however, these stories were uncovered and each story of each bay originally contained a single flat-arched window opening that had a slightly projecting concrete sill. Each of these openings contained one of the building's original eight-light steel sash windows, and the spandrels between each window in each bay was filled with orange-colored bricks. Although the window openings in the lowest three story of these bays no longer exist, the original seven stories above are still intact and each of these openings now contains a modern two-light openable metal sash window. This ell is then crowned by two tall limestone-clad bands that span the width of the ell. The lower of these two bands spans the width of the ell at the level of the tenth story window heads while the equally tall upper band spans the width of the ell at the top of the parapet wall that forms the top of the ell, and it acts as a coping for this wall.

The elevation's third through ninth bays from the left are placed on the main wall surface of this elevation, which measures 73.75-feet-wide, and this wall surface is also clad in grey brick. Originally, the first story of the fourth and fifth bays from the left and the second stories of the sixth, seventh, eighth, and ninth stories from the left were all hidden from view by an adjoining attached building and these stories had no openings of any kind in them and today, the two-story-tall portion of the 1985 atrium covers the first two stories of all seven of these bays. The upper eight stories are still intact, however, and each story of each of these bays contains a single flat-arched window opening that now contains a modern two-light openable metal sash window that has replaced one of the building's original openable eight-light steel sash windows.<sup>9</sup> This portion of the elevation is then crowned by a tall band of limestone that acts as the coping for the parapet wall that forms the top of the wall surface here.

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<sup>9</sup> Note that the windows in bays four and five are less wide the those in the other bays on this elevation.

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This elevation's tenth, eleventh, and twelfth bays from the left are placed in a shallowly projecting ell that is symmetrical in design, it measures 58.75-feet-wide, and it is also mostly clad in grey brick. Like other portions of this elevation, the first four stories of this ell were originally hidden from view by the adjoining attached building and these stories had no openings of any kind in them. The construction of the 1985 atrium, however, also resulted in the first four stories of this ell being reclad in limestone panels, and in addition, a square window opening was also punched through the wall surface at the fourth story level of each of this ell's three bays as well. The six original upper stories of each of these bays are still intact, though, and each of the openings in these stories has a slightly projecting concrete sill, the spandrels between each of these openings is clad in orange brick, and each opening now contains a modern two-light openable metal sash window that has replaced one of the building's original openable eight-light steel sash windows. This ell is then crowned by two tall limestone-clad bands that span the width of the ell. The lower of these two bands spans the width of the ell at the level of the tenth story window heads while the equally tall upper band spans the width of the ell at the top of the parapet wall that forms the top of the ell, and it acts as a coping for this wall.

The atrium that was constructed in 1985 against the northwest-facing elevation of the Tenney Building was intended to act as a covered passageway for workers and shoppers who wished to move between the Tenney Building and the First Wisconsin Plaza building next door. The part of this atrium that is directly attached to the Tenney Building is two-stories-tall, rectilinear in plan, and measures 48-feet-long by 16-feet-wide, while attached to its northwest-facing side is a second arched roof element that is four-stories tall, rectilinear in plan, 56-feet-long, and 12-feet-wide. These two elements have a reinforced concrete frame and the northwest-facing wall of the four-story portion is also made out of reinforced concrete, while the atrium's other exterior walls consist of metal and glass curtain walls. A pair of single-light entrance doors open into the four-story portion from the plaza outside and internal stairways and passageways connect the atrium to the surrounding buildings.

Interior

The first story of the Tenney Building was intended from the onset to house retail and commercial businesses while the upper stories were given over to office space. Since the needs of these tenants was bound to change over time, the interior of the building was purposefully designed to offer prospective tenants with a high degree of flexibility, and as a result, very little of the building's interior now reflects its 1930 appearance. The most notable exception is the building's still highly intact elevator lobby, which is one of Madison's finest examples of Art Deco design. This L-plan lobby measures 36-feet-deep from these entrance doors back to the elevator doors at the rear of the lobby and it measures 26-feet-wide at its widest point. Access is from the E. Main Street entrance and one first passes through the front entrance doors into a tall 8-foot-deep by 12-foot-wide entrance vestibule. The lower halves of both of this vestibule's side walls are clad in panels of vividly colored marble that are

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enframed with wide bands of Belgian black marble trim, and a large rectangular opening is also set into each of these marble-clad side walls and these openings both contain a radiator that is covered with a decorative metal grille that features triangular and curved elements. Those portions of the vestibule's side walls that are placed above these marble-paneled lower portions are plastered and an ornamental molded plaster cornice encircles the vestibule's coved, plastered ceiling. In addition, the floor of the vestibule is covered in squares of dark grey granite.

To penetrate further into the lobby one next passes through a flat-arched opening that separates the entrance vestibule from the lobby. This opening is partially filled with two single light sidelights that are enframed in polished bronze while the opening itself is heavily enframed with black marble and it also has a full-width one-light rectilinear transom placed above it that is also enframed in black marble.

Beyond this opening lies the L-plan lobby itself, which has a floor made out of cream-colored marble squares and this entire floor is also edged by a border that is made up of black marble tiles. In addition, the plaster ceiling of the lobby is coved and is edged with a wide molded plaster cornice that bears a running stylized mountain and clouds motif. Once inside, the 16-foot-long right hand northeast wall of the lobby consists of three equal-width floor-to-ceiling panels and these panels are also clad in vividly colored marble and they are also enframed with wide bands of black marble trim. The center one of these panels also features two more rectilinear openings covered with decorative metal grills, one at the top and one at the bottom of the panel, and these openings serve HVAC purposes.

Continuing along the right hand wall, the wall then turns forty-five-degrees to the right and forms a canted corner that contains the inside entrance door to a retail space that occupies the southeast corner of the building's first story. This single light entrance door is made out of polished bronze and it is enframed with wide bands of black marble trim, as is a small transom-like panel above the door that contains another panel of vividly colored marble.

Continuing further around this corner to the right, this 16-foot-wide wall surface faces northwest and it also consists of two equal-width floor-to-ceiling panels that are also clad in vividly colored marble and enframed with black marble trim, and the left hand panel also bears a wall-mounted polished bronze mail box that was the receptacle for the mail that was delivered from the upper stories via an internal mail chute, both the chute and the mail box being the products of the Cutler Mail Chute Company of New York, the originator of this mail collection system, which was designed especially to serve high rise buildings.

The lobby wall then turn 90 degrees and this eight-foot-wide wall surface, which forms the lobby's southeastern end, has a flat-arched entrance door opening centered on it. This opening is enframed

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with black marble trim and the wall surface that surrounds it is also clad in vividly colored marble which is itself enframed with black marble trim. This opening now contains a modern solid door that is painted black and this door opening opens into the building's enclosed main staircase hall.

Continuing further, the lobby wall now make another 90 degree turn and this next 26-foot-long wall forms the back (northwest) end of the lobby and it contains the lobby's three elevator doors. Each of these elevators is placed in a flat-arched opening that is enframed with wide black marble trim and each of these openings also has a panel of equal width placed above it that is clad in vividly colored marble and which is also enframed with wide black marble trim. The wall surfaces between each of these elevators is also clad in vividly colored marble and is also enframed with wide black marble trim and there is a building directory located on the wall surface between the second and third elevator door openings from the left and this directory is framed in polished bronze. The same material is also used to cover the paired elevator doors in each opening as well and the surfaces of these highly polished doors bear identical, elaborately etched designs on each of them that cover almost the entire door.

The lobby wall now makes another 90 degree turn and the next 24-foot-long wall forms the southwest side of the lobby. While all the rest of this lobby's walls are still highly intact today, this last wall has undergone changes, most of which occurred during 1985, when the new atrium was attached to the building. Originally, this wall surface was without openings and its width was covered in six equally wide panels composed of vividly colored marble that were each enframed with black marble trim. When the atrium was built, however, it was decided to provide a linkage between the lobby of the Tenney Building and the new atrium and in order to do so a passageway had to be constructed where none had existed before that linked the two spaces. Another factor was that due to the slope of the Tenney Building's site, the floor of the retail spaces at the west end of the building's first story that open onto S. Pinckney Street is actually four feet higher in elevation than the floors of the retail spaces that are accessed from the elevator lobby. This was not a problem originally because there was no connection between the two levels, but when the atrium was built, a passageway was constructed between the atrium and the lobby and also behind the S. Pinckney Street retail spaces, and stairs had to be built in order to facilitate pedestrian traffic. As a result, the third bay from the left of the lobby's southwest wall was removed from the floor to the ceiling and a flight of seven stone steps that links the passageway to the lobby was inserted into this space. In addition, in order to brighten the lobby end of this passageway and make it more appealing, the top halves of the fourth, fifth and sixth bays from the left of the southwest wall were also removed and the resulting opening was partially filled with an appropriately designed metal grill. The changes to this wall were somewhat mitigated by the fact that some of the colored and black marble that had been removed from the wall was carefully reused to cover the stringers of the new staircase and a polished brass handrail was also placed along one side of the stairs as well.



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The first story's other interiors have all been subject to a much greater degree of change. The 1941 Sanborn-Perris maps of Madison show that at that time the west half of the Tenney Building contained three separate commercial spaces and three more were located in the east end. Today, however, the three eastern spaces have been combined into a single one and the three western ones have been combined into two, and while the original terrazzo floors in these spaces still exist for the most part, most of the original partition walls have now either been removed or else have been greatly altered, as have the ceilings in these spaces.

The same is true of the building's upper stories as well. Originally, each of these stories was organized around a long L-plan hallway that ran most of the length of each story and the three elevators and the centrally placed main stairwell all opened onto this hallway, as did men's and women's rest rooms, which were placed on either side of the elevator shafts. The floors of these halls were surfaced in terrazzo, the ceilings and the walls were plastered, the baseboards were made out of grey French marble, the elevator door openings were also enframed with grey marble trim, and the hallway doors that opened into the various tenant spaces had simple molded wood surrounds. In addition, each hallway also featured a slightly projecting polished bronze mail chute that was positioned on the wall opposite the elevator door openings.

Today, however, only a few of these stories still retain hallways that retain original features and most of these hallways have been either partially truncated in length, have been made either wider or less wide, and in some cases they have been eliminated altogether. Stories seven and eight both have hallways whose length has been only slightly shortened and they also still retain original hallway features such as marble elevator door surrounds and baseboards and their mail chutes, but only the sixth story has a hallway that still retains its original length. In addition, the only stories that still retain office floor plans that are similar to the original ones are also stories seven and eight.

Integrity

Overall, the exterior of the Tenney Building still exhibits a high degree of integrity. While changes have been made to the configuration of the first story display windows that face onto S. Pinckney Street and to those located to the right of the main entrance on E. Main St., these changes have been made with skill and sensitivity to the original design, they have typically involved the reuse of original materials in the process, and these changes would not be evident to anyone who did not have access to original blueprints and early photographs. The other changes that have been made to the exterior include the replacement of the building's original multi-light openable eight and six-light steel sash windows with modern two-light openable sliding ones in 1985, and the construction of the Contemporary Style atrium across the lower two stories of the rear portion of the building's northwest-facing side elevation, also in 1985. None of these changes have diminished the overall architectural significance of the building, however. All of the building's original defining Art Deco style exterior

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features are still intact and in excellent condition, the 1985 atrium is small in scale and is well designed, it is attached to a part of the building that was never intended to be visible when the building was first built, and it was also built on a side of the building that was always of secondary importance when compared with the building's still intact principal elevations. In addition, the new two-light upper story windows that were put in place in 1985 bear a surprising (although probably unintended) resemblance to the three-light ones that Law, Law, and Potter originally proposed for use on the principal elevations in 1929 but which were not installed.

The interior of the building exhibits a lesser degree of integrity than the exterior but this is to be expected. When the building was first built, all of its stories were essentially empty spaces that were intended to be flexible and could respond to the varying needs of the building's new tenants. For instance, over time, both the sizes, the shapes and the number of the first story's commercial spaces have fluctuated. Partition walls have been added and removed and the designs of the spaces have been changed, and these spaces are now mostly much different than the original ones. The upper stories have also changed over the years as well. Here too, these stories were originally almost empty with the exception of the hallways that were once common to each story. When these stories were first laid out, the spaces on either side of these hallways was mostly given over to small offices or suites of small offices and this made sense because at that time most of the first tenants were either one or two person medical offices, small to slightly less small law firms, or persons running small insurance agencies or sales agencies, and these persons needed what by today's standards were small relatively small spaces within which to work. By 1985, however, the needs of the tenants of that day had changed. These new tenants were looking for much larger quarters and the old small office floor plans were not suitable. As a result, most of the old office floor plans were swept away at this time and were replaced by whatever configurations the new tenants required, with most tenants taking over spaces that once contained whole blocks of smaller offices and sometimes even whole stories. Again, though, some vestiges of the old hallways still persist and fortunately, the building's most important interior space, its outstanding, highly ornate Art Deco Style elevator lobby, is still highly intact and has been beautifully maintained.

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**Significance**

Located on the Capitol Square directly across from Wisconsin's State Capitol building, the highly intact 10-story-tall Tenney Building has been an important city of Madison landmark since the day it was first occupied in 1930 and it is one of Madison's two finest Art Deco style high-rise office buildings.<sup>10</sup> The Tenney Building is a large L-plan building that occupies a parcel that makes up the south corner of the block upon which it sits, its two granite and limestone-clad principal facades face southeast onto E. Main Street and southwest onto S. Pinckney Street, and its first story is given over to commercial enterprises while its upper nine stories are given over to office space. The Tenney Building was developed and partially owned by members of Madison's historically prominent Tenney family and it occupies the site of this family's earlier three-story-tall rectilinear plan, brick-clad, Italianate Style Tenney Block, which was built in 1877. The family's new, much larger Tenney Building was designed by Law, Law, and Potter, which in 1930 was Madison's largest architectural firm, and it is an excellent example of the Art Deco style whose design has a pronounced vertical emphasis and features such typical Art Deco motifs as bands of geometric ornaments that are made out of both cut stone and terra cotta and highly decorative bronze lighting fixtures and grill work. In addition, the building's lavishly decorated elevator lobby, which features boldly colored marble walls, a marble floor, polished bronze elevator doors, bronze lighting fixtures, and other polished bronze elements, is one of Madison's finest Art Deco style interiors as well.

The Tenney Building is believed to be eligible for listing in the National Register of Historic Places (NRHP) under NRHP Criterion C (architecture) at the local level of significance and it was previously evaluated as being a contributing resource in the city of Madison's Main-King Historic District, which was determined eligible for NRHP listing on June 25, 1986. Research was undertaken to assess the potential for listing this building in the NRHP individually utilizing the NR significance area of Architecture, a theme which is also identified in the State of Wisconsin's Cultural Resource Management Plan (CRMP). This research centered on evaluating the Tenney Building utilizing the Art Deco subsection of the Architectural Styles study unit of the CRMP.<sup>11</sup> The results of this research is detailed below and shows that the Tenney Building is locally significant under NR Criterion C as an architecturally significant Art Deco Style high-rise office building that is one of the finest and best-known works of the very prominent Madison architectural firm of Law, Law, and Potter, which was the firm that originated high rise construction in Madison and which was the most important architectural firm in Madison from the end of World War I until the end of World War II.

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<sup>10</sup> The publically owned State Office Building (NRHP 1-28-82) located a few blocks away is an equally fine but quite different example of the Art Deco Style.

<sup>11</sup> Wyatt, Barbara (Ed.). *Cultural Resource Management in Wisconsin*. Madison: Division of Historic Preservation, State Historical Society of Wisconsin, 1986, Vol. 2, p. 2-34 (Architecture).

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History

An excellent general history of the city of Madison from its beginnings up until World War I is contained in the book *Madison: A History of the Formative Years*, written by David V. Mollenhoff, and a good overview of the city of Madison during the 1920s is also contained in Mollenhoff's later book, *Frank Lloyd Wright's Monona Terrace*, written with Mary Jane Hamilton.<sup>12</sup> 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.<sup>13</sup> Consequently, the historic context that follows deals primarily with the history of the Tenney Building itself and with that of other similar buildings located nearby.

The creation of Madison's capitol square, which encloses the site of the Wisconsin State Capitol, dates back to the creation of the city itself in 1836, when it appears on the newly printed plan of the future city drawn by John Suydam at the behest of James Duane Doty. The square, with radial streets extending out from its corners, and with the proposed state capitol building placed at its center, occupies the highest spot on the isthmus that separates Lake Mendota from Lake Monona and once construction on the new capitol began in 1837, the blocks that surrounded the square became the logical focus for urban development and especially for commercial development.<sup>14</sup> The new city (then a village) was still in its infancy when journalist Horace Addison Tenney (1820-1906) arrived on the scene in 1845, and while a modest new capitol building (non-extant) was then in place, the buildings that partially surrounded the square at that time were a mixture of pioneer-era one and two-story-tall mostly wood-frame commercial and residential buildings. Tenney returned to Madison in 1846 with his family and purchased an interest in the *Wisconsin Argus* newspaper, which he published until 1852, after which he had a distinguished career in Madison and elsewhere that included being one of the founders of the State Historical Society in 1849, being a member of the state assembly (1857), being appointed a member of the first Board of Regents of the University of Wisconsin (1857), being appointed comptroller of the state treasury (1858-1859), being appointed the paymaster of the Union Army by President Abraham Lincoln (1862-64), and also holding other newspaper-related editorial positions after the war ended.<sup>15</sup>

In 1850, Tenney was joined at the *Argus* by his younger brother, Daniel Kent Tenney (1834-1915), who came to Madison and worked at first as a typesetter in the newspapers office, which was located

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<sup>12</sup> Mollenhoff, David V. *Madison: A History of the Formative Years*. Madison: University of Wisconsin Press, 2003; 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.

<sup>13</sup> Rankin, Katherine H. and Timothy F. Hegglund. *Madison Intensive Survey Report*. Madison: City of Madison Department of Planning and Development, 1995. Two volumes.

<sup>14</sup> Alanen, Arnold R. "A Place on the Isthmus." *Madison: Historic Madison*, Volume XV (1998), pp. 16-27. This article includes a good discussion of the design of the square and its early history.

<sup>15</sup> *Dictionary of Wisconsin Biography*. Madison: State Historical Society of Wisconsin, 1960, p. 349.

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in the still extant two-story-tall, brick-clad, Argus Building, built in 1844 (NRHP Simeon Mills Historic District 6-25-87. Contributing resource.). By this time, commercial development around the square was somewhat further advanced, with the principal development having occurred around the intersection of King, S. Pinckney, and E. Main streets and especially along King Street, which radiated east from the square, and among the new buildings that had been established there since Horace A. Tenney first arrived was the two-story-tall, brick-clad, Federal Style United States Block, which was built in 1846-47 on the south corner of the block bounded by E. Washington Avenue and E. Main, S. Webster, and S. Pinckney streets, which was the future site of the Tenney Building.<sup>16</sup> Daniel K. Tenney soon switched to the study of law, which he undertook at the University of Wisconsin and in the offices of another older brother, Henry W. Tenney, who was then practicing in Portage, Wisconsin. Daniel K. Tenney first began practicing law in Madison in 1855 and he also served on the city council from 1860 to 1863, but in 1870 he purchased a half-interest in the United States Block and then moved to Chicago and made his fortune suing insurance companies who failed to pay claims stemming from the Chicago fire of 1871.<sup>17</sup> Tenney shuttled back and forth between Chicago and Madison in the years that followed and in 1877 he purchased the rest of the United State Block and several other adjacent buildings, demolished or moved them, and on the same site erected the much larger three-story-tall, brick-clad, Italianate Style Tenney Block, which was designed by Madison architect David R. Jones.<sup>18</sup>

The new Tenney Block was one of the most prominent of the many new brick or stone-clad two, three, and four story commercial buildings and that had replaced almost all of the square's pre-1848 territorial era buildings and single family residences by this time and the square continued to mature in the years that followed. In addition, the Tenney family was also achieving ever greater prominence in the city as well during this period. Daniel K. Tenney moved back to Madison permanently in 1897 and in 1899 he purchased and donated 30-acres of land on the east side of the city bordering Lake Mendota and the Yahara River for use as a city park. Tenney continued to expand and improve this park up until his death in 1915 and this new park, called Tenney Park in his honor, was one of the first of the numerous city parks that came into being in Madison as a result of the civic minded actions of local citizens and it is still heavily used and is being constantly improved today and is listed in the NRHP.<sup>19</sup>

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<sup>16</sup> Durrie, Daniel S. *A History of Madison, the Capital of Wisconsin*. Madison, Atwood & Culver, 1870, p. 173. A good photograph of this building can be found in: Holtzheuter, John O. (ed.) *Madison During the Civil War Era: A Portfolio of Rare Photographs by John S. Fuller, 1860-1863*. Madison: State Historical Society of Wisconsin, 1997, n.p., Plate 8.

<sup>17</sup> Levitan, Stuart D. *Madison: The Illustrated Sesquicentennial History, Volume 1, 1856-1931*. Madison: University of Wisconsin Press, 2006, p. 117.

<sup>18</sup> "Tenney Block". *Madison Wisconsin State Journal*: August 18, 1877, p. 4. A good picture of this building can be found in: Levitan, Stuart D. *Madison: The Illustrated Sesquicentennial History, Volume 1, 1856-1931*, p. 207, where it is the building located directly behind the flagpole in the center of the picture.

<sup>19</sup> Tenney Park/Yahara River Parkway, NRHP 9-17-99.

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In the meantime, other members of the next generation of the Tenney family were also making themselves known in the community. Charles Kent Tenney (1848-1910) was a son of Horace A. Tenney and he was born in Madison. Tenney studied law at the University of Wisconsin and he subsequently practiced law with his uncles, Daniel K. and Henry W. Tenney before setting up his own practice, and he was the City Attorney for Madison for four terms and he also served for a number of years as a municipal judge.<sup>20</sup> It was his sons, Charles Homer Tenney (1871-1942) and William D. Tenney (1873-1946), who subsequently led the development of the Tenney Building. The younger son, William D. Tenney, was born in Madison, he attended the University of Wisconsin and studied accounting, and after graduation he was first associated with the Madison Lumber Co. and was later an officer and director of the General Casualty Co.<sup>21</sup> His older brother, Charles H. Tenney, followed in the family footsteps and made the law his profession. Charles H. Tenney graduated from the University of Wisconsin Law School in 1896 and practiced by himself at first before joining his uncle, Daniel K. Tenney as a partner in the firm of Tenney, Morgan and Tenney. Upon Daniel Tenney's death in 1915 the firm was renamed Tenney, Reynolds, and Davis, and this firm lasted until it was dissolved in 1930. Tenney was also a very visible member of Madison's establishment, having been at one time both the president and treasurer of the City of Madison's Board of Education, the chairman of the Board's Building Committee, the president of the Madison Club, president of the Maple Bluff Country Club, and president of the Madison Rotary Club.<sup>22</sup>

It was in the optimistic years at the end of the 1920s that the idea of replacing the old Tenney Block with a new building bearing the family name was developed. By 1928, the buildings surrounding the capitol square were in the early stages of a transition that would gradually transform Madison's nineteenth century downtown into a twentieth century one. In 1911, local developer Leonard Gay initiated the construction of Madison's first skyscraper, the Gay Building, this being a nine-story-tall Neo-Classical Revival style building designed by James Law that was located on the square on N. Carroll Street (extant) and which was completed in early 1915.<sup>23</sup> This was followed by the construction of the first unit of the six-story-tall Neo-Classical Revival Style Bank of Wisconsin Building (extant) in 1917 on the corner of W. Main Street and today's Martin Luther King, Jr. Boulevard, and the construction of the seven-story-tall Neo-Classical Revival Style First Central Building (non-extant) in 1921 on the corner of E. Washington Avenue and S. Pinckney Street, both of which were located on the capitol square and were designed by Law, Law, and Potter. Law, Law, and Potter also designed another seven-story-tall Neo-Classical Revival Style building as well that was located one block off the square, the Beavers Insurance Co. Building (extant) also built in 1921, and

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<sup>20</sup> Keyes, Elisha W. (ed.) *History of Dane County: Biographical and Genealogical*. Madison: Western Historical Society, 1906, p. 867.

<sup>21</sup> "William D. Tenney Dies at Age 72 After Short Illness." *Wisconsin State Journal*, February 11, 1946, p. 1.

<sup>22</sup> "Madison's Hall of Fame: Charles H. Tenney." *Capital Times*, November 27, 1929, Section 2, p. 1.

<sup>23</sup> Mollenhoff, David V. *Madison: A History of the Formative Years*, 333 (illustrated).

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the Piper Brothers built the 11-story-tall Georgian Revival Style Belmont Hotel (extant) on the capitol square on the corner of E. Mifflin and N. Pinckney streets in 1923, designed by Balch & Lippert (NRHP 1-18-90), while Walter Schroeder of Milwaukee built the ten-story-tall Tudor Revival Style Hotel Loraine (extant) one block off the square in 1924 on the corner of W. Washington Avenue and S. Fairchild Street, which was designed by Herbert W. Tullgren (NRHP 10-10-02).<sup>24</sup>

With all of these buildings as a precedent and with an announcement in 1927 that the Wisconsin Power & Light Co. was planning to build a Law, Law and Potter-designed ten-story-tall combined office building and bus station one block off the square on the corner of W. Washington Avenue and N. Pinckney Street, the time must have seemed right for the Tenney family to make plans of their own. On January 1, 1928, Charles H. Tenney announced that a new 10-story building would replace the 50-year-old Tenney Block.

A 10 story building to take the place of the Tenney block, Pinckney and Main streets, for 50 years a landmark of Madison's central business district, will be erected in 1928, it was announced Saturday, by Charles H. Tenney, and plans for the edifice are now under preparation by the firm of Law, Law and Potter.

The new structure will be owned by the Tenney estate, will have a frontage of 66 feet on South Pinckney street and of 132 feet on East Main street. Its height will be 115 feet, giving Pinckney street the largest number of the city's taller buildings, with the Belmont hotel and the First Central building. Its probable cost is estimated at \$450,000 to \$500,000. The main floor will be devoted to stores, and the upper floors to offices, according to the plans. ...

This will be the third structure erected on the site in the history of the city. The present building was completed just 50 years ago last summer by Daniel K. Tenney, Madison pioneer.

The structure probably will rise simultaneously with the 10-story building proposed for the new year by the Wisconsin Power and Light company off the west side of the square, which would set a record for construction of buildings of this type within a like period.<sup>25</sup>

An unusual feature of the new Tenney Building was that it was to be constructed in two successive phases.

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<sup>24</sup> A series of aerial photos of the downtown reproduced on pages 212-213 in Stuart Levitan's book on Madison, which was cited previously, shows how these changes were effecting the look of the downtown in the years just prior to and just after the construction of the Tenney Building.

<sup>25</sup> "Ten Story Building Planned." *The Capital Times*, January 1, 1928, p. 1 (illustrated).

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Mr. Tenney intends that the new structure should be built in two sections, one at a time. The present building will be razed from the rear up to the elevator shaft. That much of the new building will be constructed first. Then the remainder of the old building will be razed and the new constructed. This plan will be followed, he said, so as to inconvenience the 29 office tenants as little as possible.<sup>26</sup>

To administer the construction of the building and its subsequent ownership a new corporate entity known as the Tenney Building Company was formed that had the power to construct and maintain the building, with Charles H. Tenney as president, his wife, Elizabeth Abbott Tenney as secretary, and his brother, William D. Tenney as a director of the company.<sup>27</sup> The cost of the construction was to be defrayed in part by the sale of first mortgage bonds paying 5% interest and at least some of these bonds were being sold by the Union Trust Co., where Charles H. Tenney was one of the directors.

On June 17, 1929, a building permit for the construction of the building's first unit was approved by the City, John Kelly of Madison had already been awarded the contract to build it, the architect's plans were complete, and the razing of the older structures on the site had begun.<sup>28</sup> At this point, the reported estimate of the cost of the building had risen to \$800,000 and this estimate would continue to rise over the course of the building period. By November of the same year the steel framework for the first unit of the building had been completed and the unit was scheduled for completion in May of 1930. By this time, the estimated value of the building had risen to \$1,300,000, and its first story was to have two stores facing Pinckney Street and three stores facing Main Street.<sup>29</sup>

In April of 1930, the first unit of the new building was opened for its tenants and the event was widely reported and critical reaction was immediate and positive, both in terms of the building itself and also with regard to what the new building meant to Madison. The new unit was already 80% occupied when it opened, with its entire eighth story being occupied by the Farmer's Mutual Automobile Insurance Co., and as soon as this unit was ready work began on the demolition of the rest of the Tenney Block and on the construction of the second unit. By August 2, 1930, the steel work on the second unit was complete and by February 15, 1931 the entire building was complete.

The completion and occupation of the Tenney building brings to a successful completion one of the largest, if not the largest, single business enterprise in the history of the city. It is the realization of the dream of a man whose family name has long figured in the development of Madison, and whose community spirit has been responsible for much of the city's present

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<sup>26</sup> "Begin Work on Tenney Block In May, Plan." *The Capital Times*, March 17, 1928, p. 4.

<sup>27</sup> "Three New Madison Corporations Formed." *Wisconsin State Journal*, October 20, 1928, Section 2, p. 4.

<sup>28</sup> "City O. K.'s New Tenney Structure." *Wisconsin State Journal*, June 17, 1929, p. 1.

<sup>29</sup> "Skyscraper Going Up." *Wisconsin State Journal*, November 14, 1929, p. 8 (illustrated).



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prestige. Before Charles H. Tenney drew up plans for the building which bears his name he studied similar structures throughout this country and Europe to give Madison the best available. It is a splendid example of modern architecture, and artistically combines beauty and utility.

The Tenney building, furthermore, is owned, planned, financed, and built by Madison men. Located on the capitol square it presents an outstanding background to the imposing statehouse. Real estate men and bankers agree that it adds to the value of every other piece of property on the square.<sup>30</sup>

Unfortunately, building a million-dollar building at the beginning of the Great Depression was not without its hazards and by June of 1936 the building was heading for foreclosure, even though it was mostly occupied and was earning over \$100,000 a year in rental income. A month later, the building was sold at auction for \$657,391.23 and passed out of the control of the Tenney family. Nevertheless, the building continued to fully occupied in the decades to come and it continued to be one of Madison's most prestigious business addresses well into the 1960s thanks in part to the high quality of its construction and the materials that were used and thanks also to the advantages conferred by its central location.

In 1970, the Tenney Building was purchased by the First National Bank of Madison as part of its larger goal of purchasing all of the properties on this block for its future expansion plans.<sup>31</sup> In 1977, however, the Tenney Building was sold once again for \$1.15 Million to Dr. George J. Maloof, and Maloof's estate sold it once again in 1985 to Robert Blettner, William Collings, and John Deutsch, who then formed a limited partnership that actually owned the building. By this time, the Tenney Building was beginning to show its age and the capitol square itself was also in the process of change. Retail establishments had been deserting the square ever since Madison's population began to move out to the new suburbs that were being built all around the historic portion of the city after the end of World War II and by 1985, retail activity on the square was at a low ebb. The new owners of the Tenney Building were hoping to reverse this trend, however. This group planned to spend \$6,000,000 to renovate the Tenney Building, build a glassed-in atrium on the Tenney Building's northwest side that would link it to the adjacent First Wisconsin Plaza Building that had been built in 1973, and also build a six-story-tall 220-space parking ramp adjacent to both the Tenney Building and the First Wisconsin Plaza building.<sup>32</sup> By July of 1985, all of these projects were complete and the new atrium

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<sup>30</sup> "Tenney Building A Monument To A Family of Pioneers." *Wisconsin State Journal*, February 15, 1931, p. 10.

<sup>31</sup> "1st National Bank Contracts To Purchase Tenney Building." *Wisconsin State Journal*, March 7, 1970, Section 2, p. 1. These plans were realized soon thereafter with the construction of the First Wisconsin Plaza building in 1973, designed by Skidmore, Owings and Merrill's Chicago office.

<sup>32</sup> "Tenney Building: A new look in the air readied for the square." *Wisconsin State Journal*, January 23, 1985, Section 4,

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and parking ramp (which is not physically connected to the Tenney Building) were then opened to the public.<sup>33</sup>

Since that time, retail and residential activities and related construction in Madison's downtown have made a tremendous comeback, thanks in part to the efforts of several decades of work by Urban Land Interests, the current owners of the Tenney Building, and other forward looking developers, and the Tenney Building is now slated for another more sensitive renovation that will enable it to continue to play an important part in the downtown of the future.

Architecture

The Tenney Building is believed to be eligible for listing in the NRHP on the basis of its architectural significance at the local level as an excellent, largely intact example of the Art Deco style and also because it is an excellent example of the work of a highly important Madison architectural firm of Law, Law, and Potter, which was responsible for almost all of Madison's pre-World War II high rise office buildings and also for most of its Art Deco style buildings as well.

Many of the most important buildings built in Madison between the two World Wars were designed by the firm of Law, Law & Potter, Madison's largest and arguably its most important architectural firm in the 1920s and 1930s. The founders of the firm, James R. Law III (1885-1952) and Edward J. Law (1891-1983) were brothers who were both born in Madison and educated at the University of Pennsylvania School of Architecture.<sup>34</sup> After working for several years in the Madison offices of Claude & Starck and the State Architect's office, James Law began his own practice in Madison in 1913, and within a few years he was joined by his brother, Edward, in a firm that was initially known as James R. & Edward J. Law, and which was often abbreviated to just Law & Law.

One of James Law's first projects was the design of Madison's first skyscraper, the nine-story-tall Gay Building (16 N. Carroll Street) on the Capital Square, which was completed in 1915, a commission whose success paved the way for the many more commercial and institutional buildings that the firm would design in Madison's downtown in the next decade. In 1916, Ellis J. Potter (1880-1992), a recent graduate of the University of Illinois' architectural program, also joined the firm and a year later the firm designed its next Madison high-rise building, this being the first unit of the six-story-tall Neo-Classical Revival Style Bank of Wisconsin Building (1 W. Main Street).

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pp. 1, 3 (illustrated). Three of this parking ramp's six stories are underground and three are aboveground.

<sup>33</sup> "Picnic will fete Tenney renewal." *Capital Times*, July 24, 1985, p. 11 (illustrated).

<sup>34</sup> Their grandfather, James Law Sr. (1828-1918) was a bricklayer and stone mason who was born in England and who came to Madison in 1853

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By the beginning of the 1920s, Law & Law was becoming one of Madison's most prominent firms and it was busy designing some of the most important commercial buildings that were built in Madison during that decade, among which were the Neo-Classical Revival style Beavers Insurance Building (119 Martin Luther King Jr. Blvd.) in 1921, and the now demolished Neo-Classical Revival style First National Bank building (1 North Pinckney St.), also built in 1921. Along with its large-scale commercial projects the firm also undertook the design of a notable series of Masonic Temples during this decade (all three principals were masons), one of the most impressive being the Neo-Classical Revival style Madison Masonic Temple at 301 Wisconsin Ave. (NRHP 9-13-90) completed in 1925. By 1925, the success of the office resulted in the naming of Ellis J. Potter as the firm's third principal in the restyled firm, which was known as Law, Law and Potter. During the 1920s the firm was also kept busy designing a host of single family residences as well, all of which were designed in the newly fashionable Period Revival styles. These designs were for houses of every size and included both very large and very small commissions. Most, however, were substantial in size and all were expertly done.

One of the reasons that Law, Law and Potter was successful was that it was able to incorporate new design trends into its thinking. In the mid-1920s the Period Revival Styles that had been this firm's specialty were beginning to give way to more modern, less ornate styles, at least in the design of the firm's commercial buildings. Up until then, the firm's multi-story office buildings were Neo-classical Revival style buildings that had what was essentially a classically inspired design scheme wherein 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 his ground-breaking work *The Buildings of Main Street*, called "the three-part vertical block."<sup>35</sup> By the mid-1920s, though, commercial buildings designed by this firm were beginning to exhibit elements of the newly popular Art Deco style in their designs that were used in conservative way.

The term "Art Deco" is the popular name for the style featured at the Exposition des Arts Decoratifs held in Paris in 1925. At this Exposition, various trends which had been emerging in both European and American design were blended into a style which served as a bridge between the styles of the past and the truly modern styles of the future. The Art Deco style frankly delights in modernity and has a fascination with the machine and with industry. This is expressed in the hard-edged, angular, machine-like quality typical of many of the stylistic motifs adopted by designers who worked in this style and is also evident in the vertical emphasis common to much of the architecture designed in this style. At the same time, the decorative nature of Art Deco, its emphasis on ornamentation, and the enormous amount of hand work which went into both exterior and interior details in the best examples all mark

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<sup>35</sup> Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington D. C.: The Preservation Press, 1987, p. 93. Such a scheme was typical of the design of most taller multi-story buildings built in America in the 1920s, the Belmont Hotel and the Hotel Loraine in Madison being good Tudor Revival style-influenced examples of the use of this scheme.

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this as the last of the pre-modern styles.

Art Deco designs often utilize highly stylized historical or natural ornamental details but the most frequently observed stylistic motifs have an abstract, angular, geometric quality that symbolizes technology and industrialization. Typical of the style is the use of low-relief geometric ornamentation featuring designs such as chevrons and stylized sunbursts. Such designs were often incised into granite or molded into terra cotta, two materials which were popular for the exteriors of buildings designed in this style. The same designs were also often reproduced in cast stone, a product which could be colored and which was capable of being reproduced in any desired quantity. Bronze and other ornamental metals such as steel and even aluminum were also often used on interiors and exteriors.

One of the earliest of these buildings was the Republic Building (non-extant) located at 231 State Street in Madison, built in 1927, a triangular plan two-story-tall limestone-clad building whose second story still retained classically inspired design elements but ones that had been simplified almost to the point of being abstractions, the overall feeling being more akin to the Art Deco designs that would follow. The firm's next example, however, was a true example of the Art Deco style, this being the Montgomery Ward Store located on the capitol square at 100 N. Hamilton Street, a triangular plan three-story-tall limestone clad building built in 1928 and opened in 1929 bearing simple, stylized ornament that is classical in inspiration but modern in feel that is incised into its first story wall surfaces, and panels inset into its cornice that bear elaborate geometric and floral designs.<sup>36</sup> What is especially significant here, though is that this design owes almost nothing to the Period Revival style designs that preceded it; it is a modern building in a modern style.

The Montgomery Ward Building (extant but considerably altered) was followed by Law, Law and Potter's ten-story-tall Art Deco Style Wisconsin Power & Light Co. Building, located one block off the square at 120-124 W. Washington Avenue. This \$850,000 building was built at almost the same time as the Tenney Building and it too is clad in limestone and uses many of the same stylistic devices that the firm also used in its ten-story-tall Tenney Building design.<sup>37</sup> Both of these buildings are examples of what Richard Longstreth called "the two-part vertical block." Examples of this form have a clearly expressed one-or two-story-tall lower zone, while the multi-story "shaft" above it is climaxed by a well-defined upper zone that does not constitute a story of its own but which is nevertheless part of a clearly unified whole.<sup>38</sup>

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<sup>36</sup> For an excellent illustration of this building see: Williams, Zane. *Double Take: A Rephotographic Survey of Madison, Wisconsin*. Madison: University of Wisconsin Press, 2002, p. 108.

<sup>37</sup> "Wisconsin Power and Light Company New Building Announcement." *Wisconsin State Journal*. June 17, 1929, pp. 5-8 (illustrated). This building is still extant and is in excellent condition.

<sup>38</sup> Longstreth, Richard. *The Buildings of Main Street*, 82.

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The Wisconsin Power & Light Co. Building was begun in 1928 and completed in 1929 just about the same time that the first unit of the Tenney Building was completed. The Tenney Building, however, used the same design elements to greater effect and it also had the added advantage of having a larger budget, which can be seen in the materials that were used, both inside and out. Here, the verticality of the whole building is even more pronounced, the exterior is clad in both granite and limestone, more lavish use is made of carved limestone and terra cotta ornamentation, and the exterior of the building also features bronze grillwork and light fixtures, all of which are characteristics of the Art Deco Style that are mentioned in the CRMP. In addition, the interior of the building's lobby, with its marble-clad floors and walls and its polished bronze fixtures and elevator doors, is a textbook example of the lavish interiors that relatively chaste Art Deco exteriors so often belied. With this in mind it is interesting to read Law, Law and Potter's own statement regarding the building, which was published when the building's first unit was completed.

For months Madison businessmen and citizens have watched with growing interest the progress of this gigantic tens-story office building. Those interested in unusual architecture also witnessed the skilled craftsmanship employed in this structure. The fact that the new Tenney building will be a dominating structure on the square demanded that the architects create an unusual design. Therefore, Law, Law and Potter, the architects in charge, have developed an unusual exterior that marks a pleasant departure from past creations. Its substantial appearance has been achieved through a conservative adaption of modern style. The silhouette of the building presents a monumental accent that is distinctive.

The building combines the substantial beauty of permanent materials with the utility and flexibility afforded by the most careful planning. These characteristics establish a background particularly attractive to discriminating business and professional organizations. The location is one of the most convenient in the city. It is but two blocks from the postoffice, three blocks from the railway stations, just across the street from the capitol and only a short distance from the courthouse.<sup>39</sup>

The completion of the Tenney Building did not end the firm's use of the Art Deco Style in Madison, however. Even as the Tenney Building was nearing completion another of the firm's outstanding examples of the Art Deco style was rising on the other side of the capitol square, the four-story-tall Manchester's Department Store building on the corner of E. Mifflin Street and Wisconsin Avenue (non-extant).<sup>40</sup> Also completed in 1931 was the elegant, limestone-clad, freestanding, two-story-tall

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<sup>39</sup> "First Unit of the New Tenney Building Ready." *Wisconsin State Journal*, April 20, 1930, pp. 4-6 (illustrated). See also: "First Unit of Tenney Building, Madison's Newest Skyscraper, Now Complete." *Capital Times*, April 20, 1930, pp. 4-6 (illustrated).

<sup>40</sup> "New Store Arranged for Utmost Convenience." *Wisconsin State Journal*, September 28, 1930, pp. 19-22 (illustrated).

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building that the firm designed for the Holstein Friesian Association of America, located at 448 W. Washington Avenue, which is still extant and is the firm's finest example the Art Deco style as applied to a small office building.<sup>41</sup> Still another fine example of the firm's Art Deco designs was the two-story-tall limestone-clad W. T. Grant Store Building (non-extant), which was located next to the Tenney Building on S. Pinckney Street and which was also completed in 1931.<sup>42</sup>

Change was coming, however. The Depression gradually brought new building activity in Madison almost to a halt and James Law left the firm in 1932 to serve four terms as the mayor of Madison (1932-1943). This left Edward Law in charge of the firm, which survived the worst of the Depression years and resumed producing high quality buildings in a variety of increasingly modern styles until the beginning of World War II again brought a temporary halt to construction. Eventually, the partners retired and new men took their place. James Law died in 1952.<sup>43</sup> Edward Law died in 1983.<sup>44</sup> Today, the successor firm, known as Potter Lawson, continues to add important new buildings to Madison's built environment, but the outstanding architectural legacy of the firm's early years includes some of the city's finest buildings and the Tenney Building is one of the most prominent of them.

**Conclusion:**

Consequently it is believed that the Tenney Building is eligible for listing in the NRHP at the local level of significance because it is both an excellent, highly intact example of the Art Deco Style buildings that were built in Madison during the 1930s and also because it is an outstanding example of the work of the Madison firm of Law, Law and Potter, which for a period of twenty years between the World Wars was Madison's largest and most prolific architectural firm and which was responsible for designing almost all of Madison's Art Deco style buildings.

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For an excellent illustration of this building see also: Williams, Zane. *Double Take: A Rephotographic Survey of Madison, Wisconsin*. Madison: University of Wisconsin Press, 2002, p. 113.

<sup>41</sup> All is Ready for Opening of Holstein Bldg." *Capital Times*, February 27, 1931, p. 1 (illustrated).

<sup>42</sup> "W. T. Grant Store Opens to Public Saturday." *Wisconsin State Journal*, October 16, 1931, p. 2. For an excellent illustration of this building see also: Williams, Zane. *Double Take: A Rephotographic Survey of Madison, Wisconsin*. Madison: University of Wisconsin Press, 2002, p. 92. This building is especially interesting because its second story utilizes a four-light window designs that is similar to the three-light designs the firm originally proposed for use in the upper stories of the principal elevations of the Tenney Building.

<sup>43</sup> *Dictionary of Wisconsin Biography*. Madison: State Historical Society of Wisconsin, 1960, p. 224.

<sup>44</sup> *Wisconsin State Journal*, March 22, 1983. Obituary of Edward J. Law.

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**Verbal Boundary Description:**

SW 22-feet of Lots 7, all of Lot 8, and SE 1/3 Lot 9, Block 102, Original Plat of the City of Madison.

**Boundary Justification:**

These boundaries enclose all of the land that has historically been associated with the Tenney Building and with the Tenney Plaza and its atrium, which lies immediately adjacent to it.



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Items a-d are the same for photos 1 – 19.

Photo 1

- a) Tenney Building
- b) Madison, Dane County, WI
- c) Timothy F. Heggland, Feb. 11, 2017
- d) Wisconsin Historical Society
- e) Pinckney St. Elevation, View looking NE
- f) Photo 1 of 19

Photo 10

- e) Main Entrance Detail, View looking NW
- f) Photo 10 of 19

Photo 11

- e) Elevator Lobby, View looking NW
- f) Photo 11 of 19

Photo 2

- e) Pinckney St. Elevation Detail, View looking NE
- f) Photo 2 of 19

Photo 12

- e) Elevator Lobby Detail, View looking NE
- f) Photo 12 of 19

Photo 3

- e) Pinckney St. Elevation Detail, View looking NE
- f) Photo 3 of 19

Photo 13

- e) Elevator Lobby Detail, View looking NE
- f) Photo 13 of 19

Photo 4

- e) Pinckney St. Elevation Detail, View looking NE
- f) Photo 4 of 19

Photo 14

- e) Elevator Lobby, View looking E
- f) Photo 14 of 19

Photo 5

- e) General View, View looking N
- f) Photo 5 of 19

Photo 15

- e) Elevator Lobby Detail, View looking SE
- f) Photo 15 of 19

Photo 6

- e) Rear Elevation, View looking W
- f) Photo 6 of 19

Photo 16

- e) Elevator Lobby, View looking SW
- f) Photo 16 of 19

Photo 7

- e) NW-Facing Side Elevation & Atrium, View looking NE
- f) Photo 7 of 19

Photo 17

- e) Elevator Lobby Detail, View looking NW
- f) Photo 17 of 19

Photo 8

- e) Side Elevation Detail, View looking NW
- f) Photo 8 of 19

Photo 18

- e) Elevator Lobby Detail, View looking NW
- f) Photo 18 of 19

Photo 9

- e) Main Entrance, View looking NW
- f) Photo 9 of 19

Photo 19

- e) , Elevator Lobby Detail View looking W
- f) Photo 19 of 19

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**Figures**

Figure 1

Photograph of the Tenney Building. Angus B. McVicar, photographer, 1930-1931.  
WHS Photo, ID# 19403

Figure 2

Principal Elevations, 1929. Original Blueprints.

Figure 3

Side Elevations, 1929. Original Blueprints.

Figure 4

First & Second Story Floor Plans, 1929. Original Blueprints.

Figure 5

Exterior details, 1929. Original Blueprints.

Figure 6

Interior details, 1929. Original Blueprints.

Figure 7

First Story Floor Plan, 2017.

Figure 8

Eighth Story Floor Plan, 2017.